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# MOTION PICTURE REVIEW DIGEST

Vol. 1

March 30, 1936

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(Superseding Nos. 1-14)

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## Publications from which Digests of Reviews are made

### Audience Evaluation Publications

Am Legion Auxiliary—American Legion Auxiliary. *See* Fox W Coast Bul  
Bks & Films—Books and Films. \$1. Mrs Ina Roberts, 11118 Clifton Blvd, Cleveland, Ohio  
Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc

*See* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Christian Century—Christian Century. \$4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution

*See* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Endorsed Motion Pict—Endorsed Motion Pictures. Publication discontinued

Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1837 S Vermont Av, Los Angeles

(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Int Fed of Cath Alumnae; Nat Bd of R; Nat Council of Jewish Women; Nat Fed of Business & Professional Women's Clubs; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast). Bulletin. Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles

*See also* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Int Fed of Cath Alumnae—International Federation of Catholic Alumnae

*See* Endorsed Motion Pict; Fox W Coast Bul, Nat Legion of Decency

Jt Estimates—Joint Estimates. Bulletin. General Federation of Women's Clubs (West Coast). Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles

(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Fed of Business & Professional Women's Clubs; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Mo Film Bul—Monthly Film Bulletin. Issued to members only. British Film Inst, 4 Great Russell St, London WC 1

Motion Pict & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc, 28 W 44th St, New York

Motion Pict Guide—Motion Picture Guide. 50c. Mrs John Waldo, Am Assn of Univ Women Motion Pict Com, 330 E 47th St, Indianapolis, Ind.

(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Film Estimate Service; Nat Soc of New England Women; Women's Univ Club, Los Angeles)

Motion Pict R—Motion Picture Reviews. \$1. Motion Picture Reviews, Women's University Club, 943 S Hoover St, Los Angeles, Calif.

Nat Bd of R M—National Board of Review Magazine. \$2. National Board of Review of Motion Pictures, 70 Fifth Av, New York

*See also* Fox W Coast Bul; Wkly Guide

Nat Council of Jewish Women—Los Angeles Section, National Council of Jewish Women. Bulletin. Mrs Florine Wolfstein, Chairman, 617 S Lucerne Blvd, Los Angeles

*See also* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Nat Fed of Business & Professional Women's Clubs—National Federation of Business and Professional Women's Clubs (Los Angeles District)

*See* Fox W Coast Bul; Jt Estimates; Sel Motion Pict

Nat Film Estimate Service—National Film Estimate Service

*See* Motion Pict Guide

Nat Legion of Decency—National Legion of Decency. \$2. National Legion of Decency, 485 Madison Av, N.Y.

Nat Soc of New England Women—National Society of New England Women

*See* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

N Y Archdiocese Motion Pict Guide—New York Archdiocese Motion Picture Guide

*See* Nat Legion of Decency

Par M—Parents' Magazine. \$2. The Parents' Institute, Inc, 9 E 40th St, New York

Scholastic—Scholastic. \$1.50. Scholastic, Chamber of Commerce Bldg, Pittsburgh, Pa.

Sel Motion Pict—Selected Motion Pictures. West & East Coast Preview Committees.

Motion Picture Producers & Distributors of America, Inc, Will H. Hays, Pres, 28 W 44th St, New York

(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Fed of Business & Professional Women's Clubs; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women

*See* Fox W Coast Bul; Jt Estimates; Sel Motion Pict

Wkly Guide—Weekly Guide to Selected Pictures. \$2.50 yearly, with Magazine, \$1. National Board of Reviews of Motion Pictures, 70 Fifth Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles

*See* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Motion Pict R; Sel Motion Pict

### Newspapers and Magazines

Boston Transcript—Boston Evening Transcript. \$5.50. (Wednesday and Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Canadian Forum—Canadian Forum. \$2. J. M. Dent & Sons, Ltd, Aldine House, 224 Bloor St, W Toronto

Canadian M—Canadian Magazine. \$1.50. Hugh C. MacLean Pub, Ltd, 347 Adelaide St, W Toronto



Christian Science Monitor—Christian Science Monitor. \$9. Christian Science Publishing Society, 1 Norway St, Boston  
 Commonweal—Commonweal. \$5. Calvert Publishing Corp, Grand Central Terminal, New York  
 Hollywood Spec—Hollywood Spectator. \$5. Hollywood Spectator, Inc, 6513 Hollywood Blvd, Hollywood, Calif.  
 Liberty—Liberty. \$2. Liberty Publishing Corp, 1926 Broadway, Lincoln Sq, New York  
 Life—Life. \$1.50. Life Magazine, Inc, 60 E 42d St, New York  
 Lit Digest—Literary Digest. \$4. Funk and Wagnalls Co, 354-360 Fourth Av, New York  
 Manchester Guardian—Manchester Guardian. 78s. (Daily). Manchester Guardian, 3 Cross St, Manchester, 2. Guardian Newspapers, Inc, 220 W 42d St, New York  
 Nation—Nation. \$5. Nation Fund Inc, 20 Vesey St, New York  
 New Repub—New Republic. \$5. New Republic, Inc, 40 E 49th St, New York  
 New Statesman & Nation—New Statesman and Nation. 30s. New Statesman and Nation, 10 Great Turnstile, London, WC 1  
 New Theatre—New Theatre. \$1.50. New Theatre Magazine, 156 W 44th St, New York  
 N Y Herald Tribune—New York Herald Tribune. \$15. N Y Tribune, Inc, 230 W 41st St, New York  
 N Y Sun—New York Sun. \$10. Sun Printing and Publishing Assn, 280 Broadway, New York  
 N Y Times—New York Times. \$15. New York Times Co, 229 W 43d St, New York  
 N Y World-Telegram—New York World-Telegram. \$13. New York World-Telegram Pub, 125 Barclay St, New York  
 New Yorker—New Yorker. \$5. F-R Publishing Corp, 25 W 45th St, New York  
 News-Wk—News-Week. \$4. Rockefeller Center, 1270 6th Av, New York  
 Sat R—Saturday Review. 30s. Chawton Pub Co, Ltd, 18-20 York Bldgs, Adelphi, London

Sight & Sound. Sight and Sound. (Quarterly). 2s 6d. British Film Inst, 4 Great Russell St, London, WC 1  
 Spec—Spectator. 30s. The Spectator, Ltd, 99 Gower St, London, WC 1  
 Stage—Stage. \$3. Stage Publishing Co, Inc, 50 E 42d St, New York  
 Theatre Arts Mo—Theatre Arts Monthly. \$5. Theatre Arts, Inc, 119 W 57th St, New York  
 Time—Time. \$5. Time, Inc, 350 E 22d St, Chicago

### Trade Papers

Box Office—Box Office (Eastern sectional ed) \$3. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo.  
 Canadian Moving Pict Digest—Canadian Moving Picture Digest. \$5. Canadian Moving Picture Digest Co, Ltd, 259 Spadina Av, Toronto 2  
 Film Curb—Film Curb. (Semimonthly). \$4 Film Curb, Inc, 1270 6th Av, RKO Bldg, Radio City, Rockefeller Center, New York  
 Film Daily—Film Daily. \$10. The Film Daily, 1650 Broadway, New York  
 Harrison's Reports—Harrison's Reports. \$15. Harrison's Reports, Inc, 1440 Broadway, New York  
 Hollywood Reporter—Hollywood Reporter. \$10. Wilkerson Daily Corp, Ltd, 6717 Sunset Blvd, Hollywood, Calif.  
 Motion Pict Daily—Motion Picture Daily. \$6. Motion Picture Daily Inc, 1790 Broadway, New York  
 Motion Pict Herald—Motion Picture Herald. \$3. Quigley Publishing Co, Inc, 1790 Broadway, New York  
 N Y Exhibitor—New York State Exhibitor. \$2. Jay Emanuel Publications Inc, 219 N Broad St, Philadelphia  
 Variety—Variety. \$6. Variety, Inc, 154 W 46th St, New York  
 Variety (Hollywood)—Variety. \$10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif.

## Explanations

After the title of the film, the date of release is given, next the running time in minutes and then the producer.

Under Players, only leading members of the cast are listed.

For system of evaluating favor or disfavor of the film, see note on bottom of pages.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which movies have been adapted.

No films released prior to September, 1935 are included. Only those foreign films which are likely to be generally shown are listed.

In evaluating films, the women's organizations use "mature" or "adult" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 15 to 20 years of age; "children" for those under 15.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the Index.

The title of the publication of the Fox West Coast Theatres Corporation will now be known as Fox W Coast Bul and the organizations of which it is composed have been listed alphabetically on page i.

(s) This symbol denotes a short feature.

## Key to Abbreviations

a	adults	ed	edition	O	October
Ag	August	fed	federal	p	page
Am	American	gen	general	par	parent -s
Ap	April	inc	incorporated	pict	picture
assn	association	inst	institute -ion	pub	publisher -ication
av	avenue	int	international	r	review -s
bd	board	Ja	January	S	September, south
bks	books	Jl	July		-ern
blvd	boulevard	jt	joint	Sat	Saturday
bul	bulletin	Lit	Literary	sel	selected
c	children (under 15 years)	ltd	limited	soc	society
Calif	California	m	magazine	Spec	Spectator
Cath	Catholic	min	minutes	sq	square
co	company	mo	monthly	st	street
com	committee	Mr	March	univ	university
Cong	Congress	N	November	vol	volume
D	December	nat	national	w	west
e	east	no	number	wkly	weekly
		NY	New York	y	young people (15-20 years)



# Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

March 30, 1936

## AFFAIR OF SUSAN. O 7 '35 63min Universal

Players: Zasu Pitts. Hugh O'Connell. Walter Catlett

Director: Kurt Neumann

"Two people, a hero who works in an automobile factory, a heroine who works in a candy factory, meet, go to a park, have a good time, think they won't see each other again, [and] eventually find they live in the same boarding house." N Y Exhibitor

### Audience Suitability Ratings

"Light, amusing comedy with a touch of pathos. Family and junior matinee."

+ Gen Fed of Women's Clubs (W Coast) S 23 '35

Mo Film Bul p167 N '35

"Good. Family."

Motion Pict Guide Mr '36

"A, Y and C: Entertaining."

Par M p38 Mr '36

"Excellent direction, fine photography and an interesting story add much to the entertainment value. Family and junior matinee."

+ Sel Motion Pict N 1 '35

"The old film 'Lonesome' is . . . simply and tenderly told with many amusing incidents. Family."

+ Wkly Guide S 28 '35

### Trade Paper Reviews

Box Office p59 N 16 '35

"Only a mildly entertaining comedy."

— + Film Curb p19 O 1 '35

"Inconsequential, having little except the comedy leads. Family comedy."

— + N Y Exhibitor p37 O 10 '35

## AH, WILDERNESS. N 22 '35 100min MGM

Players: Wallace Beery. Lionel Barrymore. Aline MacMahon. Eric Linden. Cecilia Parker

Director: Clarence Brown

From the play of same title by Eugene O'Neill. A rural melodrama in which a naive, idealistic New England boy of the 1900's, one of the new generation who hopes to lead the world to a new order, learns the difference between sacred and profane love.

### Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide Cath News p24 Ja 25 '36

"Excellent. Suitable for mature audience." + + Endorsed Motion Pict Ja '36

"The picture is redolent with chuckles. Adults: excellent; 14-18: mature; 8-14: doubtful." Calif Congress of Par & Teachers

"Expert direction by C. Brown. Some vulgar dialogue. Adults." DAR

"The acting of the principals and outstanding photography are the highlights of this motion picture. . . . Written in a decidedly reminiscent mood, this play will appeal, for the most part, to the older members of the audience, who can re-live those precious early days before the world began moving at such a fast tempo. Good. Adults." Internat Fed of Cath Alumnae

"The characters and settings were so very well chosen as to seem like a page torn from a family history of an old New England family. The atmosphere of the sleepy little town, the pathetic High School graduation exercises of the 1900's, the first automobile, and the reckless fourth of July celebrations after the close of the Spanish-American War are so faithfully portrayed as to have real historical value. The cast is excellent and the direction perfect—the scenes between the father and son and between the girl and the boy so realistic and directed with such understanding and good taste as to bring a lump to one's throat. Wallace Beery fails to suggest the New England type—even when in their 'cups', long generations of repression would preclude his giving way so completely. The picture is so fine that one character's part overaccented should not lessen one's appreciation or enjoyment of the whole. Outstanding. Family—mature." Nat Fed of Business & Professional Women's Clubs

"Perfect in detail and delectable in humor, the film holds the interest throughout and provides superlative entertainment. Family." Nat Soc of New England Women

"The clever handling of Eugene O'Neill's stage success through an excellent cast combine to make the picture an outstanding one for the family." So Calif Council of Fed Church Women

"In certain respects the stage version of this comedy has an advantage over the screen production. O'Neill's lines are so good that one is sorry to miss any of them and naturally much of the dialogue had to be cut. The characters are essentially O'Neill's. Family picture. Mature for children." Women's Univ Club, Los Angeles

+ Fox W Coast Bul N 30 '35

"Good direction transfers the mood of a bygone day to the screen with consummate skill. Outstanding. Family. Mature."

+ + Jt Estimates N 15 '35

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A and Y: Excellent comedy of youth; C: Mature."

Par M p38 Mr '36

"While the humor of the picture will be enjoyed by the whole family, the underlying psychology will have more appeal to adults. The Daughters of the American Revolution re-

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**AH, WILDERNESS—Continued**

gard this as adult entertainment. Family. Mature."

+ Sel Motion Pict D 1 '35

"[This is] an unusually sympathetic screening of O'Neill's play, done with humor and tenderness. Family."

+ Wkly Guide N 30 '35

**Newspaper and Magazine Reviews**

"It does not have quite the fineness of feeling that it possessed in the form that Mr. O'Neill originally gave it. There has been something of the process that is best described as popularization. . . . It does have an atmosphere and characterizations that lift it well above the average of the screen." E. F. M.

+ Boston Transcript p10 D 26 '35

"Lionel Barrymore plays Nat Gould . . . a small town newspaper editor, and gives one of the finest performances of his career, as the shy and kindly parent. . . . Wallace Beery is a delightful old inebriate. . . . Laura Elston

+ Canadian M p38 F '36

Christian Science Monitor p13 N 13 '35

"Perhaps the quibblers will miss many of the original O'Neill lines pertaining to adolescent youth, which, naturally, had to be eliminated; they may even resent the few liberties taken in extending the original comedy and in building the part of the son; or, they may refuse to accept Wallace Beery as suggestive of the New England type in their 'cups.' Except for these reservations, all unimportant to the net result, the screen copy of Mr. O'Neill's Americana, convincingly mirrors the spirit, the touching humanness that was so delicately reflected by the original. . . . [All the scenes] are so faithfully, so skillfully portrayed that they have real historical value." J. P. Cunningham

+ Commonweal p301 Ja 10 '36

"We have no means of comparing the lines of this script with that of the stage," writes George Foxhall in the Worcester Evening Gazette, 'but we are prepared to admit that probably much of Mr. O'Neill's matchless genius for dialog has been lost. But Mr. O'Neill's beautiful play is here, his insight into the adolescent sweetness of clean, young hearts and into the sweetness of clean, old hearts, for that matter; his message, and the fragrant vision of his memories. This wilderness is paradise enow.'"

+ Lit Digest p22 D 28 '35

"The delicacy of Eugene O'Neill's play . . . is wholly absent from Wallace Beery's Sid." Mark Van Doren

Nation p84 Ja 15 '36

"What the screen really makes out of 'Ah, Wilderness' is a first-class atmosphere piece. It calls up more matters than it knows of by its sure reconstruction of the day-to-day life of the New England country in a time (1906) that is as dead but as vivid in the general memory, as the smell of leaves burning in piles along the gravel walks, this fall or when you were a kid. . . . Much of the film is silly, but 'Ah, Wilderness' remains a job of picture making, in craftsmanship and feeling, that is wonderful to see." Otis Ferguson

+ New Repub p198 D 25 '35

"'Ah, Wilderness' [is] as thoroughly delightful a picture as has come along during the last year. Using intelligence and taste as well as its customary showmanship, Metro has done more, a great deal more, than photograph Eugene O'Neill's wistfully humorous play. Developing the spirit and theme of the original, script-writers and director have shown much more of the life in a New England town than any stage production could possibly manage. . . . As for Mr. Beery, as the likable drunken uncle, he is slightly out of key with the rest of the period picture. He is, in his own way, still rather funny, and even the overemphasis on his part is not seriously harmful." Eileen Creelman

+ N Y Sun p25 D 26 '35

"In its warm, sprawling and achingly reminiscent mood of story-telling, it brings Mr. O'Neill's 'large small-town' in the New England of 1906 into a new richness of life on the screen. As an American comedy of manners and as a portrait of an American family, 'Ah, Wilderness!' explores a vein of bitter-sweet nostalgia without losing its sense of humor." Andre Sennwald

+ N Y Times p30 D 25 '35

"Not only the decoration, though, gives the film its particular quality, for the story has an honesty you are bound to like. . . . 'Ah, Wilderness!' reminds us again, in case we have forgotten the truism, that ordinary people and their lives are much more exciting than the extraordinary and their performances." John Mosher

+ New Yorker p53 Ja 4 '36

Springf'd Republican p6c Ja 12 '36

"In this instance the movies have used their own genius to make quite a lot out of very little. . . . Mr. Eugene O'Neill, has become so overweening on the strength of good work well done in the early years that he can speak with the postures of a major dramatist and in the actual words of Gene Stratton Porter, and get completely away with it. . . . Where Hollywood really goes to work here is in the background O'Neill suggested—small-town New England in the year 1906. . . . In the end, the production goes beyond the meaning of the play, immersing all the business good or bad in a mood that it is difficult to quarrel with. It is blurred with illusion yet inexorable in its details, tugging at silly heartstrings yet common enough; it seems projected on a screen purely in order that these dead times shall be remembered again, with amusement, exasperation and fondness." Otis Ferguson

Theatre Arts Mo p142 F '36

Time p44 D 9 '35

**Trade Paper Reviews**

"Superb picturization of Eugene O'Neill's most human and natural stage play is entertainment of the highest order and a triumph for all concerned. . . . A classic of American small-town life that deserves to live forever."

+ Box Office p17 D 14 '35

"All concerned in the making of this fine picturization of the stage hit can take a bow, several in fact. Here is a photoplay that IS a photoplay. Wonderfully played by an outstanding cast and directed with rare skill this is entertainment plus. Audiences of all classes are bound to appreciate it. It will be surprising if it doesn't break a great number of records. You can't get them much better than this one."

+ Film Curb p8 D 1 '35

"Wallace Beery's portrayal of the easy-going, lovable drunk is outstanding, and Lionel Barrymore, as the understanding father, makes the role live."

+ Film Daily p4 N 15 '35

"This picture mirrors life. . . . It does so with the simplicity that makes for power, giving audiences and the showmen the most to be desired in screen merchandise, a good story that was intelligently acted on the stage. It is hardly to be doubted that the picture will make a popular impression. It is of a character that is apt to arouse controversy but is certain to win approval. Its locale is a small town of three decades ago. The comedy drama glows with homey humor. The drama is natural."

+ Motion Pict Daily p10 N 12 '35

"In the power of its simplicity, natural humanness and reflection of problems confronting every family, it is one of the most impressive features brought to the screen in recent years."

+ Motion Pict Herald p70 N 23 '35

"Family comedy drama."

N Y Exhibitor p54 D 10 '35



"A splendid example of picture making. . . It is distinctly an outstanding film. . . The climax is reached when father and son have their heart to heart talk about life in general and women in particular. A more human passage has not appeared in the theatre for many years."

+ + Variety p14 Ja 1 '36

**DER ALTE UND DER JUNGE KOENIG.** See Making of a king

**AMATEUR GENTLEMAN.** Mr 20 '36 100min  
Criterion-United artists

Players: Douglas Fairbanks, Jr. Elissa Landi. Gordon Harker. Frank Pettingell

Director: Thornton Freeland

Based on the novel of the same title by Jeffery Farnol. "The story deals with an inn-keeper wrongfully condemned to death for theft from guests. His son, posing as a rich young 'buck' with the aid of money borrowed from the inn hostler, breaks into society in London, discovers the real thief in a fortune-hunting nobleman, falls in love with a girl, who has agreed to a marriage of convenience with the adventurer, schemes his father's escape and neatly exposes the criminal after a helter-skelter coach chase back to the inn." (Motion Pict Daily)

#### Audience Suitability Ratings

"The story is constructed on traditional lines, with a swiftly-manoeuvred happy ending, and its relation to real affairs is not great; there are one or two jumps in the plot which might have been more smoothly managed. . . The acting is competent, though Douglas Fairbanks seems a trifle mannered. Elissa Landi is altogether too whimsical and coy. Adults; adolescents."

+ — Mo Film Bul Ja '36

#### Newspaper and Magazine Reviews

"[It is] an admirable but overlengthy film. . . The photography is very fine. The prison scenes and the prize-ring pictures are composed in the temper of Hogarth, and their smoky, crowded, squalid atmosphere is successfully transplanted from the 'Rake's Progress.' Moreover, they are happily contrasted with some exquisite scenes of English roads and lanes in the mists of early morning, when a cold, gray light breaks slowly over a coach and horses." Harold Hobson

+ — Christian Science Monitor p12 F 18 '36

"Personnel that was hand-picked for the special occasion reflects itself in the production, a costume drama of the Regency period in England, having good story values and fine dramatic action that are both intelligently treated." J. P. Cunningham

+ Commonweal p580 Mr 20 '36

"There is nothing positively amiss with this first production by Criterion Films: it is a passable effort, but quite undistinguished. If one wished to be captious, one might point out that the sound and the supers should have been better, and that the direction, which was otherwise quite sensible, was obviously handicapped by an uninspired adaptation of Jeffery Farnol's novel; it stuck to the scenario with a slavish fidelity which was not really justified by the acting of Mr. Douglas Fairbanks, Jr., and Miss Elissa Landi."

— + New Statesman & Nation p151 F 1 '36

"There is a superbly unconvincing boxing match with bare fists before the Regent, and the film is very prettily dressed. Miss Clemence Dane has done a very workmanlike job

with the dialogue, which is never disagreeably mannered, but nobody can do much with Mr. Farnol's romantic vision." Graham Greene  
Spec p170 Ja 31 '36

#### Trade Paper Reviews

"A costume drama, of the Regency period in England, it has good story values and plenty of dramatic action. . . Trimmed from its present 9,000 feet, this will offer definite entertainment values for American audiences."

+ Motion Pict Daily p5 F 4 '36

"There is a rich air of romance in this production which should appeal to a very wide range of patrons. . . It is one of those British pictures which American showmen should consider very seriously."

+ Motion Pict Herald p64 F 22 '36

"Estimate: good program melodrama."

+ N Y Exhibitor p55 Mr 10 '36

"This Jeffery Farnol story, while a bit dated, is so well done, especially the dialog by Clemence Dane, and has such a splendid production, that it ought to go over successfully. . . It has the strength and forcefulness of the old school, coupled with modern acting, and the whole makes for a satisfying adaptation. Director has done a neat job in keeping the old-fashioned story from creaking."

+ Variety p12 F 5 '36

**ANNA KARENINA.** S 6 '35 95min MGM

Players: Greta Garbo. Frederic March. Freddie Bartholomew. Basil Rathbone

Director: Clarence Brown

Based on the novel by Tolstoi. An emotionally unstable woman deserts her husband and son for a lover. The lover grows tired of her, her husband refuses her permission to see her son and she finally commits suicide. The background is the colorful life of the upper class in Czarist Russia.

A Photoplay Study Guide to Tolstoy's Anna Karenina, with suggestions for reading and discussion in college and university classes, women's clubs and community forums, prepared by William Lewin, may be obtained from Educational and Recreational Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey. A single copy is fifteen cents. The guide covers the literary source, adaptation to the screen, production and direction problems, performances of the actors, musical and sound effects and includes a list of references and readings.

#### Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment."

N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

Motion Pict & Family O 15 '35

"There is nothing exceptional in Garbo's showing once more that she is a great actress. But it is more than ever true that any film in which she appears is something out of the ordinary. 'Anna Karenina', moreover, quite apart from having Garbo in the title role, has captured rather more of Tolstoy's great novel than might have been expected." J. S. H.

+ Nat Bd of R M S '35

#### Newspaper and Magazine Reviews

"Not a great movie. The Tolstoy story is out of date, stiff, and creaky. But with Garbo as its motivating force, the old war-horse moves with something akin to life and certainly the maximum of grace."

Lit Digest p21 S 21 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**ANNA KARENINA—Continued**

"The new version includes the social implications of the novel, but the issues are now meaningless, dramatically at least, and the film is justified only as a museum piece." Robert Giroux

— Nation p391 O 2 '35

"A trite scenario, enfeebled and mismanaged in direction. . . Yet here is the best vehicle for Miss Garbo's talents that we have seen for many a long evening." John Marks

New Statesman & Nation p551 O 19 '35

"The stage technique forced on the other players in Anna Karenina by the personality of Greta Garbo, the slowing of the film to allow time for the incredibly lovely voice, the harsh suffering face, to make their points, calls for a standard of acting they cannot meet, with the exception of Mr. Basil Rathbone, who as Anna's husband draws an intense bitter portrait of a man living for appearances alone. . . It is Greta Garbo's personality which makes this film, which fills the mould of the neat respectful adaptation with some sense of the greatness in the novel." Graham Greene

Spec p547 O 11 '35

**Trade Paper Reviews**

Box Office p56 N 16 '35

**ANNAPOLIS FAREWELL. S 6 '35 85min Paramount**

Players: Sir Guy Standing, Tom Brown, Richard Cromwell, Rosalind Keith

Director: Alexander Hall

A retired naval officer goes down with his old ship rather than see it demolished for target practice.

**Audience Suitability Ratings**

"This superbly directed production taken at Annapolis is truly a great picture. It is convincing, interesting, stimulating and highly entertaining. Family."

+ Jt Estimates S 1 '35

"With its authentic background of our Naval Academy, its outstandingly fine cast and superb direction, lovely photography and interesting story, we have entertainment most suitable for the Family and Junior Matinees."

+ Nat Council of Jewish Women S 1 '35

"A: Good drama; Y: Stirring; C: Interesting."

Par M p38 Mr '36

**Newspaper and Magazine Reviews**

"The color, spirit, courage, patriotism and traditional ideals for which the United States Naval academy stands are reproduced in 'Annapolis Farewell.'"

+ Springfd Republican p6c O 13 '35

**Trade Paper Reviews**

Box Office p57 N 16 '35

**ANNIE OAKLEY. N 15 '35 88min RKO**

Players: Barbara Stanwyck, Preston Foster, Chief Thunder Cloud

Director: George Stevens

From a story by Joseph A. Fields and Stewart Adamson, based on the life of Annie Oakley, famous western markswoman. It describes the career and love story of the woman who rose from crack shot of Buffalo Bill's Show to appearances before the crowned heads of Europe.

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Good of kind. Y: Good. C: Good." Christian Century p1638 D 18 '35

"Very good."

+ Endorsed Motion Pict D '35

"Thrilling scenes of bye-gone days, which include skillful riding, expert shooting, and roping, cavalry, Indians, and the rough, exciting life of the period are combined in this most entertaining picture in which a well chosen cast, understandingly directed, give realistic portrayals. Family and Junior Matinee."

+ Gen Fed of Women's Clubs (W Coast) N 14 '35

"A, Y and C: Splendid comedy with Buffalo Bill background."

Par M p38 Mr '36

"Grand entertainment for all. Recommended to the Committee on Exceptional Photoplays. Family. Junior."

+ + Wkly Guide N 9 '35

**Newspaper and Magazine Reviews**

Christian Science Monitor p16 N 16 '35

Lit Digest p33 Ja 4, '36

"'Annie Oakley' makes agreeable capital out of a recent American figure who has already become something of a legend. . . Here she is with a rural origin and a romance to keep her interesting and very interesting she is as Barbara Stanwyck plays her." Mark Van Doren

+ Nation p84 Ja 15 '36

"On the surface, this highly sentimentalized report . . . is little more than a conventionalized if pleasantly narrated, romance of Colonel Cody's Wild West Show. . . Fortunately, however, Joel Sayre, author of the still joyfully remembered 'Rackety Rax' has had a most important hand in the proceedings and his gift for racy, hearty Americana results in a series of appended details that make 'Annie Oakley' a vastly engaging screen play, particularly when it is not bothering too much about its plot. For one thing the photoplay offers the most thoroughly delightful epic and indigenously American comedy character of the season. . . It is good old Chief Sitting Bull (magnificently impersonated by Chief Thunder Cloud), who in his earlier days had vanquished the dashing Custer at the Little Big Horn and in his later days had been persuaded to join the circus. . . It is Sitting Bull who walks off with the honors of the photoplay." Richard Watts, Jr.

+ N Y Herald Tribune p9 D 24 '35

"Although the talented and attractive Barbara Stanwyck gives by far the best screen performance of her career in [this] superlatively entertaining film . . . it is an Indian named Chief Thunder Bird in the role of Chief Sitting Bull who is actually the real star of the occasion. In a relatively minor part . . . Chief Thunder Bird walks right off with all the honors in the film—and this in face of some pretty superior competition. . . Told simply, engagingly and entertainingly, directed with meticulous care and with fine feeling for the period and the humor in the story and capitally well-played by the entire cast, this 'Annie Oakley' is really a delightful picture that merits your attention and support." William Boehnel

+ N Y World-Telegram p1 D 23 '35

"The problems of true love in a Wild West show are rather overwhelming, and the director has indulged an urge to give us too many circus scenes. The whole matter gets oppressive as time goes on." John Mosher

— + New Yorker p53 Ja 4 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



*Trade Paper Reviews*

Box Office p58 N 16 '35

"A lovely part for Barbara—and a whole-some entertaining story, well cast and well played."

+ Canadian Moving Pict Digest p10 D 21 '35

Film Curb p16 N 1 '35

"It has action and comedy a-plenty."

+ Film Daily p6 O 29 '35

"The life of the famous markswoman is herewith turned into lively entertainment, although the story probably contains more fiction than fact."

+ Motion Pict Daily p9 O 28 '35

Motion Pict Herald p60 N 9 '35

"Barbara Stanwyck in 'Annie Oakley' should carry box office appeal and if the picture misses as outstanding it's because the script and direction are not up to the star and title combination. It sums up as a swell idea that doesn't quite come through. . . . After the early scenes, where she plays a backwoods girl effectively, Miss Stanwyck does little for the picture, probably because the material gives her few opportunities. Picture is likely to appeal to elderly patrons who remember the period when William Jennings Bryan campaigned for free silver and when Colonel Cody was a national institution off and on."

+ — Variety p15 D 25 '35

**ANOTHER FACE. D 13 '35 70min RKO**

Players: Wallace Ford. Brian Donlevy. Phyllis Brooks

Director: Christy Cabanne

A gangster, having had his face changed by a plastic surgeon, kills the doctor and then becomes a movie idol. His downfall results from an identification by the nurse who helped the doctor.

*Audience Suitability Ratings*

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pict Ja '36

"A somewhat involved but novel and exciting picture with numerous funny and thrilling episodes. The cast is capable and the director takes full advantage of the dramatic opportunity offered. Adults and young people." E Coast Preview Committee

"The direction is excellent, the suspense well maintained, smooth fast-moving tempo, innumerable thrills, and many a laugh. Hilarious entertainment for the family." Nat Council of Jewish Women

"To those who like a dash of the 'gangster' in their pictures this one may prove satisfying. Scenes of movies in the 'making' and a bit of romance lend interest to the picture. Adult." Nat Fed of Business & Professional Women's Clubs

"This [is an] extravagant and lively farce which is adroitly handled and offers a glimpse of movie studio routine and a breezy satire on film publicity methods. Diverting for audiences over 14." Nat Soc of New England Women

"The background of movie studios is interesting and effective. On the whole, the picture is rather depressing though well cast and directed. Mature." So Calif Council of Fed Church Women

"Amusing, fast moving and full of surprises, this picture is entertaining without calling for any intellectual concentration. Added interest is derived from an intimate view of backstage procedure in the studio. Adolescents: probably entertaining; children: no." Women's Univ Club, Los Angeles

+ Fox W Coast Bul D 21 '35

"Unobjectional for adults."

Nat Legion of Decency Mr 12 '36

"A: Comedy crime drama; Y: Entertaining; C: Doubtful."

Par M p38 Mr '36

"Comedy-drama with a lot of amusing inside movie atmosphere. Family."

+ Wkly Guide D 14 '35

*Newspaper and Magazine Reviews*

"Trick melodrama with film studio setting."  
Christian Science Monitor p13 Ja 4 '36

*Trade Paper Reviews*

"Packed solid with refreshing entertainment, this is a bang-up comedy offering that should send the patrons homeward with smiles of satisfaction. Fashioned out of the intimate life of Hollywood studios, it combines satire, farce and winds up with a dramatic thrill."

+ Box Office p25 N 30 '35

"It is fast-moving with the melodramatic stuff and laughs most plentiful and is bound to register with any audience."

+ Film Curb p13 D 1 '35

"This picture of a new-faced gangster is a hilarious and dramatic piece of entertainment, which should please as good program material. The original story and screenplay is clever, has twists that one does not suspect, and it holds interest all the way."

+ Film Daily p6 N 18 '35

Motion Pict Daily p11 N 13 '35

"Farce comedy, sandwiched in between sinister drama, this picture, in burlesquing the business of picture making and of star making, provides much audience entertainment."

+ Motion Pict Herald p72 N 23 '35

"Family melodrama."

N Y Exhibitor p54 D 10 '35

"[The] picture has a bright and novel comedy-gangster theme which, while not of dynamite rating and a difficult one to sustain for full footage, is amusing enough."

+ — Variety p58 Ja 1 '36

**ANYTHING GOES. Ja 24 '36 98min Paramount**

Players: Bing Crosby. Ethel Merman. Charlie Ruggles. Ida Lupino

Director: Lewis Milestone

Music and Lyrics: Cole Porter

Based on the musical comedy of the same title by Howard Lindsay and Russell Crouse. This slight story, interspersed with hit vocal numbers and comedy sequences, tells the tale of a young broker who lacking ticket or passport follows a girl aboard a European-bound steamer. He falls in with a meek gangster posing as a pious clergyman who is in reality Public Enemy No. 13.

*Audience Suitability Ratings*

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A and Y: Very good of kind; C: Probably good."

Christian Century p310 F 19 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**ANYTHING GOES—Continued**

"Family." Calif Cong of Par & Teachers

"This Bing Crosby musical is diverting and tuneful. Good. Mature." DAR

"The direction is far superior to the subject matter, which has only occasional comedy moments and some decidedly objectionable features. Adults and young people." E Coast Preview Committee

"Family and junior matinee." Gen Fed of Women's Clubs (W Coast)

"There may be a question of good taste in the use of clergymen for satire and comedy, but the idea of the film is so farcical that it is apparent nothing offensive was intended. Family." Nat Fed of Business & Professional Women's Clubs

"Off color jokes mar the film. Adults." Nat Soc of New England Women  
Fox W Coast Bul F 1 '36

"Family."

Jt Estimates Ja 15 '36

"Good. Family."

+ Motion Pict Guide Mr '36

"Much of the amusing satire of the stage version of 'Anything Goes' has been left out, its fast tempo slowed down and some of the best original sayings omitted. The result is a series of episodes loosely strung together giving the effect of a rather mediocre vaudeville performance. Adolescents, 12-16: harmless; children, 8-12: harmless."

+ Motion Pict R F '36

"Risqué wisecracks and improbable situations provide fair entertainment in this sophisticated musical comedy. Fast moving direction, rather dubious lines in which Charles Ruggles outshines his fellow actors. Adults."

+ Nat Council of Jewish Women Ja 22 '36

"Objectable in part."

Nat Legion of Decency Mr 12 '36

"The story is hardly of consequence, loosely knit, and frothy. The direction is superior to the story, although several objectionable features have been included. . . Charles Ruggles, the pseudo-gangster, masquerading as a minister is not up to standard and his rôle is in questionable taste." S. M. Mullen

+ Scholastic p30 Mr 7 '36

"Family."

Wkly Guide Ja 25 '36

### *Newspaper and Magazine Reviews*

"Something is missing in the translation of 'Anything Goes' to the screen and it's not just the title song, though that is gone, except for a line or two sung by Ethel Merman as the credits are flashed on. The musical comedy seems less spontaneous than when its first stage performance was given. There is a choppy quality now, perhaps because of the interpolation of so many new songs—and only one of them by Cole Porter!—and the essential sprightliness of the story is inclined to be buried by overwhelming settings." M. E. P.

+ Boston Transcript p4 Ja 25 '36

"It will get by, but just."

— Canadian M p43 Mr '36

Christian Science Monitor p13 Ja 25 '36

"Because he gives us considerable story, not too much music and only one absurd dance spectacle, we are indebted to Barney Glazer for one of the most entertaining pictures of the season. . . Paramount was wise in not sacrificing the farcical values of the story to the mass effects which clutter up the majority of such pictures. However, it could not resist the temptation to end up with a spectacle, staged, of all places, on an English dock, and serving only to delay the closing of the story. The audience witnessing it stands in a down-

pour of rain but no rain falls on the spectacle, although one can see no roof covering it. But, even so, 'Anything Goes' is well worth seeing."

+ Hollywood Spec p12 F 1 '36

"'Anything Goes' is the best sort of musical farce. . . Handsomely mounted and smartly directed by Lewis Milestone, 'Anything Goes' will not have you worrying about the outcome of the plot. In fact, audiences will find nothing to brood over. For the picture goes about its silly business with a sure and nimble grace that sweeps away all serious thought."

+ Liberty p31 F 22 '36

"Brisk entertainment in a rather imbecilic style. . . Surprisingly, the two song hits, 'You're the Tops' and 'I Get a Kick Out of You,' don't come off."

+ New Theatre p24 Mr '36

"'Anything Goes' is, despite its attractive pictorial background, a dull and commonplace musical comedy, with several good songs and a great mass of ineffective comedy and romance. Since on the stage it was one of the outstanding musical shows of recent seasons, I think that I may not be altogether wrong in blaming its decline on the failure of the picture to follow the original edition more carefully. . . Miss Merman, who must sing 'I Get a Kick Out of You' while riding through the night club air on a hoop, does as well as possible, but it cannot be said that she registers on the screen as magnificently as she does on the stage. I think it is the screen's fault. Bing Crosby is not altogether happy as the hero, and Charlie Ruggles, ordinarily a fine comic, is neither a satisfactory substitute for Victor Moore nor a good imitation of him as Public Enemy No. 13." Richard Watts, Jr.

+ N Y Herald Tribune p12 F 6 '36

"Charlie Ruggles, who might have been downhearted over the prospect of playing a role Victor Moore had made so much his own, need not have worried. He is at his funniest in this part. . . They have even some new lyrics for 'You're the Top' just to make it all shiny new, a first-rate musical comedy."

+ N Y Sun p27 F 6 '36

"Paramount uncorked its pent-up version of 'Anything Goes' and instead of an exuberant pop and a merry fizz, there was merely a gentle sigh whose burden was: 'Where, O where is Victor Moore?' The answer is that Mr. Moore was not 'available' when the picture-makers were ready to turn their cameras upon the musical comedy hit of 1934-35. . . 'Anything Goes' without Mr. Moore is comparable to 'You're the Top' without Cole Porter's lyrics. It gets by, but without distinction. . . Otherwise (but what a huge deficit to overcome!) Paramount has done rather well by 'Anything Goes.'" F. S. Nugent

+ N Y Times p23 F 6 '36

"Little of the gayety, fun and cheer that made 'Anything Goes' grade A musical comedy when it was presented on the stage several seasons ago, materializes in the highly elaborate and somewhat forced screen version. . . Miss Merman and Mr. Ruggles do the best they can, but even their performances lack the snap and dash they should have. Mr. Crosby and Ida Lupino, who impersonates the dream girl, are singularly humorless in their parts." William Boehnel

+ N Y World-Telegram p27 F 6 '36

"Some of the Cole Porter music (including the more sedate rhymes from 'You're the Top') survive, fortunately, in 'Anything Goes.'" John Mosher

New Yorker p65 F 15 '36

"'Anything Goes' was very nearly [a disappointment], for I had enjoyed the London stage version and Mr. Cole Porter's music. . . There are several new and undistinguished songs, the lovely lush sentimentality of 'All Through the Night' is missing, and a really dreadful woman singer murders the Audenesque charm of 'You're the Top.'" Graham Greene

— Spec p300 F 21 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



"You won't recognize your favorite of the Broadway stage. . . But maybe if you *didn't* see the stage production, you will have a few moments of fun."

+ Stage p8 Mr '36

"Critics looking for significance in 'Anything Goes' might write it off as part of the cinema's campaign to cosmopolitanize its audiences. From an entertainment point of view it is rapid, hilarious, and competently directed by Lewis Milestone, whose penchant for playing with trick camera angles probably produces more results with less cost in a musical than in any other form of cinematography."

+ Time p57 F 3 '36

### Trade Paper Reviews

Box Office p30 Ja 4 '36

Canadian Moving Pict Digest p5 F 15 '36

"As a matter of fact all the cast do commendable work. Wherever musicals are liked this one will be well received."

+ Film Curb p11 Ja 11 '36

"Bing Crosby is at his best yet, Ethel Merman puts over her songs and serves otherwise with highly pleasing results, Charlie Ruggles bats out the comedy for a home run, and additional enjoyment is provided by several other good troupers, to say nothing of the show's original hit songs amplified by a number of new selections."

+ Film Daily p9 F 6 '36

"Fair. It has been given a lavish production, with a few good musical numbers. But the action lags considerably, some of the situations being dragged out to a point where they become tiresome. . . Because of the risqué dialogue exhibitors will have to use their judgment about showing it to adolescents; children will not understand it. Adult entertainment."

+ Harrison's Reports F 15 '36

"It is good musical comedy with a transatlantic shipboard background. The film affords Crosby his best role to date. However, judicious cutting would speed up the action in spots. . . Lewis Milestone directed skillfully with tongue-in-cheek humor balanced by expert timing. The direction is the picture's high spot. Miss Merman's personality is infectious. The photography of Karl Struss is top-notch. This one should please all customers."

+ Motion Pict Daily p6 Ja 6 '36

"Showmen might do well to see the picture first, so as to take full advantage of production values, names and timeliness of the stage musical from which the picture was taken."

Motion Pict Herald p62 F 22 '36

"Estimate: money show all the way down." N Y Exhibitor p13 Ja 25 '36

"Cole Porter's lyrics, which were the essence and chief asset of the original stage 'Anything Goes,' have been sacrificed for and replaced by plot motion in this Paramount film adaptation. . . Generally good box office potentialities. The cast, headed by Bing Crosby, is alone a guarantee of attention. . . But Charlie Ruggles as the gag gangster is miscast. . . Where it muffs in a comedy way, it does so because Ruggles is not always suited to the situations he's called upon to carry. His delivery is too vigorous for the sap character, and the role calls for low [comedy acting], which is out of Ruggles' line."

+ Variety p16 F 12 '36

"In transferring 'Anything Goes' to the screen little was changed with the exception of a short opening sequence and a chase combined with a musical production number for the finish. Overlength and lacking in comedy tempo, picture was draggy as previewed. However this can easily be remedied. When clipped

a bit, it should make top-notch entertainment, is easily the best effort of Bing Crosby during the past year."

+ Variety (Hollywood) p3 Ja 4 '36

(\*) AUDIOSCOPIKS. (Special. Available for release) 8min MGM

Players: Pete Smith

"It is an exposition of the third dimension idea and calls for the patrons using toy colored spectacles which are handed to them by ushers or by attendants at the door. . . By holding these glasses to the eyes during the showing of the film, there is created the illusion of objects jumping out of the screen and at the audience. The stunt starts in a mild way and builds up to howling proportions when the projected items include a sliding trombone, a squirting water hose and even a rifle shot." Film Daily

### Audience Suitability Ratings

"Amusing and somewhat instructive as well. Family-junior."

+ Wkly Guide Ja 11 '36

### Newspaper and Magazine Reviews

Reviewed by Louise Mace

Spring'd Republican p2 Ja 9 '36

### Trade Paper Reviews

"Here is a novel subject that will stir up gaiety and merriment in any theater. . . The device was used many years ago in a 'Ziegfeld Follies' and it is even funnier here. . . Running comment by Pete Smith adds to the amusement."

+ Film Daily p10 Ja 13 '36

"In this third dimensional short, seen through the red and green glasses, Metro-Goldwyn-Mayer has introduced a real novelty to the screen. . . Audience reaction was decidedly favorable when the short was screened before a capacity house. Pete Smith had described the use of the glasses and the showing began. The audience laughed, howled, ducked and thoroughly enjoyed it."

+ Motion Pict Herald p46 Ja 18 '36

## B

BAD BOY. O 25 '35 56min 20th century-Fox

Players: James Dunn. Dorothy Wilson. Louise Fazenda

Director: John Blystone

Based on a story by Vina Delmar. Torn between her love for a man of whom her parents disapprove and a strong affection for her family, the heroine secretly marries her lazy, pool-playing young man. He is instrumental in detecting a robbery, gets a job and claims his bride.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Fair. Family."

Motion Pict Guide Mr '36

"Family."

Nat Bd of R M N '35

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**BAD BOY—Continued**

"A: Light entertainment; Y and C: Yes."

Par M p38 Mr '36

"Human and unpretentious. . . Nicely done. Family."

+ Wkly Guide O 19 '35

**Newspaper and Magazine Reviews**

Christian Science Monitor p63 N 9 '35

"Occasionally effective, with Mr. Dunn in excellent form, 'Bad Boy' is still no match for 'Bad Girl.' . . Miss Delmar has a distinct sense of characterization, but this time she did not do so well by the plot. . . Louise Fazenda as the wisecracking, kindly boarding house keeper, gives her best performance in years." Eileen Creelman

+ — N Y Sun p15 O 29 '35

"Story dwells at length on the shopworn mother-knows-best theme. . . A victim of the cutting room and other departments, 'Bad Boy' seems to have been manufactured in a hurry. The veteran Louise Fazenda has the choicest rôle and contributes a genuinely amusing performance as the wisecracking mistress of a boarding house." Andre Sennwald

— + N Y Times p16 O 28 '35

**Trade Paper Reviews**

Box Office p54 N 16 '35

Film Curb p17 N 1 '35

"Although this yarn presents rather familiar stuff without any special new coloring or freshness, it has a certain amount of human interest appeal that makes it a suitable and moderately satisfying attraction for the family houses."

— + Film Daily p6 O 29 '35

**BAR 20 RIDES AGAIN. D 6 '35 64min Paramount**

Players: William Boyd, Jimmy Ellison, Jean Rouverol

Director: Howard Bretherton

Based on the famous Hop-a-long Cassidy character created by Clarence Mulford in novel of the same title, "Hop-a-long Cassidy and his buddies wipe out Nevada's gang of cattle rustlers, restoring peace to the territory once more." (Box Office)

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"The usual Western theme of cattle rustling, with beautiful scenery, hard riding and better-than-average treatment. Good."

+ Endorsed Motion Pict Ja '36

"Fast movement, a nice romance, good character relief, satisfactory photography and story provide wholesome entertainment for the family. Adults: enjoyable; 14-18: good; 8-14: good. Family & junior matinee." Calif Congress of Par & Teachers

"Beautiful scenery, fine riding in a tale of cattle rustling and bad men." E Coast Pre-view Committee

"Suitable for church halls, Catholic schools and family." Internat Fed of Cath Alumnae

"Family." Nat Bd of R

"Family and junior matinees." Nat Council of Jewish Women

"Family." Nat Fed of Business & Professional Women's Clubs

"Developed with considerable humor and some real acting, the film will please family and junior matinee audiences." Nat Soc of New England Women

"Exciting. Family." So Calif Council of Fed Church Women

"Family and junior matinee." Women's Univ Club, Los Angeles

+ Fox W Coast Bul Ja 18 '36

"A picture for the family to enjoy together."

+ Gen Fed of Women's Clubs (W Coast) Ja 6 '36

"Excellent. Family."

Motion Pict Guide Mr '36

"A: Good melodrama; Y and C: Thrilling."

Par M p38 Mr '36

Sel Motion Pict Ja 1 '36

"Junior matinee."

Wkly Guide D 14 '35

**Newspaper and Magazine Reviews**

Time p41 D 16 '35

**Trade Paper Reviews**

Box Office p31 N 30 '35

"Picture has been given splendid scenic background and some excellent camera angles have caught some thrilling moments. The old folks will go for this one and enjoy it as much as the youngsters."

+ Box Office p17 D 14 '35

"Another very satisfactory and exceedingly well done 'Hop Along Cassidy' story. It can hold its own anywhere. A high class drama of the outdoors that most any audience will enjoy. Just proves how fine a Western really can be."

+ Film Curb p18 D 15 '35

Film Daily p4 N 30 '35

"An outdoor action Western, this one retains all the values that are appreciated by audiences and showmen in the familiar pattern and adds much that is unique."

+ Motion Pict Daily p8 N 29 '35

"This picture provides a soundly contrived story in which the elements of drama, romance, comedy, adventure, action and thrill are completely balanced."

+ Motion Pict Herald p66 D 7 '35

"Backed by a good script, better than average photography, nice backgrounds, this should please in all western houses. Family Western."

+ N Y Exhibitor p39 D 25 '35

**BARBARY COAST. S 27 '35 97min Goldwyn—United artists**

Players: Miriam Hopkins, Edward G. Robinson, Joel McCrea

Director: Howard Hawks

Based on the book of same title by Herbert Asbury, "In the days of '49, San Francisco's waterfront was known as Barbary Coast and is the setting for this dramatic story of Mary Rutledge, an eastern girl who comes to the coast to marry, only to learn that her sweetheart has lost his fortune and his life over a gaming table. Her subsequent life as a hardened roulette wheel operator in the establishment of Chamalis, boss of San Francisco, her romantic love affair with a tenderfoot, and the work of the vigilantes is portrayed in this tale of the old west." (Gen Fed of Women's Clubs)

**Audience Suitability Ratings**

"A: Good of kind; Y: Unwholesome; C: By no means."

Christian Century p1438 N 6 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



"Dealing with the robust life of the period, as it does, the picture is well handled and presented, exceptionally well directed, and acted with sincerity."

+ Gen Fed of Women's Clubs (W Coast)  
S 18 '35

"Fine characterizations by an unusually well chosen and capable cast, outstanding photography, artistic direction and a tense and absorbing story add greatly to the entertainment value. Adults."

+ Jt Estimates S 15 '35

Mo Film Bul p143 D '35

"Good. Adults."

Motion Pict Guide Mr '36

"Mature."

Nat Bd of R M N '35

"Not once has Howard Hawks missed a chance to catch the spirit of the fog, the dim lights, the mud, and the life of the frontier that was San Francisco in her early days. Adult."

Nat Council of Jewish Women S 1 '35

"A: Robust entertainment; Y: Doubtful; C: No."

Par M p38 Mr '36

"An expert melodrama of San Francisco in the gold rush days, centering around a gambler, a girl and a young poet. . . Excellent photography. . . Mature."

+ Wkly Guide O 12 '35

### Newspaper and Magazine Reviews

"No great thought or work expended by anybody except the photographers. Just a picture to sell." Don Herold

— + Life p36 D '35

"Presented with considerable vigor and with something of that imagination which is never wholly lacking from the Hecht-MacArthur product." Mark Van Doren

Nation p548 N 6 '35

"Though it is hardly an impressive panorama of San Francisco, it is engaging enough as a conventional melodrama with a superior background." Richard Watts, Jr.

+ — N Y Herald Tribune p11 O 14 '35

"Excellently written and staged. . . It has academic value as an example of the orthodox approach to romance on the screen." Andre Sennwald

+ N Y Times px5 O 20 '35

"The conventionality of the plot has provided a challenge to the director and the authors to make something real out of the hocus-pocus. They have succeeded triumphantly. There are moments as dramatically exciting as anything I have seen on the fictional screen." Graham Greene

+ Spec p718 N 1 '35

Springf'd Republican p6c O 27 '35

"Staunch, colorful, thoroughly American entertainment. 'Barbary Coast' will probably please you very much."

+ Stage p10 N '35

### Trade Paper Reviews

Box Office p59 N 16 '35

Film Curb p19 O 1 '35

"Adult melodrama."

N Y Exhibitor p36 O 10 '35

BEAUTY'S DAUGHTER. See Navy wife

BETWEEN MEN. Ja 25 '36 60min Supreme

Players: Johnny Mack Brown. Beth Marion. William Farnum

Director: Robert N. Bradbury

"The story centers on Brown's search for his guardian's granddaughter, who has dis-

appeared with her parents in the western badlands following a family estrangement. The search not only leads him to the girl but to his own father, who had disappeared as a fugitive from justice years before, after murdering a man whom he believed had killed the son." Motion Pict Daily

### Audience Suitability Ratings

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A, Y and C: Good."

Par M p38 Mr '36

### Newspaper and Magazine Reviews

"Rough doings of the early 1900s down New Mexico way provide the occasion for 'Between Men,' the extravagantly idiotic melodrama replete with bad hombres, fair maidens, stalwart heroes, fast riding and quick shooting. Done with a straight face, most of the film's melodramatic incidents, which are intended to be serious, become so supremely silly that at times the offering is really unintentionally the best comedy that has come this way in weeks." William Boehnel

— N Y World-Telegram p13 Ja 28 '36

### Trade Paper Reviews

"Plenty of thrills, a real story and beautiful scenery, are all features of this well made picture."

+ Film Curb p18 N 1 '35

"A well developed, interesting story somewhat different from the usual thing, a lot of fast action, fist fights, beautiful outdoor photography and locations all combine to make this picture one which should [please] with the outdoor action fans."

+ Film Daily p6 O 29 '35

"This is cut pretty much to the standard Western story patter and without any distinguishing virtues of its own. . . [It] requires a second feature for support."

+ — Motion Pict Daily p8 Ja 28 '36

"Estimate: good."

+ N Y Exhibitor p38 N 25 '35

"Inexpensively made Western which crams a lot of action into its comparatively short running time. . . For the dual billers strictly."

+ — Variety p16 Ja 29 '36

BIG BROADCAST OF 1936. S 20 '35 97min  
Paramount

Players: Jack Oakie. George Burns. Gracie Allen

Director: Norman Taurog

Music: Ralph Rainger. Richard Whiting.

Lyrics: Leo Robin. Dorothy Parker

When a radio station finds itself in financial difficulties, its two owners enter a contest involving a television device.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"It is farcical in treatment, stimulating in appeal and affords every variety of entertainment. Family and Junior Matinee."

+ Gen Fed of Women's Clubs (W Coast)  
O 5 '35

Mo Film Bul p143 D '35

"Good. Family."

Motion Pict Guide Mr '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## BIG BROADCAST OF 1936—Continued

"Family."

Nat Bd of R M S '35

"Family."

Nat Council of Jewish Women O 1 '35

"A, Y and C: Entertaining."

Par M p38 Mr '36

"Complete nonsense, dispensed by artists of screen and radio, provides hilarious entertainment for audiences who wish to be amused rather than improved. The note of utter farce is well maintained, while the picture's tempo never slackens. Family."

+ Sel Motion Pict N 1 '35

*Trade Paper Reviews*

Box Office p57 N 6 '35

Film Curb p16 O 1 '35

"Family musical."

N Y Exhibitor p35 O 10 '35

## BISHOP MISBEHAVES. S 13 '35 80min MGM

Players: Edmund Gwenn, Maureen O'Sullivan, Lucille Watson, Norman Foster

Director: E. A. Dupont

Adapted from the play of same title by Frederick Jackson. The Bishop, who doted on detective stories, decided to play detective himself when he became accidentally involved in a robbery. This led to trouble for the "criminals," young lovers who were actually trying to get back from a crook what he had stolen from the girl's father.

*Audience Suitability Ratings*

"A refreshing farcical comedy replete with suspense and delightful humor. It is expertly cast and directed and will provide excellent entertainment for the family."

+ Gen Fed of Women's Clubs (W Coast) S 25 '35

"Scenario, direction, acting, all make the whole thing excellent entertainment. Family."

+ Nat Bd of R M S '35

"Family."

Nat Council of Jewish Women S 1 '35

"A and Y: Amusing detective film; C: Thrilling."

Par M p38 Mr '36

"It is a wholesome, jolly story with lively dialogue, interesting shots of an old English inn, the Bishop's study and scenes in Limehouse. It is expertly cast and directed and will provide excellent entertainment for the family. Outstanding."

++ Sel Motion Pict N 1 '35

*Newspaper and Magazine Reviews*

Christian Science Monitor p15 O 19 '35

"Flavored with young love and London fog, furnished with an assortment of sweated rogues talking Cockney out of the sides of their mouths, the plot capers at the Bishop's gaitered heels."

+ Time p26 S 30 '35

*Trade Paper Reviews*

Box Office p56 N 16 '35

Film Curb p16 O 1 '35

"The picture is replete with comedy situations, capably handled. . . All the ingredients for a successful farce are there, combining appealing, sympathetic and romantic comedy into a fast moving story."

+ Motion Pict Herald p64 N 9 '35

"Because it is stronger on dialogue, the show may do better in the higher sphere of houses, but in all departments it is a well produced job."

+ N Y Exhibitor p35 O 10 '35

## BLAZING JUSTICE. (Release date not determined) 57min Spectrum

Players: Bill Cody, Gertrude Messinger, Gordon Griffith

Director: Al Herman

A western melodrama.

*Trade Paper Reviews*

"Some of the hardest hitting and fastest riding seen on the Western plains of late will be found in this new Bill Cody outdoor drama—giving it average entertainment value for pictures of this type. Family."

+ — Box Office p49 F 8 '36

"Just a regulation Western, perhaps just a bit below average but Bill Cody tries like a Trojan to make it seem real."

— + Film Curb p15 F 1 '36

"Satisfactory Western, settling conventional complications with abundance of fist fights."

+ Film Daily p8 Ja 29 '36

"'Blazing Justice' again presents Bill Cody and his Arabian Horse in his usual whopping hard riding, two-fisted fun blazing exhibition of outdoor action that will satisfactorily fill the needs of the neighborhood double bills and win favor with the kiddies and lovers of horse operas."

+ Hollywood Reporter p4 F 1 '36

"As usual with Westerns there is the required quota of fights, shootings and hard riding that make for good juvenile fare. Adults will be entertained too. . . A good Western for Saturday morning juvenile trade."

+ Motion Pict Daily p10 Ja 29 '36

"Estimate: standard Western."

N Y Exhibitor p31 F 10 '36

## BOHEMIAN GIRL. F 14 '36 80min MGM

Players: Stan Laurel, Oliver Hardy, Thelma Todd, Antonio Moreno, Jacqueline Wells, Mae Busch, Darla Hood

Directors: James Horne, Charles Rogers

Based on the light opera by Michael William Balfe. "Gypsies Laurel and Hardy find the long-lost kidnapped count's daughter, care for her, bring her back to her home." (N Y Exhibitor)

*Audience Suitability Ratings*

"A: Good of kind; Y and C: Very amusing." Christian Century p382 Mr 4 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"The careful direction goes far to make the production a completely enjoyable one. Family."

+ Sel Motion Pict F 1 '36

*Newspaper and Magazine Reviews*

Canadian M p41 Mr '36

"Here, with the aid of his talented script writers [Hal Roach] has patterned a story that, once it gets under way, is a constant explosion of ludicrous antics. . . As for the two principals, Laurel and Hardy, to this way of thinking, they are superb comedians, especially Laurel, who can steal any scene with

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



a manipulation of that uncanny countenance of his. The production is careful, and the music, some of it from the score of the operetta, very nice. The picture is in costume, and its natural settings have the impudence faintly to suggest certain ludicrous opera house backdrops." Marguerite Tazelaar

+ N Y Herald Tribune p10 F 17 '36

"Against the antic lunacies of the screen's popular dimwits, Mr. Balfe's score hasn't much chance. Most of it has been preserved, in one state or another, including the familiar 'I Dreamt I Dwelt in Marble Halls,' 'Then You'll Remember Me,' and 'The Heart Bow'd Down,' but, except in the choral singing, the voices are not particularly impressive. This is one filmed opera that should not be seen if your interests are purely musical. . . Mr. Balfe probably wouldn't approve what Laurel and Hardy have done to his 'Bohemian Girl.' Then again, being Irish, perhaps he would." F. S. Nugent

+ N Y Times p21 F 17 '36

"Just why Laurel and Hardy have chosen to display their knockabout antics in operetta when they make full length features this department knoweth not, unless it is to prove how really ludicrous this particular form of musical entertainment can be when presented seriously. By burlesquing their roles while the other actors play theirs straight, the Messrs. Laurel and Hardy obtain some good fun at the expense of an entertainment form that used to delight millions but which now certainly belongs on the musical library shelves. . . Chiefly, though, the film relies for its entertainment value on the highjinks of Laurel and Hardy, who manage to keep it passably amusing." William Boehnel

+ N Y World-Telegram p13 F 17 '36

### Trade Paper Reviews

"Comedy version of the Balfe opera tailored to fit the antics of Laurel and Hardy, but falling short of their standard measurements. . . Gags are overworked; scenic background and pleasing melodies are highlights. Family."

+ Box Office p17 F 22 '36

"What story there is has nothing to do with the well known opera and it must be stated right off the bat that this is far below M-G-M and Laurel and Hardy standard. . . Unless your patrons go for ANY Laurel and Hardy comedy this is going to be a tough one to put over. . . It is our opinion that such pictures as this team make are not suitable for feature length stuff but as two reelers were a joy on any program."

— Film Curb p8 Ja 4 '36

Film Daily p9 F 6 '36

"This is a botched-up, burlesqued version of the Balfe operetta, which would be bore-some without the Laurel and Hardy gags. They save the picture from complete mediocrity. . . The stealing by Laurel and Hardy is treated in a comedy vein. Exhibitors may, therefore, find it suitable for children and Sundays. [Family.]"

+ Harrison's Reports F 22 '36

"The familiar operetta provides no more than average appeal as a background for Laurel and Hardy antics. . . Songs include 'I Dreamt I Dwelt,' 'When Other Lips,' 'The Heart Bowed Down,' and the new 'Heart of a Gypsy' by Nathaniel Shilkret and Robert Shayon. Staff writers changed the original libretto considerably."

+ Motion Pict Daily p7 D 13 '35

"Showmen are given ample exploitable material, and it might be well for them to emphasize the fact that this is another Laurel and Hardy comedy and not an opera on the screen. The comedians are the strongest selling point, even though their work here falls below the average set in their recent feature length efforts."

+ Motion Pict Herald p51 Mr 7 '36

"Estimate: enjoyable entertainment."

+ N Y Exhibitor p32 Ja 10 '36

"A comedy with little or no comedy, this one will have tough sledding. Laurel and Hardy are not going to be able to gain forgiveness save among the most indiscriminating for the sheer silliness of the comedy sequences while the more serious implications of the plot, dealing in a heavy-handed way with kidnapping, infidelity, torture and thievery, are downright unwholesome. . . Thelma Todd who goes through the motions of singing (a mere bit) with the voice track poorly synchronized to her lips, seems strangely unlike herself. A good deal of her footage, fortunately for her reputation was cut out just prior to release. There is not a good performance in the production."

— Variety p12 F 19 '36

"Balfe's light opera makes poor film fare for Laurel and Hardy. [An] attempt has been made to tie up the opera's music with a series of gags, all of which fall short of the team's best efforts. . . [A] slight thread of a story, in no way connected with the opera's libretto, is woven throughout the picture. However, story is so implausible it gets snickers from the audience. . . Musical direction by Nathaniel Shilkret is acceptable but lacks the snap to which motion picture audiences have become accustomed."

— Variety (Hollywood) p3 D 12 '35

BON BON PARADE. D 5 '36 8min Columbia

Director: Charles Mintz

"It is the story of a little boy who makes a wish that he could always live in Candy Town. His wish is granted, and he finds himself seated beside the king of Candyland as the parade of candies goes by." Film Daily

### Audience Suitability Ratings

"Good."

+ Endorsed Motion Pict Ja '36

Sel Motion Pict Ja 1 '36

"Junior matinee."

Wkly Guide D '35

### Trade Paper Reviews

"Color treatment, novel and amusing situations and a lively pace contrive to make this a corking cartoon subject."

+ Box Office p22 D 21 '35

"A gorgeous cartoon in Technicolor as good as anything in its field, and better than most. . . The ingenuity employed in the candy characterizations is unusual, even for the cartoon technique where this ingenuity finds so much expression."

+ Film Daily p13 D 10 '35

LE BONHEUR. F 27 '36 105min Pathe-Natan

Players: Charles Boyer. Gaby Morlay. Michel Simon

Director: Marcel L'Herbier

Based on the play of the same title by Henri Bernstein. This is a dialogue film made in France with English sub-titles. "Philippe is an artist anarchist of the type at one time rather common in Paris. He feels he must do something to dramatize the glaring contrast between wealth and poverty. So he selects the popular movie actress, Clara Stuart, as his victim and shoots her as she is leaving a theatre after a triumphal personal appearance. She is only slightly wounded, because his hand trembled, as the result of his having fallen in love with her as she was singing 'Le Bonheur' during the performance. When Philippe is released there is a joyous, but

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



**LE BONHEUR**—*Continued*

brief, interlude, followed by a series of complications that spoil the 'happy end.'" (N Y Times)

*Audience Suitability Ratings*

"Unobjectionable for adults."  
Nat Legion of Decency Mr 12 '36

*Newspaper and Magazine Reviews*

"'Le Bonheur' . . . seemed to me false and trivial in spite of certain fine moments." Mark Van Doren

— + Nation p360 Mr 18 '36

"'Le Bonheur' is a travesty on the ballyhoo and publicity built around screen stars and is presented by M. L'Herbier with neatness and humor, although his direction has serious flaws in its extensive use of dialogue at the cost of action. . . [The] story includes stretches of boredom. . . [It] is not very convincing, even though Mr. Bernstein's text is so adroit that it gives the impression of being witty and satirical." Marguerite Tazelaar

+ — N Y Herald Tribune p12 F 27 '36

"This entertaining picture moves rapidly and has plenty of humorous incidents, especially those turning on high-powered movie publicity. The routine plot is likely to be overlooked in admiring the excellent acting and striking scenes." H. T. S.

+ N Y Times p18 F 28 '36

*Trade Paper Reviews*

"Well-acted production."

+ Film Daily p7 F 29 '36

"Another bad picture from France, but one which is likely to get a few nickels in the French-speaking sectors because of its stellar cast. Boyer and Gaby Morlay, plus the Henri Bernstein tag are bound to mean something, though the average auditor is pretty sure to be disappointed. . . Maybe if the photography were good (which it isn't) and if the adaptation were good (which it isn't) and if the direction were good (which it isn't) the acting would carry it. As is, it's a case of several good performances in search of a film."

— Variety p31 Mr 4 '36

**BORN FOR GLORY.** S 15 '35 70min Gaumont-British

Players: Betty Balfour, John Mills, Barry MacKay, Jimmy Hanley

Director: Walter Forde

Based on the novel of same title by C. S. Forester. "It tells the story of a brave young sailor lad, brought up in the British naval tradition by his unwed mother, whose sweet-heart, the father of the boy, went away with his ship and forgot his promise of marriage. In a naval encounter around Malta between a British and a German ship, the boy proves himself an outstanding hero, fatally risking his life for his country, and it is then that the father, a British commander, learns from the lad's personal effects that the hero is his own son." (Film Daily)

*Audience Suitability Ratings*

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A and Y; Stirring tale of British navy; C: Exciting."

Par M p38 Mr '36

*Newspaper and Magazine Reviews*

"With the elimination of the lengthy and lugubrious preliminary narrative, this would make a rousing war melodrama." Andre Sennwald

+ — N Y Times p22 O 21 '35

*Trade Paper Reviews*

Box Office p55 N 16 '35

Film Curb p12 N 1 '35

"Good naval war story with sufficient action and human interest for general appeal."

+ Film Daily p8 O 21 '35

"Family melodrama."

N Y Exhibitor p34 O 25 '35

**BOULDER DAM.** Mr 14 '36 70min Warner bros

Players: Ross Alexander, Patricia Ellis, Lyle Talbot, Eddie Acuff

Director: Frank McDonald

Based on the novel of the same title by Dan M. Templin. "Boulder Dam is the background for this story of the regeneration of an erratic, wisecracking, selfish young man to one who realizes the true values of life. . . The picture portrays the attitude of the men who daily risk their lives, not for bread alone, but pride in their contribution to the World's greatest engineering feat." (Gen Fed of Women's Clubs)

*Audience Suitability Ratings*

"Family." Calif Cong of Par & Teachers

"It is decidedly a man's picture. . . Interesting and admirable is the loyalty of the workers on the Boulder Dam and their pride in this great construction project of their country. Family." Nat Fed of Business & Professional Women's Clubs

"Family." Nat Soc of New England Women

"Highly recommended for the family and especially interesting to men and boys. Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul F 22 '36

"Though the story is not particularly logical the background of the dam, with its intricate workings, is most thrilling and interesting."

+ — Gen Fed of Women's Clubs (W Coast) F 10 '36

"Family."

Jt Estimates F 15 '36

"The background becomes an integral part of the plot in this lively melodrama. The tremendous engineering undertaking . . . gives us a picture of almost limitless power. . . It is not a great picture, but vividly realistic."

+ Motion Pict & Family p15 Mr 15 '36

"The plot taxes one's credulity at times but is refreshing in its simplicity. Adolescents, 12-16: good; children, 8-12: good."

Motion Pict R Mr '36

"Beautiful photography of interesting scenes in the building of Boulder Dam somewhat redeem this trite story."

+ — Nat Council of Jewish Women F 15 '36

"Good. General patronage."

Nat Legion of Decency F '36

"Adults and young people."

Sel Motion Pict F 1 '36

"Brisk in action, racy in dialogue, and a sympathetic picture of certain types of laborers. Family."

+ Wkly Guide F 29 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



*Newspaper and Magazine Reviews*

"Unqualifiedly do I recommend this to every adult seeking an intensely diverting hour at the cinema. . . I have seen no finer example of how talk and action must be combined to make a splendid motion picture. For that alone, it is a notable production." Allan Hersholt  
+ Hollywood Spec p13 F 29 '36

*Trade Paper Reviews*

"Gripping, vital drama of a man's regeneration under the influence of a woman's love, laid against the biggest construction project in the United States. Family."  
+ Box Office p13 Mr 14 '36

"If you can get 'em in they'll enjoy this thrilling melodrama. Practically all of the action takes place about the dam location and there are any number of decidedly exciting sequences. It is not only exciting, [but also] interesting. There is a bit of comedy relief here and there that registers."  
+ Film Curb p19 F 29 '36

"'Boulder Dam' may only be a program picture, but it has the stuff that should put it across nicely with the average audiences. Dealing with a subject concerning industrial working people, it should have wide appeal. . . The Boulder Dam structure is used for all that it is worth and should serve as a good selling point."  
+ Film Daily p9 F 25 '36

"It has many worthwhile elements of appeal to mass patronage; will be on the 'recommended' list of the uplift organizations, and will have a vigorous box-office pull in the neighborhood houses, especially where the population is industrial and names are not everything. Its chief exploitation point is that it gives a vivid picture of one of the great construction projects of history, vigorously dramatizing the hazards of that enterprise."  
+ Hollywood Reporter p4 F 19 '36

"With the spectacular Boulder Dam project serving as a picturesque background, this picture is far from what may at first seem propaganda. Warners have taken occasion to build a thrilling story around the dam in addition to making the big hole in the Nevada mountains play an important part in the romantic leanings of Ross Alexander and Patricia Ellis."  
+ Motion Pict Daily p8 F 19 '36

"Loaded with spectacular thrills, but minus box-office names this one will have to fight for money at the wicket. However, if sold properly through the title it should garner good money on dual bills."  
Variety (Hollywood) p3 F 10 '36

**BRIDE COMES HOME.** Ja 3 '36 85min Paramount

Players: Claudette Colbert. Fred MacMurray. Robert Young

Director: Wesley Ruggles

Based on a short story of the same title by Elizabeth Sanxay Holding. "It deals with a spirited girl and a boy with a temper. Madly in love, they fight with each other, but both combine to fight against any and all comers who menace their romantic happiness. Battling all the way, in action and dialogue, they stake their biggest and most sensational brawl just prior to their wedding, when the girl threatens to wed another man and the boy has to battle harder than ever before to win his fighting sweetheart back." (Motion Pict Herald)

*Audience Suitability Ratings*

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Cheap; Y: Undesirable; C: No."  
Christian Century p158 Ja 22 '36

"Good."  
+ Endorsed Motion Pict Ja '36

"A trite plot, with a cheap ending. Mature-family." DAR

"Excellent technique and expert acting overbalance a light weight story and produce a good comedy filled with little suspense but many amusing situations. Adults and young people." E Coast Preview Committee

"Family." Nat Bd of R

"Adults and young people." Mrs T. G. Winter  
Fox W Coast Bul Ja 4 '36

"Though the story is weak the picture will prove entertaining due to the excellent acting and charm of Claudette Colbert and the fine work of her team-mate, Fred MacMurray. Family."

+ Gen Fed of Women's Clubs (W Coast)  
Ja 11 '36

"Good. Family."  
Motion Pict Guide Mr '36

"Family."  
Nat Council of Jewish Women Ja 15 '36

"Unobjectionable for adults."  
Nat Legion of Decency Mr 12 '36

"A and Y: Good entertainment; C: No interest."  
Par M p38 Mr '36

Sel Motion Pict Ja 1 '36

"Family."  
Wkly Guide D 14 '35

*Newspaper and Magazine Reviews*

"'The Bride Comes Home' is a light tale that does not quite live up to its comedy possibilities." Laura Elston

+ Canadian M p38 F '36

Christian Science Monitor p15 Ja 4 '36

"Deft comedy and light romance flow merrily at a dark tempo, directing attention (together with the expertness of the performances) away from the slowness of plot. . . A jolly piece of Colbert entertainment, but there's nary a single illuminating characteristic that shines above all of the horseplay."  
+ Commonweal p244 D 27 '35

"Sheer charm may not be quite enough to carry a picture, but with Claudette Colbert and Fred MacMurray as chief charmers, 'The Bride Comes Home' manages to supply a merry hour. The story is thin, paper thin. There really isn't any story, just a couple of attractive young people who love and squabble and fall in love again. To supply enough atmosphere and dialogue to make that seem like a picture and an amusing picture too Director Wesley Ruggles and the scenarist, Claude Binyon, must have worked overtime." Eileen Creelman

+ N Y Sun p30 D 27 '35

"It is unlikely that [this] lightweight romantic comedy will cause a rush of blood to the head and interfere with the holiday digestive problems. Stemming from those earlier Paramount comedies, 'The Gilded Lily' and 'Hands Across the Table,' it works hard at being gay and effortless, and enjoys a moderate if less than devastating success at it. 'A Bride Comes Home' is pleasurably performed and shrewdly directed and gives every appearance of being an excellent motion picture in search of a plot. Its story is so thin as to be very nearly non-existent. After a while you can almost hear the production staff grunting as it strives to keep the narrative from going off into a corner and perishing gently of sheer inanition. As a matter of fact, the boys deserve a bonus for getting the idea on

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



**BRIDE COMES HOME—Continued**

paper at all. [The film] is not much more than a situation, merrily tugged and pulled at by Claudette Colbert, Fred MacMurray and Robert Young." A. S.

+ — N Y Times p30 D 25 '35

"After a languid beginning [the film] acquires a spry momentum on which it moves briskly and with humor to the end. Unfortunately, however, the spurt it makes, after teetering for more than half its unreeling on the edge of inertia, comes too late to save it. If, then, 'The Bride Comes Home' lacks the snap and dash of 'It Happened One Night' or even 'Hands Across the Table' on which it obviously was patterned, the blame must be placed, possibly, on the authors, whose lack of invention in the film's early chapters is so glaring that this department at least is unable to greet it with complete enthusiasm. . . The final scene, with its last moment switching of bridegrooms and the bickering that goes on, is as uproariously funny as any comedy scene of the year. Unfortunately, it is not enough to balance the rest of the story, and so the film must be put down as one of those fair-to-middling entertainments." William Boehnel

+ — N Y World-Telegram p19 D 26 '35

"[This] must be classed as one of Miss Colbert's minor efforts, and I doubt that its whimsicalities of the Chicago heiress who has gone broke and entered an editorial office will startle even the most devout Colbert addicts." John Mosher

+ — New Yorker p53 Ja 4 '36

Reviewed by Graham Greene  
Spec p50 Ja 10 '36

Time p28 Ja 6 '36

**Trade Paper Reviews**

Box Office p33 D 28 '35

"The laughs predominate but there is romance and drama as well."

+ — Film Curb p8 D 1 '35

"Though it is a fluffy yarn with little body to it, generally satisfactory entertainment is provided by the good work of the cast and snappy direction of the script, which has a certain amount of brightness that makes up for much of the story's thinness. . . There are plenty of laughs along the route."

+ — Film Daily p3 D 27 '35

"The story is not particularly exciting, but it is breezy, and moves along at a fast pace. . . Suitable for all. [Family.]

+ — Harrison's Reports D 28 '35

"The slight plot is directed and played so expertly that the film rates as a good, light laugh-provoker. . . Emphasis on the light-hearted human comedy and the charming cast are the best angles."

+ — Motion Pict Daily p10 N 12 '35

"Nicely staged, modern in atmosphere, moving with a zip and speed that occasionally becomes a bit intimate in action and dialogue, but never going overboard as far as moral qualities are concerned, it deals in colorful and alluring situations."

+ — Motion Pict Herald p74 N 23 '35

"Once again, Paramount writers have aimed for that certain style which made 'It Happened One Night' a hit picture; once again, Paramount writers have scored. Family comedy."

+ — N Y Exhibitor p54 D 10 '35

"Claude Binyon has written an adroit scenario; Wesley Ruggles has given it life and pace; Colbert, MacMurray and Young supply the personalities. Together the three elements whip up a meringue in the modern taste that should do okay at the pay window. . . [An] assortment of laughs scattered through the production come fast enough and often

enough to carry the picture over any unimportant criticisms of its essential artificiality."

+ — Variety p44 Ja 1 '36

**BRIDES ARE LIKE THAT.** (Release date not determined) 67min Warner bros

Players: Ross Alexander. Anita Louise. Joseph Cawthorn. Kathleen Lockhart. Gene Lockhart

Director: William McGann

Based on the play, Applesauce, by Barry Conners. "[It portrays] the amusing tribulations of a young bridal pair beset by the harsh practicalities of a world represented by their elders and guardians." (Variety [Hollywood])

**Audience Suitability Ratings**

"Family." Calif Cong of Par & Teachers

"Mediocre. Mature. Family." DAR

"Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"There is a delightful romance, sparkling humor, and convincing acting in this family picture." Nat Fed of Business & Professional Women's Clubs

"A gay little comedy. Amusing for any audience." Nat Soc of New England Women  
Fox W Coast Bul F 1 '36

"The cast is so amusing and the situations so full of human interest that one gladly swallows any slight improbability as to story. Adolescents, 12-16: good; children, 8-12: yes." Motion Pict R F '36

"Good. Family."

+ — Sel Motion Pict F 1 '36

**Newspaper and Magazine Reviews**

"When we tell you that 'Brides Are Like That' is just about as good as it can be, it doesn't mean that you should drop whatever you are doing and rush right out to see it. It's a little piece that moves easily as it peeks into the lives of a group of average citizens. . . For if 'Brides Are Like That' has any claim to distinction at all, it is that the picture assiduously dodges all novel and surprising twists. It could tell this story in its sleep. . . Moviegoers who don't expect too much should find this an amusing portrait of what the studios like to think is typical American home life." Beverly Hills

+ — Liberty p50 F 29 '36

**Trade Paper Reviews**

"Hilarious comedy. Family."

+ — Box Office p23 F 1 '36

"Unfortunately once again we find a picture with no big 'names' but the exhibitor that sells this film to his patrons will find that they like it. The players all turn in first class performances and the direction is most workman-like."

+ — Film Curb p14 Ja 25 '36

"The ingredients utilized have often proved their entertainment and commercial value. . . Just plain amusement, the show moves to a lively pace in action, dialogue and situations. It's the kind of show that can be offered to family audiences with confidence."

+ — Motion Pict Herald p38 Ja 25 '36

"Estimate: best for small towns, neighborhoods."

N Y Exhibitor p26 F 10 '36

"It comes as near perfection in sprightly, heart-warming comedy as the average diversion seeker will find."

+ — Variety (Hollywood) p3 Ja 16 '36

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



**BROADWAY HOSTESS.** D 7 '35 65min First national

Players: Winifred Shaw. Genevieve Tobin. Lyle Talbot. Phil Regan

Director: Frank McDonald

In this musical drama of night clubs, gambling, Broadway and Park Avenue characters, a young singer is given a trial in a night club and makes good.

### Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pict Ja '36

"A tawdry drama. . . A capable cast is wasted on a tiresome story. Adults: fair; 8-18: doubtful." Calif Congress of Par & Teachers

"Forced comedy. Adults." DAR

"Lavish production, a good cast and direction cannot make this tawdry, hackneyed story other than mediocre entertainment. Adults." Nat Council of Jewish Women

"A bright, amusing little comedy with a misleading title. . . The ethics are a trifle mixed—none of the hero's motives is particularly noble. Good. Adults." Nat Fed of Business & Professional Women's Clubs

"There is some good acting and attractive photography. Fair for adults." Nat Soc of New England Women

"The general atmosphere is wholesome. Mature." So Calif Council of Fed Church Women

"The story is insincere, and it has questionable moral values. 12-16: no; 8-12: impossible." Women's Univ Club, Los Angeles  
Fox W Coast Bul D 7 '35

"Though not distinguished, the picture is not destructive in its ethical values. Family, mature."

+ — Gen Fed of Women's Clubs (W Coast)  
N 25 '35

"Unobjectionable for adults." Nat Legion of Decency Mr 12 '36

"A: Diverting; Y: Mature; C: No." Par M p38 Mr '36

"Adults and young people" Sel Motion Pict D 1 '35

### Newspaper and Magazine Reviews

"A 20-minute show stretched to 60." — Christian Science Monitor p15 Ja 4 '36

"We doubt if there exists any movie goer incapable of anticipating every turn of characterization and plot once the film begins. If we had only been able to anticipate the beginning without entering the theatre!" Robert Stebbins

— — New Theatre p41 Ja '36

"The sultry Miss Wini Shaw, cinema singer of torch songs, strives earnestly to be a star in the new film, but I fear that the odds are too great for her. . . Two unfortunate factors stand in the way of Miss Shaw's somewhat premature debut as a member of the Hollywood hierarchy. In the first place, at this particular time in her career it is doubtful if she possesses the equipment to enable an actress to carry a vehicle. As I understand it, vehicles really should carry actresses, but, unfortunately, in addition to Miss Shaw's incomplete equipment, 'Broadway Hostess' is a film that Greta Garbo, Jean Harlow and Charles Laughton working valiantly together would have difficulty in supporting. . . If the producers of 'Broadway Hostess' were thinking

of their hapless audiences, this is the picture that should have been called 'Show Them No Mercy.'" Richard Watts, Jr.

— — N Y Herald Tribune p12 D 16 '35

"In an excess of pre-Christmas tolerance the Strand has permitted to slip on to its screen a dreary little something called 'Broadway Hostess.' This has all the faults, type casting, confusion, monotony and lack of imagination from which Warner pictures at their worst sometimes suffer. It has none of those Warner virtues, daring, originality, pace and virility. It is, in fact, quite a bore. . . The story never begins. The picture, however, finally does end." Eileen Creelman

— — N Y Sun p30 D 16 '35

"With a thoroughness that is nothing short of sinister, the manufacturers of 'Broadway Hostess' have succeeded in rounding up all the cliches of Broadway comedy-with-music cycle and herding them into one photoplay." Andre Sennwald

— — N Y Times p23 D 19 '35

"There have been worse films shown on Broadway this season than 'Broadway Hostess' (Cries of 'No!! No!'), yet the memory of this department cannot recall at the moment an offering so nicely compounded of tedium and embarrassment in equal parts." William Boehnel

— — N Y World-Telegram p35 D 16 '35

### Trade Paper Reviews

"This one is below average. Story is threadbare."

— Box Office p23 D 21 '35

"Practically the only really entertaining features of this one are a couple of good songs and one good dance number. Other than that it is not such-a-much. Trite story. Below average dialogue. No marquee names. Looks like a tough one to put over."

— Film Curb p17 D 15 '35

Motion Pict Daily p6 N 14 '35

"While this picture makes no pretensions at being elaborate, in either story or production, it has much audience appeal, most of which lies in Winifred Shaw's singing. She has five or six specialties, and Phil Regan has one."

+ Motion Pict Herald p72 N 23 '35

"Family comedy drama."

N Y Exhibitor p53 D 10 '35

"Musical of program caliber which will prove adequate for family audience consumption, but will have to pull hard to get average grosses. Direction of Frank McDonald is routine. Not much comedy, but what there is, is handled by Allen Jenkins."

— + Variety p12 D 18 '35

**BROADWAY MELODY OF 1936.** S 20 '35 110min MGM

Players: Eleanor Powell. Jack Benny. Robert Taylor. Una Merkel

Director: Roy Del Ruth

Set backstage, the picture shows a young producer whose musical production is financed by a stage-struck heiress. When an ambitious dancer from the producer's home town asks for a tryout, he sends her home although he loves her. She, with the assistance of his secretary, dons a blond wig and poses as a Parisian celebrity. She is made leading lady and after a series of comedy complications marries the producer.

### Audience Suitability Ratings

"A and Y: Fine of kind; C: Probably good."

+ Christian Century p1358 O 23 '35

Mo Film Bul p143 D '35

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**BROADWAY MELODY OF 1936—Continued**

"Family."

Nat Bd of R M S '35

"A and Y: Hilarious; C: Entertaining."

Par M p38 Mr '36

**Newspaper and Magazine Reviews**

"A rousing good musical, quite as worthy of attention as the original 'Broadway Melody.' . . The picture is not up to the gay spontaneity of the early Astaire-Rogers musicals; but it's tuneful, lively, funny enough. The songs are hummable, and the humor pleasant if not brilliant." Eileen Creelman

+ N Y Sun p22 S 19 '35

"A superior song and dance show in the lavish Metro style, although it is scarcely novel in form."

+ N Y Times px5 N 3 '35

**Trade Paper Reviews**

Box Office p56 N 16 '35

**BROADWAY PLAYBOY.** (Release date not determined) 61min Warner bros

**Players:** Warren William. June Travis. Barton MacLane. Gene Lockhart. Kathleen Lockhart

**Director:** William McGann

Based on the play, *Home Towners*, by George M. Cohan. The film was previously known as *The Man from Big Bend*. "Warren William, now a wealthy New York stock market man, is to marry June Travis. He calls his old smalltown pal, Gene Lockhart, to act as his best man. When Lockhart meets the girl's family, he believes that his friend is being taken for his money. He disrupts all plans and the engagement is broken and then Lockhart learns he is all wrong. He tries to straighten everything out and at last he is successful in bringing Warren and the girl together again." (Film Daily)

**Trade Paper Reviews**

"[It] makes pleasing program entertainment [and] should do nicely with the family trade."

+ Film Daily p7 Mr 14 '36

"[It is a] mild but quite human comedy of Main Street and Wall Street that will serve pleasantly enough in the run of double bill [houses]."

+ Hollywood Reporter p3 Mr 11 '36

"This . . . is light, humorous film fare which should fulfill the producer's aim as average program entertainment."

+ Motion Pict Daily p10 Mr 12 '36

"[It] will take care of itself neatly for program returns and is a natural for the family trade."

+ Variety (Hollywood) p3 Mr 11 '36

(\*)**BROKEN TOYS.** D 19 '35 8min United artists

**Director:** Walt Disney

"It shows how a group of discarded toys which, after having been relegated to the junk heap, are summoned to new life by the magical administrations of a sailor boy. He [rebuilds the toys to make] some of the screen's best-known personalities amidst a variety of music, singing and gagging and then marches the gang off to spread good cheer in an orphan asylum." Box Office

**Audience Suitability Ratings**

Sel Motion Pict Ja 1 '36

**Trade Paper Reviews**

"As each of these new Disney subjects pops up, it gets tougher to find new superlatives to properly do them justice. Suffice [it] to say that this latest sample of 'Mitey' entertainment is well nigh the perfect color cartoon. The creative artistry of the Disney staff has never been seen to better advantage. . . Young and old, poor and rich, will be delighted."

+ Box Office p32 D 28 '35

"Grand entertainment for children and just as certain to please the grown-ups. The color effects are gorgeous."

+ Film Daily p12 D 18 '35

**BUILDERS OF SOCIALISM.** Ja 28 '36 88min Amkino

**Players:** International Workers' Delegation

"Beginning with the arrival of the delegates to the 1935 Moscow May Day celebration, it shows the various army, navy and workers' units passing in review before Stalin. Then it takes you on a photographic tour through the new Moscow subway and to various factories where the workers are building socialism." N Y World-Telegram

**Newspaper and Magazine Reviews**

"There is nothing much in it to recommend." William Boehnel

+ N Y World-Telegram p13 Ja 28 '36

**Trade Paper Reviews**

"[It has] historical and sociological interest rather than entertainment."

Film Daily p8 Ja 28 '36

"This may please members of the International, followers of Stalin's ideas and so-called Communists. But nobody else. Reason is self-evident—it's an attempt to make a glorified newsreel or travelog. No story. No plot."

+ Variety p16 Ja 29 '36

**BULLDOG COURAGE.** D 30 '35 60min Puritan

**Players:** Tim McCoy. John Elliott. Joan Woodbury

**Director:** Sam Newfield

A western melodrama.

**Trade Paper Reviews**

"There are a number of thrilling sequences, notably the dynamiting of a mine. It's all good stuff that certainly will please the outdoor melodrama fans."

+ Film Curb p12 F 22 '36

"Tim McCoy, starring in this Western, plays a dual role and in both provides plenty of action to come up to outdoor action standards."

+ Motion Pict Daily p10 F 17 '36

"Estimate: good Western anywhere."

N Y Exhibitor p31 F 10 '36

**BURNING GOLD.** D 1 '35 59min Republic

**Players:** William Boyd. Judith Allen. Lloyd Ingraham. Frank Mayo

"An oil driller sinks a wildcat well, strikes a gusher, becomes a millionaire overnight." Endorsed Motion Pict

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Fair."

+ — Endorsed Motion Pict Ja '36

"Suitable for church halls, Catholic Schools, or family night programs." Int Fed of Cath Alumnae

+ — Fox W Coast Bul Ja 25 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A, Y and C: Fair."  
Par M p38 Mr '36

*Trade Paper Reviews*

"Material is familiar. Fair for neighborhoods. Family melodrama."

+ — N Y Exhibitor p33 Ja 10 '36

## C

CALL OF THE PRAIRIE. Mr 6 '36 65min Paramount

Players: William Boyd, Jimmy Ellison, Muriel Evans, George Hayes, Chester Conklin

Director: Howard Bretherton

Based on the novel, Hop-a-long Cassidy's Protege, by Clarence E. Mulford. This is the fourth of the Hop-a-long series. A western melodrama.

*Audience Suitability Ratings*

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A, Y and C: Good Western."  
Par M p38 Mr '36

*Trade Paper Reviews*

"It should more than please in any situation. Family."

+ — Box Office p2 F 15 '36

"To date this has been a series of topnotch outdoor features and they certainly must have proved well worth while to many an exhibitor."

+ — Film Curb p11 F 1 '36

"Topnotch Western well handled all around with good story and pleasing musical bits."

+ — Film Daily p7 Ja 24 '36

"It is pretty exciting Western fare that builds well and is full of explosive action with comedy well sprinkled throughout. . . Howard Bretherton has directed with speed and polish, keeping his action and gun play well paced, building his climactic suspenses to the thrill point with firm hand. The Lone Pine exteriors and the ranch scenes have been grandly photographed by Archie Stout."

+ — Hollywood Reporter p3 Ja 21 '36

"Although it is weaker in story material than its predecessors, still it offers enough action to give general satisfaction. . . Audiences who have followed the series should be pleased with this film."

+ — Motion Pict Daily p7 Ja 22 '36

"As it appears on the screen, there is ample evidence indicating that the producer has made strong efforts to make this a worthy entertainment and showmanship successor to the previous pictures in the series."

+ — Motion Pict Herald p48 F 1 '36

"Estimate: good Western anywhere."

+ — N Y Exhibitor p27 F 10 '36

"'Call of the Prairie' . . . is topnotch entertainment. Paramount will have little trouble in selling it. Paced slowly at few intervals, piece could be speeded to make it corking entertainment for any spot with the exception of the ace houses. Then, too, judicious cutting to eradicate some of the levity expressed while dead men are lying around promiscuously would lend more authenticity to the otherwise capable yarn."

+ — Variety (Hollywood) p3 Ja 21 '36

CALLING OF DAN MATTHEWS. D 10 '35 76min Columbia

Players: Charlotte Wynters, Mary Kornman, Richard Arlen, Frederick Burton

Director: Phil Rosen

Based on novel of the same title by Harold Bell Wright. "Arlen is the crusading minister who cleans up a town later aided by the heroine whose father owns a property on which, unknown to him, is the vice center. Right, of course, wins, with the minister getting the daughter as well." (N Y Exhibitor)

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Harold Bell Wright's story comes to the screen adequately adapted, but with a lack of conviction due in some measure to unfortunate casting. Richard Arlen, in the title role, lacks force and sincerity, while attractive Charlotte Wynters is artificial as Hope Strong." Calif Congress of Par & Teachers

"Adults & young people. Harold Bell Wright's well-known story has lost much of its appeal through its transition to the screen. . . Though ethically constructive, satisfactorily cast and photographed, the picture lacks dramatic force." Gen Fed of Women's Clubs (W Coast)

"A slow-moving melodrama. . . Somewhat hackneyed in theme, the story unfolds to a satisfactory end because of the efforts of a good cast and adequate direction. Family." Nat Council of Jewish Women

"A little originality in treatment would have made a more interesting picture. Family-mature." Nat Fed of Business & Professional Women's Clubs

"While the film is not altogether convincing, it offers food for thought and presents an accurate view of some phases of the fast stepping youth of today. Family, exclusive of young children." Nat Soc of New England Women

"Possibly Harold Bell Wright did not intend to use the motive of an inspired crusade against vice to cloak sensationalism, but such is the effect of the screen version of his novel. . . Some of the dialogue is off-key, but even in modern settings, the feeling of the production belongs to a time that is past. Adolescents: poor; children: no." Women's Univ Club, Los Angeles

Fox W Coast Bul D 14 '35

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A: Unconvincing; Y: Poor; C: No."  
Par M p38 Mr '36

Sel Motion Pict Ja 1 '36

*Newspaper and Magazine Reviews*

"Machine-made melodrama."

— Christian Science Monitor p13 D 28 '35

"'The Calling of Dan Matthews' emerges as a boring account of night club racketeers. . . The picture lacks smooth continuity, suspense

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**CALLING OF DAN MATTHEWS**—*Continued*  
and entertainment, to this way of thinking."  
Marguerite Tazelaar

— N Y Herald Tribune p6 Ja 25 '36

"The Calling of Dan Matthews' is as old-fashioned as Harold Bell Wright. . . Its characters are very black or very white, good or bad, wicked or noble, stamped out in a rigid dye. There is no flexibility in this tale, and not a ray of humor." Eileen Creelman

— N Y Sun p8 Ja 25 '36

N Y Times p18 Ja 25 '36

"After watching the Rev. Dan Matthews save the younger generation of a fair unnamed American city from the evils of drinking, gambling and necking, one is left with the suspicion that the crusading Dr. Matthews goes too far in his ambitions to correct evil, for not only does he put sinful and wicked night club and gaming owners to flight but also some innocent film goers since the photoplay is too weary and listless and juvenile to be effective either as a sermon or an entertainment." William Boehnel

— N Y World-Telegram p12 Ja 27 '36

### Trade Paper Reviews

Film Curb p4 D 1 '35

"A fair program melodrama. Though the plot is based on the Harold Bell Wright novel, the story is practically new. . . Suitable for all. [Family.]"

+ — Harrison's Reports D 21 '35

"In transforming the Harold Bell Wright novel, Dan Jarrett and Don Swift have modernized it at the cost of sacrificing some of the punch the story had when written nearly 30 years ago."

— + Motion Pict Daily p4 N 23 '35

"Family melodrama."

N Y Exhibitor p53 D 10 '35

"[It is] a slow article and creaky film material."

— Variety p16 Ja 29 '36

**CAPPY RICKS RETURNS.** S 23 '35 66min Republic

Players: Florine McKinney. Robert McWade. Ray Walker

Director: Mack Wright

Based on novel of the same title by Peter B. Kyne. "Retired from active business, Ricks returns to the shipping trade to outwit his former rivals." (Box Office)

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Feeble; Y: Fairly good; C: Little interest."

Christian Century p1471 N 13 '35

Mo Film Bul p167 N '35

"A, Y and C: Good comedy."

Par M p38 Mr '36

### Trade Paper Reviews

Box Office p35 N 23 '35

"Family comedy drama."

N Y Exhibitor p36 O 10 '35

"Cappy Ricks, famous Peter B. Kyne character, is back in harness but he won't pull a load of business in his latest exploits on film."

— + Variety p15 D 4 '35

**CAPTAIN BLOOD.** D 28 '35 119min First national

Players: Errol Flynn. Olivia de Havilland. Basil Rathbone. Lionel Atwill. Guy Kibbee. Ross Alexander. David Torrence

Director: Michael Curtiz

Based on the novel of the same title by Rafael Sabatini. This was originally produced as a silent picture in 1924. "The story begins in the reign of James II, one of England's best-hated kings. When a young doctor named Peter Blood is found treating a wounded rebel, he is summarily convicted of treason, sent to Jamaica to be sold into slavery with a group of other James-haters. . . When Spanish pirates cannonade and capture the town, Blood and his friends escape to the pirate craft, turn pirates themselves. With Britain at war with France and James II ousted at home by William of Orange, Blood gets a navy commission, captures a French man-of-war in a tremendous battle." (Time)

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Excellent; Y: Fine thriller; C: Too strong."

Christian Century p158 Ja 22 '36

"Very good."

+ Endorsed Motion Pict Ja '36

"The dash, the color and the adventure characteristic of the pen of Rafael Sabatini are brought to the screen in a production breath-taking in its historic and dramatic scope. . . Errol Flynn, a newcomer to the screen plays the leading role with spirit and ease. Family." Calif Congress of Par & Teachers

"Excellent. Errol Flynn, as dauntless Peter Blood, heads a fine cast. Mature-family." DAR

"A fine story with a beautifully romantic and exciting plot and a cast that furnishes all the glamor and beauty expected of romantic acting. This, combined with superb direction, should give unique pleasure to all lovers of historic romance. The battle scenes are especially well done and the dramatic tension of the trial of the conspirators has seldom been equalled. One of the exceptional productions of the year. Adults and young people." E Coast Preview Committee

"Errol Flynn magnetically portrays Peter Blood and heads a particularly notable cast in this stirring Sabatini melodrama in which sound effects and photography deserve recognition. Michael Curtiz as director has given us a truly great picture. Family." Gen Fed of Women's Clubs (W Coast)

"Vigorous and likeable, with a remarkably effective musical score. Suggested for schools and libraries. Family." Nat Bd of R

"The story itself is a fine tale of adventure and romance, the sets and trappings are technically excellent, the direction effective, the photography outstanding, and interesting sidelights of the seventeenth century England with her elegant court life and cruel injustices give color and authenticity to the background. Family and junior matinees." Nat Council of Jewish Women

"It is an amazing production from every point of view and audiences a-plenty will be carried away by its exciting action, its extraordinary realism, and its photographic beauty. A wealth of detail indicates painstaking research to reproduce a period that to modern eyes seems incredibly brutal and unjust, yet so colorful and thrilling. The roster of players is too long for individual comment, but the acting is uniformly excellent and the casting inspired. . . With all its mass action and its baffling sea fights, this picture has the individual touches that give reality to every

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

genuinely great picture, no matter how vast its scope. Adults." Nat Fed of Business & Professional Women's Clubs

"Superbly cast, intensely dramatic, and magnificently photographed, this stirring tale of the sea is notable for its crisp dialogue and perfection of detail. Exceptionally entertaining for audiences over 14." Nat Soc of New England Women

"The story, in spite of improbabilities, is excellent. . . Highly dramatic and entertaining, perhaps too harrowing for young children. Family." So Calif Council of Fed Church Women

"Excellent family entertainment but not for excitable children." Women's Univ Club, Los Angeles

+ + Fox W Coast Bul Ja 4 '36

"The photoplay sweeps forward with dash and power, mingling thrills with realistic picturization of conditions in England and along the Caribbean Sea in the early colonial period. . . The replacement of screams and yells in the mob scenes by orchestral music is most effective and pleasing. Excellent photography and characterization alone should make this film worthy of study."

+ Motion Pict & Family p2 Ja 15 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A: Colorful melodrama with music and humor; Y and C: Thrilling." Par M p38 Mr '36

Sel Motion Pict Ja 1 '36

"Vigorous and likeable, with a remarkably effective musical score. Suggested for schools and libraries."

+ Wkly Guide D 21 '35

### Newspaper and Magazine Reviews

"The film slumps off a bit when it gets into sentimental passages. That almost always happens with pirates who become romantic. They seem ill-at-ease. Probably they have too little of polite society. But when the story is concerned with deeds of daring and swashbuckling battles it has a heartiness and gusto that more than makes amends for its softer moments." E. F. M.

+ — Boston Transcript p10 D 26 '35

"It is a lusty, blustery, bloodthirsty tale, admirably done, largely because Errol Flynn, who plays Captain Blood, manages to bring to life a difficult, swashbuckling rôle, without swashbuckling. . . Our guess would be that this picture will have a wide acceptance." Laura Elston

+ Canadian M p36 F '36

Christian Science Monitor p13 D 28 '35

"'Captain Blood' has been lavishly staged with thorough knowledge and superior skill—from the broad-bladed cutlasses and seventeenth-century corsetry to the great ships of the day and its cities, fortresses and fights. It is real pirate cloth. . . Thrillingly realistic is the bow-to-bow sea battle between Captain Blood's ship and two French seventeenth-century wardogs." J. P. Cunningham

+ Commonweal p272 Ja 3 '36

"Another addition to the group of great pictures which the film industry is presenting to the world to demonstrate the limitless sweep of the screen as an art, one that is entitled to a place beside the other two splendid Warner productions which it resembles not at all, 'A Midsummer Night's Dream' and 'The Story of Louis Pasteur'. . . For all its gory implications, there is nothing in it to offend the most sensitive person. It has great esthetic appeal. Hal Mohr brings to the screen some exquisite examples of the photographic art, scenes of breath-taking beauty in which shadows are used with striking effect. Some of the portraiture is graphic to the point of being startling."

+ + Hollywood Spec p11 Ja 18 '36

"Errol Flynn makes his first important screen appearance in 'Captain Blood,' a picture which might have been written especially for this gay, reckless Irish personality. . . This is straight romantic melodrama, told with all the excitement and action that cameras can crowd into two hours' entertainment. The dialogue is sometimes awkwardly high-flown, but a cast as competent as it is handsome gets around even that difficulty." Eileen Creelman

+ N Y Sun p25 D 26 '35

"With a spirited and criminally good-looking Australian named Errol Flynn playing the genteel buccaneer to the hilt, the photoplay recaptures the air of high romantic adventure which is so essential to the tale. Providing a properly picturesque background for Dr. Blood's piratical career, the Warner Brothers skillfully reconstruct the England of the sanguinary Monmouth uprising, the West Indies of tortured slaves and savage masters, and the ships that sailed the Spanish Main flying the jolly roger. . . Mr. Flynn has an effective cast at his back. Olivia de Havilland is a lady of rapturous loveliness and well worth fighting for. Lionel Atwill, as the cruel governor of Port Royal, is as thorough a knave as Peter Blood is a gentleman." Andre Sennwald

+ N Y Times p14 D 27 '35

"Recapturing the turbulent, intriguing England of King James and the colorful West Indies, where men were sold into slavery, in an enormously effective manner, 'Captain Blood' is rousing and thrilling swashbuckling entertainment. . . Filled with stirring adventures in love, war and politics, [it] is . . . always interesting and sometimes [an] outstanding film." William Boehnel

+ N Y World-Telegram p19 D 26 '35

"Another big, showy, costumed thing is 'Captain Blood,' which, however, is not going to take the honors from 'Mutiny on the Bounty.' . . The thing is quite talky all through, and rather overdressed. A certain young Errol Flynn, as Captain Blood, seems to be rather too gentle a Flynn for Caribbean brutalities. Certainly the most real human being in the entire affair turns out to be Guy Kibbee, and of course good, honest Mr. Kibbee can't swing a whole buccaneer picture." John Mosher

— + New Yorker p57 D 28 '35

"Rafael Sabatini's lusty tale of piracy and romance on the high seas during the eventful 17th century, has been lavishly and thrillingly filmed for the sound screen. . . For those who enjoy stories of adventures and brave deeds, it offers splendid entertainment. . . Olivia De Havilland as Arabella, Lionel Atwill as her uncle, Basil Rathbone as the French pirate, Ross Alexander, David Torrence, Guy Kibbee and many others in Captain Blood's band all give excellent accounts of themselves." Louise Mace

+ Springfield Republican p2 D 26 '35

"Captain Blood seems to be Warner's answer to Metro-Goldwyn-Mayer's 'Mutiny on the Bounty.' Whatever the literary merits of Rafael Sabatini's florid novels, they make excellent cinema fare when served with the crispness and gusto of Captain Blood."

+ Time p16 D 30 '35

### Trade Paper Reviews

"A lively and powerful adventure tale, with romance as well as thrills. It [is] ideal entertainment for all types of audiences."

+ Box Office p59 Ja 11 '36

"Just about the perfect picture. It should make history at the box offices of the country for it has universal appeal and certainly will give entire satisfaction wherever presented. Warners have turned out a wonderfully thrilling screen version of the famous Sabatini novel, colorful, romantic, entertaining and indeed a great picture."

+ + Film Curb p14 Ja 4 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**CAPTAIN BLOOD—Continued**

"Worthy of particular commendation is the fidelity to detail in recreating the period of King James. They have caught the feel and spirit of those hectic and troublous times, and the observer is transported into a world of romance, high adventure and reckless swash-buckling bravado long since gone. The battle scenes between the two French frigates and Captain Blood's buccaneer ship are splendid. . . The picture moves with surging suspense and realism from one stirring episode to another, mounting to an altogether satisfactory climax."

+ Film Daily p4 D 19 '35

"Excellent entertainment for all types of audiences. It has thrills, adventures, pathos, and romance. . . Suitable for all. [Family.]"

+ Harrison's Reports Ja 4 '36

"The swagger, the glamour, the road to high adventure and romance penned in the Rafael Sabatini original have been caught effectively and thoroughly by Michael Curtiz. The producer, apparently recognizing the breadth and sweep inherent in the material, has gone the limit in transferring it from the pages of the novel to the screen in terms of images that arrest. In point of production investiture, 'Captain Blood' ranks in the front rank of Hollywood's recent efforts. . . There is action, plenty of it, and adventure and gore; a salty tang that sets the blood atingle and enormously effective battle scenes."

+ Motion Pict Daily p4 D 19 '35

Motion Pict Herald p53 Ja 11 '36

"Estimate: another big money show; exploit accordingly. Family melodrama."

+ N Y Exhibitor p32 Ja 10 '36

"'Captain Blood,' is a big picture. . . It will do very well and establish both Errol Flynn and Olivia de Havilland. . . Miss de Havilland, who came to attention in Warner's 'Midsummer Night's Dream,' is romantically beautiful as the unsympathetic plantation owner's (later governor's) niece. This supplies a modicum of romantic interest, although all too paltry. It's really one of the prime shortcomings of the production. . . Camera work is excellent and the special E. W. Korngold score (he also did the 'Midsummer Night's Dream' musicalization) further enhances the technic, in which the Forststein baton is prominent."

+ Variety p44 Ja 1 '36

"[It] should grow steadily by word of mouth, coming close to being all things to all men—and most women—an entertainment. . . Michael Curtiz' exceptionally fine direction is responsible for much of the picture's strength and magnificence. He never loses the melodramatic color and vigor, nor does he slip in keeping his parade of characters engrossing and consistent, his romance high and suspense sharp. Smallest detail and the plunging masses of battling pirates alike have been handled with highest skill."

+ + Variety (Hollywood) p3 D 31 '35

**CAPTAIN JANUARY.** (Release date not determined 75min 20th century-Fox)

Players: Shirley Temple, Guy Kibbee, George (Slim) Summerville, Buddy Ebsen  
Director: David Butler

Based on the novel of the same title by Laura E. Richards. An old crusty lighthouse-keeper on the New England coast rescues a little girl and adopts her. When she is six, a woman truant officer threatens to have her placed in an institution because she is not being brought up properly. Just in the nick of time a wealthy aunt and uncle of the child are discovered and in true fairy-tale style prevent separation of the child and her foster-parent by hiring him as skipper on their yacht.

**Audience Suitability Ratings**

"The scarcity of good juvenile pictures should secure a special welcome for 'Captain January.'"

Bks & Films F '36

"Family and junior matinee. . . The picture is well mounted, fittingly cast, sympathetically directed and will prove most entertaining."

+ Gen Fed of Women's Clubs (W Coast) Mr 1 '36

"The story though unlike the original is well adapted to Shirley's versatile talents. Family. Junior."

Wkly Guide F 7 '36

**Newspaper and Magazine Reviews**

"Shirley Temple again, and lots of her, with some first rate entertainment promised in the way of song and dance, and plenty of comedy supplied by Guy Kibbee."

+ Canadian M p13 Mr '36

**Trade Paper Reviews**

"It's just grand, folks." L. S. Niemeyer

+ Canadian Moving Pict Digest p10 F 29 '36

"It is quite likely this will do big business in most theatres where it is shown."

Film Curb p13 F 8 '36

"Again Shirley Temple comes through with a box office winner. She sings, dances and carries her acting role in such a grand style that no Temple fan should miss this show. . . Although the piece tends more to comedy, the well developed screenplay contains a number of suspenseful moments. It is the type of story which should interest most everyone since it concerns regular every-day people."

+ Film Daily p9 Mr 17 '36

"This new Shirley Temple vehicle is a sheer delight from every standpoint, not overlooking the box office, where it is quite reasonable to expect that it will out-gross any of her previous pictures. The extraordinary sprite was never more winsome nor carried a whole picture on her shoulders with more aplomb and natural elfin charm. She is given plenty to do, including three songs, two of them new, and a lively step dance with Buddy Ebsen, and is encased in a comedy that is all the heartier for its warm and believable human affection and its share of tears."

+ Hollywood Reporter p3 Ja 30 '36

"Miss Temple's acting, talented as it is, is exceeded by the artistry of her singing and dancing performances. Her rendering of 'Early Bird' and 'At the Codfish Ball,' among other musical numbers, and her spiral staircase dance with Buddy Ebsen, as well as her solo multiplication table tap dance, are features which place the picture among the few best she has done."

+ Motion Pict Daily p6 Ja 31 '36

"Once again heroine Shirley Temple continues to excite the trade by making each picture better than the one before. 'Captain January' will be in the top rank when the grosses are tabulated, thanks to Miss Temple, a good cast, a swell script. Estimate: money show all the way."

+ N Y Exhibitor p35 F 25 '36

"'Captain January' is an ideal vehicle for the Temple youngster, as it has here been adapted to the little star's talents, and will stand amongst the top on her list of successive hits for heavy cleanup. . . Shirley Temple carries her every scene with that combined childish naivete and keen perception of what is involved which distinguishes her as an entertainment genius as well as a lovely child."

+ Variety (Hollywood) p3 Ja 30 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

**CASE OF THE LUCKY LEGS.** O 5 '35 77min  
Warner bros

Players: Warren William. Genevieve Tobin.  
Patricia Ellis. Allen Jenkins

Director: Archie L. Mayo

Based on a novel of the same title by Erle Stanley Gardner. This is the third of the Perry Mason series by Gardner. Perry Mason, attorney, in his usual nonchalant manner unravels a murder mystery involving winners in a contest.

### Audience Suitability Ratings

"A: Hardly; Y: Perhaps; C: No."  
Christian Century p1664 D 25 '35

"The action is confused and at times very informal. Adults."

+ Gen Fed of Women's Clubs (W Coast)  
S 23 '35

"A: Entertaining; Y: Unelevating; C: No."  
Par M p38 Mr '36

"A fair mystery play in which the murderer has no real motive for the crime and the general tone of the picture is sordid. Adults."

+ Sel Motion Pict N 1 '35

### Newspaper and Magazine Reviews

"This one has been jazzed up to resemble in many of its strained moments 'The Thin Man,' so revered at present by Hollywood producers who have eyes upon its box-office record."

Marguerite Tazelaar

+ N Y Herald Tribune p15 N 1 '35

"A routine murder melodrama tries to vary its expected course by adopting a nonchalant attitude." Eileen Creelman

+ N Y Sun p33 N 1 '35

"A gay, swift and impertinent excursion into the sombre matter of murder, [it] is at once the best of the Erle Stanley Gardner collection and deserves being rated close to the top of this season's list of mystery films." F. S. N.

+ N Y Times p25 N 1 '35

N Y World-Telegram p14 N 2 '35

"Perry Mason is my favourite film detective; he is curiously little known, perhaps because his films, as 'second features,' are usually not shown to the Press. 'The Case of the Lucky Legs' is an admirable film. . . . Perry Mason is a hard-drinking and not very scrupulous lawyer. He owes something to the character established by Mr. William Powell: there is the same rather facetious badinage with a woman assistant, but he is, I think, a more genuine creation. . . . To those who do not yet know Perry Mason I recommend 'The Case of the Lucky Legs' as good Mason if not good detection, better, I think, than 'The Case of the Curious Bride.'" Graham Greene

+ Spec p170 Ja 31 '36

### Trade Paper Reviews

Box Office p54 N 16 '35

Film Curb p10 O 1 '35

"A generally enjoyable affair packed with good laughs provoked by the combination of amusing situations, fast action, funny lines and effective work by the capable cast."

+ Film Daily p7 N 1 '35

"Apparently convinced that strict mystery murder drama is nothing new to moviegoers, Warner scenarists turned [this] into a comedy-mystery-murder drama that has benefited because laughs have been [inserted]. Family drama."

+ N Y Exhibitor p34 O 10 '35

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor

**CASE OF THE MISSING MAN.** O 15 '35 58min  
Columbia

Players: Roger Pryor. Joan Perry. Thurston Hall

Director: D. Ross Lederman

A newspaper reporter quits his job to become a street photographer who sells pictures to people he snaps. By accident he photographs a hold-up and becomes involved with a crook who wants the picture.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A mildly entertaining comedy marred by a strain of vulgarity which does nothing to bolster its obvious weaknesses. The suspense element is well handled, but the entertainment value, as a whole, is just average. Adults & young people." E Coast Preview Committee

"Family." Nat Bd of R

+ Fox W Coast Bul D 7 '35

"Novel idea. Family."

+ Nat Bd of R M N '35

"A and Y: Trifling; C: No interest."

Par M p38 Mr '36

### Newspaper and Magazine Reviews

Christian Science Monitor p13 N 13 '35

Springf'd Republican p6c D 15 '35

### Trade Paper Reviews

"An exciting and original mystery yarn has been turned into a good piece of program fare. Although highly dramatic and pausing but slightly for romance, the tale moves so swiftly that the spectator forgets to look for implausibilities."

+ Box Office p23 D 21 '35

Film Curb p12 D 15 '35

Film Daily p8 N 22 '35

"Family melodrama."

N Y Exhibitor p29 N 10 '35

"Acceptable diversion."

+ Variety p14 N 27 '35

**CATTLE THIEF.** F 28 '36 58min Columbia

Players: Ken Maynard. Geneva Mitchell. Ward Bond. Roger Williams

Director: Spencer Gordon Bennett

A western melodrama.

### Audience Suitability Ratings

"Good. General patronage."

Nat Legion of Decency F '36

"An average Western story. Family."

+ Sel Motion Pict F 1 '36

### Trade Paper Reviews

"Estimate: [good] Western."

+ N Y Exhibitor p54 Mr 10 '36

**CEILING ZERO.** Ja 25 '36 95min Warner bros.  
First national

Players: James Cagney. Pat O'Brien. June Travis. Stuart Erwin. Isabel Jewell

Director: Howard Hawks

Based on a play of the same title by Frank Wead. "Cagney, [a dare-devil pilot] feigns



**CEILING ZERO—Continued**

illness to keep a date with a student flyer, June Travis, sending Erwin in his place. Bad weather closes down, and Erwin, attempting to land with his radio out of commission and the ceiling zero, with a fog hanging on the ground, crashes to a spectacular death. The film ends with Cagney grounded, taking a mail plane against orders, testing new ice breaking equipment and crashing after radioing important information." (Motion Pict Daily)

**Audience Suitability Ratings**

"Class B. Pictures in this classification are judged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Extensive research, expert photography, direction by Air-man Hawks, and excellent characterizations by the principal players result in a cinema Epic of the Air. Adults; worthwhile; 14-18: good; 8-14: too exciting." Calif Congress of Par & Teachers

"Excellent. Graphically realistic, this play keeps one keyed at high tension. Adults." DAR

"Authentic routine of a large airport is fascinating and interesting. Family." Nat Council of Jewish Women

"The entire cast is excellent. Family." Nat Fed of Business & Professional Women's Clubs

"Interesting details of the mechanics and daily routine of flying not generally known add greatly to a gripping and dramatic story. Audiences over 14." Nat Soc of New England Women

"A highly entertaining and instructive picture, depicting the courage, loyalty and friendship necessary for the success and safety of aviation. Family." So Calif Council of Fed Church Women

"An unusually well constructed play, intensely dramatic, skillfully directed and acted. Adults & young people." Mrs T. G. Winter

+ Fox W Coast Bul Ja 12 '36

"Adults and young people."

Gen Fed of Women's Clubs (W Coast)  
Ja 8 '36

"The picture is exceptionally well done, the whole being so well coordinated that each fraction concerned with its making deserves credit. . . While grimness is inevitable, the script is nicely balanced with humor—humor that is not always in the best of taste, but is in keeping with the character. The problem and the appeal is adult, no compromise having been made to make it acceptable for any other group. Adolescents, 12-16: too sophisticated; children, 8-12: unsuited."

+ Motion Pict R Ja '36

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

"A: Gripping aviation melodrama; Y: Sophisticated; C: No."

Par M p38 Mr '36

"Recommended to the Committee on Exceptional Photoplays. Family."

+ + Wkly Guide Ja 18 '36

**Newspaper and Magazine Reviews**

Boston Transcript p4 Ja 18 '36

"This is one of the best of the modern melodramas about aviation. . . Romance, some clever comedy and a hint of tragedy are blended skillfully until this movie is far more interesting than the popular stage play by Frank Wead." Laura Elston

+ Canadian M p42 Mr '36

"'Ceiling Zero' is more than screen entertainment. It is a documentary film, an informative presentation of the present status of aerial transportation, as up to date as this morning's newspaper. For gripping drama it has had few equals on the screen during the last twelve months, and no picture has been cast more intelligently, acted more capably or directed more effectively. . . Put 'Ceiling Zero' on your list of things to see. It is another of the season's impressive offerings."

+ + Hollywood Spec p12 Ja 4 '36

"Unless the movie industry surprises everybody, including itself, 'Ceiling Zero' will be one of the best pictures of 1936. . . Outside of a few vivid seconds of fire, speed and explosion, a few conventional shots of planes in the fog, flyers at the stick, people at the phone, the film is still a stage play with one main and two subsidiary sets. The flyers, the chief, the big shot, the salesman, the mechanics, together with their wives, girls and other troubles, have to bring their lines and their crises into the control room, either personally, by radio or by phone. It speaks very highly for the original stage play that the lack of diversity is not felt, that the whole thing was built right, constructed and tested under pressure at the start, so that it makes one of the very rare pieces to be transferred bodily to the screen as a good movie." Otis Ferguson

+ + New Repub p369 F 5 '36

"All things considered the best Cagney film since 'Public Enemy.' . . The humor of the film, coming after the insipid innuendoes of the average Hollywood discursion into sex, is at times refreshingly bawdy." Robert Stebbins

+ New Theatre p22 F '36

"The new picture is, unless my memory is going back on me, the best and most moving of the aviation dramas. . . Splendidly played by James Cagney, Pat O'Brien and Stuart Erwin, 'Ceiling Zero' belongs among the cinema triumphs of the new year." Richard Watts, Jr.

+ + N Y Herald Tribune p12 Ja 20 '36

"'Ceiling Zero' has turned out quite as grand a picture as it promised to be. Out of smashing good material the Warners have again made a smashing good melodrama. To the swift action and brisk dialogue of the play it adds a few cinematic excellences of its own, brief glimpses of the fog-laden sky and the planes flown blind by lonely, frightened pilots. . . 'Ceiling Zero' is as heart-stirring a melodrama as you're apt to see this season."

+ + N Y Sun p17 Ja 20 '36

"Tersely written, handsomely produced and played to perfection. . . the film is one of the best to come from the Warner studios. The screen has presented no more effective episode of stark drama than that in which Clarke's plane, lost in the fog and with its radio apparatus out of commission, fights its way to the field, tears into high-tension wires and sears an agonizing path along the ground, leaving a flaming trail behind it. This once, give Hollywood its due: it has given wings to a play about aviation." F. S. Nugent

+ + N Y Times p22 Ja 20 '36

"If the story of 'Ceiling Zero' is somewhat hollow and formalized by now the briskness and nervous pace with which it is staged and the superior manner in which it is acted more than compensate for these defects and leave you with the feeling that the film is one of the most exciting of all the cinema aviation sagas. . . Swiftly paced, robust and full of suspense and horror, 'Ceiling Zero' easily goes on your 'must' list of films." William Boehnel

+ N Y World-Telegram p13 Ja 20 '36

"We who are about to fly perhaps shouldn't be the ones to drop in on 'Ceiling Zero' . . . If you are not going to fly, however, but just walk, 'Ceiling Zero' will only amuse you. . . [It] gives us Cagney [in] one of the most satisfactory rôles he has presented—not one of his stunt tough parts, but a sensible sketch of the kind of man who makes trouble

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

wherever he goes and for everyone he meets. It's Cagney's picture, I should say, but Pat O'Brien, Stuart Erwin, and others add ably to the general disturbance." John Mosher  
+ New Yorker p46 F 1 '36

Springf'd Republican p4c Ja 26 '36

"An even more exciting, if possible, screen play than the stage production."

+ Stage p8 F '36

Time p46 Ja 27 '36

### Trade Paper Reviews

Box Office p25 Ja 4 '36

"It has just about everything that goes into the making of a high grade picture. There is plenty of action, a nice romance, thrills and suspense. The cast do a fine job with Cagney and O'Brien standing out in roles particularly suited to them. Direction is away above par and the production is high grade."

+ Film Curb p14 Ja 4 '36

"Every once in a while a picture comes along that just grips and holds you; 'Ceiling Zero' does that. It is one of those big pictures that lingers with you, one that you make it a point to see. When good pictures are considered, this one deserves plenty of consideration. . . 'Ceiling Zero' reminds one of some of the big war pictures except that the foe is weather obstacles."

+ Film Daily p7 D 24 '35

"A thrilling air melodrama, but somewhat depressing because of the death of two of the leading characters. . . Because of the wisecracks it is unsuitable for children or adolescents. Adult entertainment."

+ — Harrison's Reports Ja 25 '36

"Here is a film to delight the hearts of show-men. It is swift, telling drama every inch of the way and is given compelling human qualities by a splendid cast. Strong appeal both for men and women is woven into a tale of love at an airport. . . Howard Hawks' direction deserves high praise for its tension, speed and dramatic emphasis. Commander Frank Wead made a brilliant screen play from his play of the same name."

+ Motion Pict Daily p3 D 21 '35

"Marked by splendid individual performances, which several times caused the preview audience to interrupt with applause, and spectacular production effects, the story has a tense sympathy stimulating human interest quality. It is soundly produced, there being ample evidence of careful preparation with a view to establishing quality screen merchandise. . . There is also hilarious comedy, just enough but not too much love interest and a definite trend of understandable human interest."

+ Motion Pict Herald p64 D 28 '35

"An excellently produced picture. . . Ably directed by Howard Hawks, the show is well made in the Warner melodrama manner, should have a pleasing result at any box office."

+ N Y Exhibitor p32 Ja 10 '36

"All the punch of the original stage play, plus the extra advantages the screen can contribute to this type of material, is intact in 'Ceiling Zero.' It has a fine cast that's double-barrelled in performance and on the draw, and an entertainment wallop of extraordinary power. . . Cagney reverts to the 'Public Enemy' days in that he meets violent death at the finish. . . From all angles it's not only a natural role for Cagney, but a break for him also. He has been softened up too much lately as an actor and a character in routine scenarios but this one makes up for a lot. . . The Clarke crash in 'Zero' is about the most exciting piece of stage or screen business that has come along in

seasons. It will keep the auditors on edge for a solid fifteen minutes."

+ Variety p14 Ja 22 '36

"Excellent cast, produced, written and directed, 'Ceiling Zero' is perfect entertainment. To be sure, it's the Cagney-O'Brien formula, and this time the capable team is backed with a story so crammed with human interest and drama that it can't miss. . . Photography is excellent. Crash stuff is thrilling, particularly the plane hitting the high tension wires, smashing into the hangar and setting the whole thing ablaze. All connected with this picture can take bows."

+ Variety (Hollywood) p3 D 20 '35

CHARLIE CHAN AT THE CIRCUS. Mr 27 '36 70min 20th century-Fox

Players: Warner Oland, Keye Luke, Francis Ford

Director: Harry Lachman

Based on the Earl Derr Biggers character. This is the eleventh in the series of Charlie Chan films. "Against the colorful and thrilling background of a large circus Charlie Chan unravels the conspiracy of an embittered man who commits murder and establishes what he believes to be the perfect alibi." (Gen Fed of Women's Clubs)

### Audience Suitability Ratings

"Family."

Gen Fed of Women's Clubs (W Coast)  
Mr 1 '36

"An escaped gorilla and a nocturnal visit by a snake make the picture exciting for nervous children. Family."

Nat Council of Jewish Women Mr 4 '36

### Newspaper and Magazine Reviews

"While the picture has its defects—the cast is not uniformly good, much 'mugging' is indulged in by what appear to be amateurs, and Mr. Lachman's direction is not as fluid as one might wish—Warner Oland's Charlie Chan dominates the scene, as he should, smoothing over rough passages, and making credulous the ostensibly incredulous. Keye Luke, as young Lee Chan, offers, as usual, a good filial characterization." Marguerite Tazelaar

+ — N Y Herald Tribune p16 Mr 19 '36

"The plot, in spite of the trimmings, is as mechanical as most mystery thrillers. So is the acting. Charlie Chan's humorous suavity and his son's contrasting impetuosity continue to keep this series the most engaging, if not the most exciting, of the murder melodrama school." Eileen Creelman

+ — N Y Sun p30 Mr 19 '36

"There are degrees even in the quality of a product as standardized as a Charlie Chan picture, and the latest, 'Charlie Chan at the Circus' is good Chan. Unlike its run-of-the-mill predecessor, 'Charlie Chan's Secret,' which depended mostly on trick camera work . . . it pays some attention to the elements of plot structure, and relatively little to pseudo-Confucian maxims, though not little enough, perhaps. . . In the final analysis, of course, any Chan picture is bound to be an essentially hack job at this late date, regardless of highlights." B. R. C.

+ — N Y Times p22 Mr 19 '36

"Although I am among Charlie's fondest admirers, I must admit to bitter disappointment over his latest exploit in crime detection. . . As usual, the bulk of the acting falls upon Warner Oland's shoulders as Charlie, and, as usual, Mr. Oland responds with a fine, sure

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**CHARLIE CHAN AT THE CIRCUS—Continued**  
performance. . . But 'Charlie Chan at the Circus' is far from topnotch." William Boehnel

+ — N Y World-Telegram p23 Mr 19 '36

### Trade Paper Reviews

"[It keeps] the audience in a state of suspense from the very beginning to the closing shot. This is one of the best of the Charlie Chans and it should clean up with the fans who try to guess the solutions."

+ Film Daily p9 Mr 17 '36

"A steadily growing audience awaits these sure-fire offerings. They never fail of satisfying returns and this one will do as well, if not better, than its forerunners."

+ Hollywood Reporter p3 Mr 12 '36

"There is considerable opportunity for lively exploitation in this latest of the Chan mystery pictures, as is obvious from the title. . . The exhibitor has the circus atmosphere as well as the Chan mystery to sell."

Motion Pict Daily p10 Mr 6 '36

"Oland gives his standard Chan interpretation which is tops. Second in acting honors is Keye Luke, who, as the detective's son, handles most of the comedy in the picture and handles it ably. . . Writers go a little haywire in circus stuff but only circus fans will notice it. Photography and art work are both very good."

Variety (Hollywood) p3 Mr 12 '36

**CHARLIE CHAN IN SHANGHAI.** O 11 '35  
68min 20th century-Fox

Players: Warner Oland. Irene Hervey.  
Charles Locher. Keye Luke

Director: James Tinling

Based on the story by Edward T. Lowe and Gerald Fairlie and the character Charlie Chan, created by Earl Derr Biggers. "In this murder mystery story we go with Charlie Chan to Shanghai where the Chinese philosopher, ably aided by his eager young son, uncovers the identity of a gang of opium smugglers and solves a murder." (Gen Fed of Women's Clubs)

### Audience Suitability Ratings

"A: Good of kind; Y: Absorbing; C: Good of kind."

Christian Century p1471 N 13 '35

"The acting is of the best. The direction leaves nothing to be desired with delectable bits of irony and comedy adding much to one's enjoyment. Family."

+ Gen Fed of Women's Clubs (W Coast)  
S 18 '35

"The oft-quoted Chinese proverbs casually spoken by the master detective are always interesting; while his personality lends sanity and calmness to all situations. Well directed and acted. Possible for family."

+ Jt Estimates S 15 '35

Mo Film Bul p168 N '35

"Good. Family."

Motion Pict Guide Mr '36

"Family."

Nat Council of Jewish Women S 1 '35

"A, Y and C: Good melodrama."

Par M p38 Mr '36

Wkly Guide S 28 '35

### Newspaper and Magazine Reviews

"Commands attention for the suavity and suspense which Mr. Oland gives to his character, and the speed and color of its direction." Marguerite Tazelaar

+ N Y Herald Tribune p11 O 14 '35

"A cheery and properly baffling addition to the Chan series, introducing Keye Luke as the son of the amiable Chinese sleuth."

+ N Y Times p25 O 20 '35

"[It] is a well-made, if conventional, piece of genuine Chan." Graham Greene

+ — Spec p170 Ja 31 '36

### Trade Paper Reviews

Box Office p54 N 16 '35

**CHARLIE CHAN'S SECRET.** O 23 '35 72min  
20th century-Fox

Players: Warner Oland. Rosina Lawrence.  
Charles Quigley. Henrietta Crosman

Director: Gordon Wiles

Based on the character Charlie Chan, created by Earl Derr Biggers. "Through a maze of suspicious evidence Charlie Chan, in his own clever way, discovers the murderer of the heir to the Lowell fortune." (Gen Fed of Women's Clubs)

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Family."

Gen Fed of Women's Clubs (W Coast)  
O 12 '35

"The atmosphere is eerie, the sound and photography excellent, while Warner Oland portrays the perfect, inscrutable detective who solves a murder mystery in his reliable and pleasant manner. . . Capable direction achieves the proper suspense. Family."

+ Nat Council of Jewish Women O 1 '35

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A and Y: Good mystery; C: Frightening for nervous."

Par M p38 Mr '36

"A well sustained murder mystery with tricks of fake spiritualism adding a weird and creepy note. The plot is a good one and the cast capable, while the direction achieves suspense and a sinister atmosphere. Family. Too frightening for small children."

+ Sel Motion Pict N 1 '35

"Fairly interesting. Family."

+ — Wkly Guide D 14 '35

### Newspaper and Magazine Reviews

Boston Transcript D 13 '35

"I admit shamelessly that I think it is good sport. I believe I like this series partly because Mr. Warner Oland makes Mr. Chan such a gentle, endearing soul—far from the conventional movie flatfoot or from oily Philo Vances. (Not for children.)" Don Herold

+ Life p30 Mr '36

"The picture is not as interesting as some of the Chan films have been, due possibly to the more hackneyed story and the banal treatment. It employs the old formula of presenting its murder early in the picture, using the remainder of the footage to follow first one bypath and then another toward a solution." Marguerite Tazelaar

+ — N Y Herald Tribune p8 Ja 18 '36

"With the passing of the years the Charlie Chan mystery film has grown to be as much standardized and about as uniform in quality as any other consistently selling product of the industrial age. . . There is nothing in [this new one] (including Warner Oland) to surprise or

disappoint the Chan addict, whose name, apparently, is still legion." B. R. C.  
N Y Times p19 Ja 18 '36

Springf'd Republican p2 Ja 8 '36

### Trade Paper Reviews

Film Curb p13 Ja 25 '36

"Intriguing murder mystery up to usual standard of 'Chan' series and sure to please these fans."

+ Film Daily p7 Ja 18 '36

"A good murder mystery melodrama. It holds one in tense suspense throughout; and the fact that the spectator suspects several persons of having committed the crime intensifies one's interest in the outcome. . . . Because of the murder it is unsuitable for children or adolescents. Good for adults."

+ Harrison's Reports Ja 4 '36

"Family mystery drama."

N Y Exhibitor p3 N 10 '35

"Warner Oland's new Charlie Chan story is easily the best of his recent screen efforts. It should more than please the Chan clientele and get satisfactory box office returns."

+ Variety p15 Ja 22 '36

### CHATTERBOX. Ja 17 '36 68min RKO

Players: Anne Shirley. Phillips Holmes. Edward Ellis. George Offerman, Jr.

Director: George Nicholls

Based on the play of the same title by David Carb. A stage-struck country girl who is eager to follow in her mother's footsteps and go on the stage runs off with a theatre group to New York and manages to get the heroine's part in a version of a play in which her mother starred years before. Disillusioned when she finds that the play is a burlesque of her mother's play and that the audience laughed at her histrionic talents, she returns to the country. To her amazement she finds that the boy in the theatrical group whom she loved has followed her back home.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A program picture which will please younger audiences. Family." Calif Congress of Par & Teachers

"Paths and comedy well blended. Mature-family." DAR

"A gay little picture with a nice blending of humor and pathos. Family." Gen Fed of Women's Clubs (W Coast)

"A humorous sequence between the father and grandfather, back-stage scenes and performances of the Village Players are well done, and add much to a picture that just stops short of being dull. Family." Nat Fed of Business & Professional Women's Clubs

"The story has elements of human appeal and is quite innocuous. Fair entertainment, family and junior matinees." Nat Soc of New England Women

"Good cast and photography does not make up for the lack of suspense and dramatic development. Family." So Calif Council of Fed Church Women

"There are bits of delicious comedy and an engaging sincerity about the players which give a pleasant flare to the whole. Family." Mrs T. G. Winter

"Misplaced over confidence and final disillusionment are pathetic, but a happy ending and the rather clever handling of the theme

keep it from being really painful. Good family picture." Women's Univ Club, Los Angeles  
+ — Fox W Coast Bul Ja 4 '36

"This is a pleasant, obvious little picture suitable for children and young people. . . . Satisfactory direction and casting. Family."

+ Nat Council of Jewish Women Ja 1 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"An unpretentious picture that is unexpectedly good. Family."

+ Wkly Guide Ja 11 '36

### Newspaper and Magazine Reviews

"This [is a] somewhat saccharine melange."  
Laura Elston

+ — Canadian M p42 Mr '36

Christian Science Monitor p15 Ja 4 '36

"Anne Shirley gives us in this picture a tender and appealing interpretation of the same sort of role Katharine Hepburn played so vigorously in 'Morning Glory'—a stage-struck girl who talks incessantly; and as the more experienced actress succeeded in doing in 'Morning Glory,' Anne succeeds in doing in 'Chatterbox,' she makes her eloquence entertaining. . . . 'Chatterbox' will go forth to meet the unanimous condemnation of the big city critics who judge the values of film entertainment with their heads and not with their emotions; who pride themselves on being hard-boiled and who scoff at sentiment. But the vast majority of film patrons who like decency and cleanliness on the screen, will like it for its possession of such virtues. It is a delightful little picture, a simple story of a simple country girl and a rich city boy—just an old story told many times on the screen, but never with finer flavor or more appealingly."

+ Hollywood Spec p15 Ja 4 '36

### Trade Paper Reviews

"Delicate, whimsical material, woven into a delightful, entertaining pattern that is a credit to producer Robert Sisk."

+ Box Office p25 Ja 4 '36

"A delightful, homey play that will please the large majority of film fans, especially the folks in the smaller [towns.] As played by Anne Shirley it makes for superior entertainment. A fine, clean yarn of the down-to-earth variety. . . . It has been given an adequate production and directed with skill. Supporting cast all do their full share to make this an unusually pleasing picture, especially Phillips Holmes and Edward Ellis."

+ Film Curb p12 Ja 4 '36

"This one outpollyannas 'Pollyanna.' It is just too sweet and innocent for critical words. We can safely say that it is filled with the naive charm of unworldly childhood. It won't panic the sophisticates and may even make them sneer. But for the family trade in the hinterlands it should be a riot."

Film Daily p8 Ja 23 '36

"Very pleasant program family fare. Although the plot is not particularly novel, it takes on a certain freshness owing to the delightful performance given by Anne Shirley. Good for all. [Family.]"

+ Harrison's Reports p7 Ja 11 '36

"Concentrating practically all the interest on Anne Shirley, this is a pleasing comedy-drama. The locale is rural New England and New York. . . . It is a suitable all-family attraction."

+ Motion Pict Daily p4 D 19 '35

"Keyed to a pitch of warm human interest, this nicely developed comedy romance drama has much to make many hearts glad. High in sympathy stimulating quality, it's that kind of show which, in blending its various elements, aims to provoke smiles and light



**CHATTERBOX—Continued**

laughter. Built on a semi-hokum formula, it's of the character that usually gets under the skins of the masses. As it treats of ordinary human beings involved in situations that might happen to anyone, all traces of forced or artificial theatricalism are intelligently eschewed. Of particular potential appeal to family type audiences, it also affords much to engage the attention of the sophisticates. . . . While not a pretentious attraction, the show is one in which audiences are quite apt to find more entertainment worth than they sometimes do in more elaborately staged features boasting a host of [stars.]"

+ Motion Pict Herald p65 D 28 '35

"Family comedy drama."

N Y Exhibitor p33 Ja 10 '36

"Here is a picture of charm and compelling heart interest which is so well played, written, directed and produced that it offers the most delicate whimsy without losing the common appeal necessary for satisfactory box office. . . . 'Chatterbox' gives Anne Shirley ample opportunity to exercise her spell as the screen's most effective ingenue."

+ Variety (Hollywood) p3 D 18 '35

**CHILDREN OF MONTMARTRE.** See La Maternelle

(\*)**COCK O' THE WALK.** (Release date not determined) 8min United artists

Director: Walt Disney

"Disney has created a prizefighting rooster riding down Main Street on a truck in a boxing ring. A hen deserts her admiring rooster friend to blink coyly up at the fighter. They go into a dance with tango music sounding a lot like La Cucuracha, and the fun begins. There are big chorus numbers. Eggs [dance] in the nests and hatch out dancing chicks. Ducks join [the dance] in formations." Film Daily

### Audience Suitability Ratings

"Amusing. Family."

Gen Fed of Women's Clubs (W Coast) D 2 '35

Sel Motion Pict Ja 1 '36

### Trade Paper Reviews

"Splendid animation and brilliant Technicolor tints make this Walt Disney Silly Symphony a feast for the eye. Class A product."

+ Film Daily p4 D 19 '35

**COLLEEN.** Mr 7 '36 105min Warner

Players: Dick Powell, Ruby Keeler, Joan Blondell, Jack Oakie, Hugh Herbert, Louise Fazenda, Paul Draper

Director: Alfred E. Green

The slight musical comedy plot concerns a millionaire's effort to help a gold-digging young woman who works in a candy factory.

### Audience Suitability Ratings

"Adults and young people." Mrs T. G. Winter

Fox W Coast Bul F 22 '36

"[It] will prove entertaining to the entire family." Am Legion Auxiliary

"Good divertissement. Family." Calif Cong of Par & Teachers

"Good. Mature." DAR

"Mature." Nat Fed of Business & Professional Women's Clubs

"Light and amusing musical comedy for family audiences." Nat Soc of New England Women

Fox W Coast Bul Mr 7 '36

"Family."

Gen Fed of Women's Clubs (W Coast) F 24 '36

"It is lengthy, of necessity, for it accommodates an elaborate fashion show, many dance numbers, several songs by Dick Powell as well as a preposterous plot which does its best to hold all these together in one cohesive unit. If it fails, it is because the picture is primarily a vehicle for the diversified talents of the cast. Adolescents, 12-16: fair; children, 8-12: bore-some."

Motion Pict R F '36

"Elaborate production and pretty girls materially aid this rather tiresome musical drama. Family."

+ Nat Council of Jewish Women F 25 '36

"The dialogue is entertaining; the sets and costumes are pleasingly artistic, but the music is disappointingly slim. The chorus routines, though of unquestioned entertainment value, are too elaborate to suit the plot."

+ Scholastic p30 Mr 7 '36

### Newspaper and Magazine Reviews

"Warner Brothers may justifiably claim a front-rank position in motion-picture selection and creation, but in this instance they make it difficult to conciliate the thought that a 'Midsummer Night's Dream,' a 'Petrified Forest' and a 'Louis Pasteur,' in a row, had the same sponsorship as 'Colleen,' poor Colleen. . . . This latest interpretation of an all musical romantic comedy is hardly worth the celluloid on which its images and melodies are printed." J. F. Cunningham

— Commonweal p580 Mr 20 '36

"The weakness of the picture as it was previewed is its lack of regard for the interdependence of its elements. Hugh Herbert's performance is broad farce, while Ruby, Dick and some of the others play straight. . . . Warner Brothers have been giving us a succession of notable pictures. Doctoring will bring 'Colleen' more nearly to their standard. Even as I saw it there is much in it to be commended, much to please both the eye and the ear."

+ Hollywood Spec p13 F 1 '36

"'Colleen' is obviously a million-dollar picture, a fact which may scare a certain number of people into liking it. And, as with most Warner musicals it has its eye-filling moments. For the most part, though it's a heavy-going affair in which the stars—Ruby Keeler and Dick Powell—are over-shadowed by their helpmates." (2½ stars) Beverly Hills

Liberty p29 Mr 7 '36

"It is greatly to be feared that the reliable formula is beginning to creak at the joints just a trifle. . . . Whatever freshness there was to the antics of the familiar story has long since disappeared. Even the music seems a bit weary and Miss Keeler and Dick Powell carry on their somewhat insipid romance to the accompaniment of tunes that, to put it very mildly, lack excitement." Richard Watts, Jr.

— + N Y Herald Tribune p8 Mr 9 '36

"It is all a little hectic, more than a little funny, resulting in a fast-moving, entertaining comedy with a few routine musical turns. Mr. Powell, rather less fortunate than usual in the songs assigned him, croons occasionally; so does Miss Keeler, who really shouldn't. . . . Hugh Herbert, goofy and affable as usual, is the real star of 'Colleen.' Jack Oakie adds a few merry moments. It is, on the whole, a really amusing routine comedy." Eileen Creelman

+ N Y Sun p14 Mr 9 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"There isn't much point in composing a critical analysis of these Warner musical films: you just accept or reject them for what they are. Out of long experience the [Warner] Brothers have become proficient mixers and, by and large, their formula has been successful. . . If you are curious enough to require a more definite answer, we might offer a few comparisons. 'Colleen' is not as fresh as it might have been three years ago before '42nd Street' and its descendants accustomed us to this sort of thing. . . We prefer one ball-room dance by Ginger Rogers and Fred Astaire to a whole program by Miss Keeler and Mr. Powell. It is purely a personal reaction and, if you happen to like the Keeler-Powell musicals, you probably will find this one entirely satisfying. Its resemblance to last year's and the year's before that is unquestionable. . . Our final word, and it pains us to say it, is that we are giving up Dick Powell for Lent." F. S. Nugent

— + N Y Times p20 Mr 9 '36

"Competent performances by Hugh Herbert and Jack Oakie are the chief blessings of 'Colleen,' the ambling, frequently amusing but, on the whole, rather uninteresting new musical film. . . If it were not for Mr. Herbert and Mr. Oakie, 'Colleen' would have very little in it to recommend." William Boehnel

+ — N Y World-Telegram p15 Mr 9 '36

"I'd gladly sit up through Jack Oakie's rendering of 'A Boulevardier from the Bronx,' some of Hugh Herbert's nonsense as a cuckoo millionaire, some of Paul Draper's steppings, some of Joan Blondell's insidious little tricks, but I think I could miss easily most of the big dance numbers, and I fear I am calm about all the Dick Powell carollings." John Mosher

New Yorker p75 Mr 14 '36

"'Colleen' may turn out to have a more limited appeal than earlier Warner Brothers musical shows in which much the same cast have performed in more spontaneous fashion. . . Hugh Herbert's demented chuckle is as funny as usual."

+ — Time p58 Mr 16 '36

### Trade Paper Reviews

"Best part of this one is a topnotch cast. Family."

Box Office p49 F 8 '36

"While this is an entertaining musical it is not the knockout that many of Warners films of this sort have been. . . Very likely when some footage has been eliminated this will prove much more entertaining."

+ — Film Curb p14 F 1 '36

"The story is one of those inconsequential trifles that is merely intended to carry the spectacle numbers and the specialties, as well as the warbling of Dick Powell. . . What the production lacks is any real suspense or building to surprises or real climax. It seems repetitious in spots. It's a highly polished and brilliantly presented affair lacking in the genuine human qualities or emotions that even this type of light entertainment needs. The cast is exceptionally competent throughout. There is plenty to talk about, in spectacle, fashions, dance, song and fine musical score—and Herbert for some really refreshing comedy."

+ — Film Daily p9 Mr 6 '36

"This musical is a weak sister according to any standards and will have to depend upon the drawing power of its top names alone. . . Legitimate laughs are few and far between in the dialogue, although many talented comics were cast."

— + Hollywood Reporter p3 Ja 21 '36

"Three tuneful songs and some sumptuous settings in which novel dance numbers are staged, help make this a pleasant hour and one-half of entertainment. . . It's not one of the best musicals in which Powell and Miss Keeler have been teamed, but it has its moments, and some good laughs furnished by Hugh Herbert and Louise Fazenda as his wife."

+ — Motion Pict Daily p3 Mr 3 '36

"Where names alone are the primary consideration to patrons and exhibitors this picture is not lacking. Where entertainment worthy of the producing company's reputation as makers of colorful romantic musicals and the prestige of the players is a consideration, it's a horse of another color. . . On several occasions to succeed in getting over its comic contrasts it descends to the level of low theatre comedy. In this angle there is definite possibility that in certain quarters questions may arise as to its moral value."

— + Motion Pict Herald p46 F 1 '36

"On cast, 'Colleen' should have no trouble getting good returns in all spots. . . The picture overcomes disadvantages that a light yarn gives it, emerges as a saleable entry from the Warners studios. Estimate: names will draw anywhere."

N Y Exhibitor p29 F 10 '36

"While the picture is far from tops for the Powell-Keeler combination, it has enough comedy, music, dancing and performance reliability to insure satisfaction. In terms of ticket sales, it should be well over on the profit side, though unable to match the showings of several prior Powell-Keeler musicals."

+ — Variety p15 Mr 11 '36

"The picture falls short on the entertainment end. . . Fans who have heretofore enthused over Ruby Keeler's dancing will be disappointed in her efforts here. First, Miss Keeler is a solo dancer, should work alone. Second, Paul Draper, one of the stage's outstanding tap dancers, has applied ballet technique to his work. When the pair dance, only Draper is noticeable, although the camera has done its best to favor Miss Keeler."

— + Variety (Hollywood) p3 Ja 21 '36

COLLEGIATE. D 27 '35 75min Paramount

Players: Joe Penner. Jack Oakie. Ned Sparks. Frances Langford. Betty Grable. Lynne Overman

Director: Ralph Murphy

Based on the play, Charm School, by Alice Duer Miller and Robert Milton. Jerry Craig, a happy-go-lucky play boy inherits a girls' seminary from his aunt. Not knowing what to do with it, but anxious for a new adventure he decides to take over its management aided by his valet, a newspaper pal and a wealthy but witless young man. When they find that the school is old-fashioned, threadbare and losing money, they change it into a "charm academy" with courses in the arts of makeup, personal charm and dancing. The seminary becomes a sensational success and Craig marries the demure, mouselike secretary.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Another youthfully diverting musical picture. Family and junior matinee." Calif Congress of Par & Teachers

"Mediocre. Adults." DAR

"A stupid and in spots vulgar comedy is not aided either by Joe Penner's inanities or Jack Oakie's singing. Adults and young people." E Coast Preview Committee

"A few catchy songs, frivolous, sophisticated comedy, in which the director makes the most of every absurd situation. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Ned Sparks and Joe Penner are both excellent. Family." Nat Bd of R

"[This is] a rather dubious musical farce. Family." Nat Council of Jewish Women

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**COLLEGIATE—Continued**

"Most of the entertainment values of pictures of this type depend on individual taste. Family mature." Nat Fed of Business & Professional Women's Clubs

"With a plethora of comedians, this extravagant farce is unamusing for any except possibly Joe Penner fans. A few well sung musical numbers fail to lift it above a commonplace, wearisome attempt at humor which fails. Overmuch drinking." Nat Soc of New England Women

"A mediocre farce with only fair entertainment. Some drinking. Mature." So Calif Council of Fed Church Women

— + Fox W Coast Bul Ja 12 '36

"Fair. Young adults."  
Motion Pict Guide Mr '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A: Little interest; Y and C: Doubtless amusing."  
Par M p38 Mr '36

Sel Motion Pict Ja 1 '36

"A light and amusing story, done in musical comedy style. . . Ned Sparks and Joe Penner are both excellent."

+ Wkly Guide D 21 '35

**Newspaper and Magazine Reviews**

Boston Transcript p4 D 28 '35

Reviewed by Richard Watts, Jr.  
N Y Herald Tribune p15 Ja 23 '36

"'Collegiate' is one of those typical Paramount musicals, characteristic in casting, pace and atmosphere of that particular studio. This new one is less routine than most of them. . . The only gauge of entertainment for such a film depends almost entirely upon personal taste and appreciation of the personalities involved." Eileen Creelman

+ — N Y Sun p25 Ja 23 '36

"Perhaps we are wrong about Mr. Penner's cosmic appeal, but, to our mind, the simplest way of summing up his new picture would be to echo the remark made by Ned Sparks fairly early in the film. Mr. Sparks, more mournful than ever, says, 'I've seen enough. Let's forget the whole thing—and go on relief.'" F. S. Nugent

— N Y Times p25 Ja 23 '36

"With the aid of several really good performances, among them those offered by the incomparable Jack Oakie, lovely Francis Langford, Lynne Overman and Ned Sparks—and, if you are one of his admirers, Joe Penner—along with a couple of good tunes, 'Collegiate' turns out to be, in a spasmodic way, a fairly amusing picture." William Boehnel

+ — N Y World-Telegram p13 Ja 23 '36

"The whole affair is inconsequential, except to the Penner public." John Mosher  
New Yorker p47 F 1 '36

Springf'd Republican p4c Ja 26 '36

**Trade Paper Reviews**

Film Daily p8 Ja 23 '36

"Just a moderately entertaining program comedy with music. It should appeal mainly to young people because the music and dancing are of the popular jazz variety. Suitable for all."

+ — Harrison's Reports Ja 4 '36

"With girls and [jokes], music and dancing, lots of farce and plenty of novelty, this freshly treated collegiate yarn is catchy entertainment."

It is well mounted, colorfully modern in atmosphere, with specialty features carefully woven into the story motivation. The show concentrates on lightness and gaiety."

+ Motion Pict Daily p8 D 17 '35

"Always light and gay, breaking up its straight story continuity with cleverly interpolated [joke sequences], it bubbles and froths merrily. Built to catch the fancy of the masses, with a particular intent to stimulate the curiosity of the younger folks, it provides quite a bit of entertainment and plenty in the way of novel story idea and established cast names."

+ Motion Pict Herald p64 D 28 '35

"Estimate: satisfactory."  
N Y Exhibitor p32 Ja 10 '36

"'Collegiate' is fair entertainment. Light, diverting, no sock, but no bore."  
+ — Variety p16 Ja 29 '36

"It's a hodge podge of [jokes], dancing and singing which should afford pleasant entertainment anywhere. . . Interspersed are a number of [amusing sequences] tailored to fit Joe Penner, whose contribution to this picture is negligible. . . Frances Langford lacks experience to carry the [feminine] lead though when singing her amateurishness is forgotten. . . Lynne Overman is wasted in an ineffectual assignment which gives him little opportunity."

+ — Variety (Hollywood) p3 D 16 '35

**COME OUT OF THE PANTRY, N 25 '35 73min**  
British & Dominions-United artists

Players: Jack Buchanan. Fay Wray. James Carew. Olive Blakeney. Ronald Squire

Director: Jack Raymond

Based on the novel of same title by Alice Duer Miller, and the play known both under same title and as Lord Richard in the Pantry, by Albert Ellsworth Thomas. The film was made in England. "The story is that a young British nobleman who, having lost the family money entrusted to him in a bank smash in New York, meets an old servant who is butler to a rich American and gets a footman's job from him. His employer's pretty niece sees through the imposture and falls in love with the imposter, although there is a plan to marry her to his bumptious elder brother. At a dinner party in honor of the latter's arrival the footman proposes in the interval of serving the courses and finally takes his brother's place as guest and as husband-designate." (Motion Pict Daily)

**Audience Suitability Ratings**

Mo Film Bul p192 D '35

**Newspaper and Magazine Reviews**

"Good amusing fare, if a bit dated." Laura Elston

+ — Canadian M p38 F '36

"'Come Out Of The Pantry' has, I'm afraid, no charm, very little humour, and the situation has been done to death. . . For the rest, there is our finest actor of comedy, Ronald Squire, playing a butler's part yet again. This actor is blessed with one of the most expressive faces that can be seen upon the stage to-day, and it is the curse of the modern theatres that the audience is apt to be deprived of so intimate an art as his, by reason of the vast open spaces. The advantage which the cinema has over this state of affairs is obvious, but Mr. Raymond has not used it with anything like the effect that he should and, as the lines give this actor no chance to be more than mildly amusing, his value is wasted." Mark Forrest

— Sat R p544 N 30 '35

*Trade Paper Reviews*

"Farce comedy. The star values are Jack Buchanan, who sings a bit, dances a bit and otherwise gives a rather stiff impersonation of Jack Buchanan, and Fay Wray, who acts very nicely the part of a girl with a sense of humor and looks charming. . . There is some fair comedy, the best of it in the dinner episode."

+ Motion Pict Daily p10 D 9 '35

"Essentially a stage farce both in story values and treatment, this will still provide good if mild entertainment in stations where Jack Buchanan is liked. With him is Fay Wray. Very little is asked of her but she shows an attractive sense of humor in the doing of it and she looks very charming indeed."

+ Motion Pict Herald p62 D 14 '35

"Sentiment is moving, but never mawkish, and the comedy evokes considerable laughter. This is due to the excellent screen play which has been made of the story, the straightway direction, first-rate photography, and the richness, without ostentation, of the scenic investiture. [The] whole thing could have been a nightmare without the competent cast, superb production and smooth direction, augmented by first-rate camera work. But it got them."

+ Variety p34 D 11 '35

**CONDEMNED TO LIVE.** S 15 '35 60min  
Chesterfield

Players: Ralph Morgan. Maxine Doyle.  
Russell Gleason. Pedro de Cordoba

Director: Frank Strayer

In this melodramatic horror tale, a young man, supposedly marked at birth when his mother was killed by a large bat, develops a dual personality and commits several murders.

*Trade Paper Reviews*

"Here is a most worthy independent production that has been well handled by all concerned. Morgan is fine in the lead role, [the] balance of the cast do nicely and [the] direction is above average. It should have no difficulty in pleasing most any audience."

+ Film Curb p6 N 15 '35

"Not particularly made for children, it can be [shown] in spots where this type theme is liked. Adult melodrama."

N Y Exhibitor p34 O 10 '35

**CONFIDENTIAL.** O 16 '35 66min Mascot

Players: Donald Cook. Evalyn Knapp.  
Warren Hymer

Director: Edward L. Cahn

"The adventures of a Department of Justice agent in finding the man higher up in a big gambling racket." Wkly Guide

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

Mo Film Bul p168 N '35

"A: G-men melodrama; Y: Doubtful; C: No." Par M p38 Mr '36

"Good melodrama. Family."

+ Wkly Guide O 19 '35

*Newspaper and Magazine Reviews*

"Cheap gangster film."

— Christian Science Monitor p13 O 26 '35

*Trade Paper Reviews*

Box Office p56 N 16 '35

Film Curb p6 O 15 '35

"Family melodrama."

N Y Exhibitor p30 N 10 '35

"'G' man picture and pretty well made."

+ — Variety p39 N 20 '35

**CORONADO.** N 29 '35 70min Paramount

Players: Betty Burgess. Johnny Downs.  
Eddie Duchin. Leon Errol. Jack Haley.  
Andy Devine

Director: Norman McLeod

When a musically inclined son of wealthy parents spends the summer at a California resort, he promptly falls in love with the resort entertainer who thinks he is a penniless song writer. After she learns the truth, he loses her but in the end with the help of comedy situations, and song and dance routines, he wins her again.

*Audience Suitability Ratings*

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Good"

+ Endorsed Motion Pict Ja '36

"Light, amusing musical entertainment. . . A talented cast, led by versatile young Johnny Downs, provides good fun with small plot. Pleasing to eye and ear. Adults: entertaining; 8-18: fair." Calif Congress of Par & Teachers

"A light, frothy bit of entertainment held together with a thread of a story about a sailor and a girl is enlivened by good dancing, comedy that is a bit risqué in spots, and some cleverly managed scenes on board ship. Family." E Coast Preview Committee

"A light, frivolous musical comedy with refreshing music, some clever dancing and well-staged ship-board settings but somewhat marred by unnecessary vulgarities. Family." Gen Fed of Women's Clubs (W Coast)

"Eddy Duchin and his orchestra, and Leon Errol, Andy Devine, and Jack Haley in their usual brand of comedy, will be enjoyed by many. Light musical entertainment." Nat Fed of Business & Professional Women's Clubs

"An entertaining musical farce with good sets, good photography and clever dancing and singing. Family." Nat Soc of New England Women

"An unconvincing and stagey picture, with a hackneyed theme. Questionable situations are introduced having no bearing on the plot. The whole is punctuated with very poor comedy. Waste of time. Mature." So Calif Council of Fed Church Women

"This is feather light comedy fluttering about the Hotel Coronado. Eddy Duchin's Orchestra is pleasing, combined with some good scenes and tap dancing, but Leon Errol's slipshod nonsense fails to be as funny as it is on the stage. The plot is tenuous and life in the wellknown resort scarcely seems gay enough to attract many guests. Adolescents: fair; children: little interest." Women's Univ Club, Los Angeles

+ — Fox W Coast Bul D 21 '35

"Johnny Downs in some clever dances and catchy songs, ably assisted by a group of well-known comedians, tie together the thin threads of this light, frothy musical farce which at times borders on the risqué. Family."

Jt Estimates D 15 '35

Mo Film Bul p193 D '35

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## CORONADO—Continued

"Fair. Family."

Motion Pict Guide Mr '36

"A and Y: Light entertainment; C: Perhaps."

Par M p38 Mr '36

Sel Motion Pict D 1 '35

## Newspaper and Magazine Reviews

"Jack Haley and Leon Errol give 'Coronado' the daft, inconsequential touch needed to differentiate it from the rest of the slick screen musicals it so resembles. Haley rambles amiably about as a moonstruck gob parted from his bride at the altar and none too sure of her identity when next they meet. Errol is the girl's waspish father, determined to keep the pair separated. . . What Ruth Suckow wrote of the children of Hollywood is applicable to Haley and Errol in this film. They are 'colossal, in a small way.'" M. E. P.

+ Boston Transcript D 13 '35

"The plot is the old-fashioned musical-comedy pot-pourri describing frustrated romance, between gags that creak slightly, and musical interludes with Mr. Duchin and his very efficient orchestra. . . While so able a director as Norman Taurog is responsible for the piece, it lags in story interest, but this, obviously, is due more to the dated material and production point of view than to its treatment." Marguerite Tazelaar

+ N Y Herald Tribune p18 D 19 '35

"Paramount has slapped some more vaudeville on its screen, written in some vaguely dramatic lines, and called it 'Coronado.' This is another of those films shown by theaters to while away the pre-Christmas week. . . The songs are commonplace and sung with energy but no distinction. The dances are routine vaudeville; the funny sayings seldom are." Eileen Creelman

— N Y Sun p33 D 19 '35

"Fished out of the entertainment pond with a minnow net, 'Coronado,' the new song, dance and slapstick interlude is several inches short of the minimum requirements for Broadway and should have been tossed back to grow." F. S. N.

— N Y Times p33 D 19 '35

"The news from Paramount today is extremely comfortless, the reason for it being a woefully inefficient little paroxysm called 'Coronado' in which some of Paramount's freshmen and senior players indulge in some antics about on a par with a college musical. At that I am probably being unfair to the Triangle Club and other undergraduate organizations, because if the truth must be told 'Coronado' is considerably less entertaining than some of the college shows I have seen. A slight impediment to cheerfulness in the cinema, 'Coronado' is much too weak to be spanked soundly. . . The title, it seems comes from the fact that the action takes place at the Hotel Coronado, at Coronado Beach, Cal.—a setting, incidentally, that enables the script writers to drag in a couple of gobs from the navy who provide some painful comedy relief." William Boehnel

— N Y World-Telegram p35 D 19 '35

Reviewed by John Mosher

New Yorker p37 D 28 '35

Springf'd Republican p6 D 22 '35

## Trade Paper Reviews

"As musicals with an amateur contest background go, this one sputters badly, missing in the entertainment division and in the story department. . . Barely satisfactory, at best."

+ Box Office p59 Ja 11 '36

"Some good gags, of which part are old and part are new, catchy music and several experienced funsters all combine to make this

amusing entertainment. While it may not be anything to write home about it will please the majority who see it."

+ — Film Curb p8 D 1 '35

"With tuneful music, a story that is light and gay, and humor that is not too subtle this story of life at the Hotel Coronado will find a ready response from audiences that seek light entertainment."

+ Film Daily p4 D 19 '35

"It should appeal more to young people than to adults because the story is light, the music of the popular jazz variety, and the romance revolves around the hero and heroine, both of whom are young; their affair cannot be taken too seriously. . . Suitable for all. Family."

+ Harrison's Reports D 21 '35

"Tuneful melodies, clever dancing and comedy place this one in the top notch entertainment [rank.] The picture shines in all its departments. The story is the usual hokum garnished with unique and very funny comedy situations and sparkling dialogue, refreshingly different dance routines backgrounded with Eddie Duchin's music. . . Norman McLeod has endowed the picture with his usual keen humor, showing his aptitude for comedy timing."

+ Motion Pict Daily p8 N 11 '35

"Family comedy."

N Y Exhibitor p54 D 10 '35

"'Coronado' just misses. But it makes a fairly diverting if light-weight musical. . . It also discloses Johnny Downs as a potent screen find; an engaging, fresh, and young juvenile personality who can tap and sing with great effectiveness. Another junior entrant who suggests future film heights is Betty Burgess."

+ Variety p15 D 25 '35

COUNTRY DOCTOR. Mr 6 '36 110min 20th century-Fox

Players: Jean Hersholt, June Lang, George J. (Slim) Summerville, Michael Whalen, Dorothy Peterson

Director: Henry King

This film features the Dionne quintuplets and was partly made in Callander, Ontario. "[The story is] based on the element of sacrifice in the life of a country doctor, with little material reward in prospect, who ushers babies into the world under the most trying conditions; fights to preserve their lives with contagion spreading under the overwhelming menace of a northern winter with communication blocked and medicine running low; fights again for proper hospitalization when he visits Toronto, and finally in a supreme achievement brings the quintuplets into the world." (Motion Pict Daily)

## Audience Suitability Ratings

"While the story is left rather hanging in mid-air, it is scarcely noticeable. Excellent characterizations by Jean Hersholt and Dorothy Peterson. Family." Am Legion Auxiliary

"Family." Calif Cong of Par &amp; Teachers

"Excellent. Mature." DAR

"The direction is splendid, the photography excellent and the recording maintains the high standard set by the entire production. Mature." Nat Fed of Business & Professional Women's Clubs

"A most enjoyable film for mature audiences." Nat Soc of New England Women

+ + Fox W Coast Bul Mr 7 '36

"Delightful. The beguiling charm of the five adorable little girls, who prove themselves regular troupers, will bring sheer delight to all. Family. Mature."

+ + Gen Fed of Women's Clubs (W Coast) F 24 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"While the quintuplets are the headliners of this picture, the character of the country doctor steals the show. His love for the people of his community, his sacrificial service for their health and welfare, his planning for their protection are both challenging and inspiring."

+ Motion Pict & Family p6 Mr 13 '36

"The humor of the birth sequence is uproarious, and the scenes of the adorable little girls playing in their nursery with the doctor on their second birthday is perfectly delightful. It is a uniquely entertaining film. Adolescents, 12-16: good; children, 8-12: very emotional in scenes of illness, not advised."

+ + Motion Pict R Mr '36

"Destined to become not only a box-office success but real entertainment as well. This saga of the Canadian lumbering village with its simple, trusting people is exceptionally well told. . . [A] wholesome and amusing drama for the family."

+ + Nat Council of Jewish Women F 25 '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"Curiosity may get people into the theatre, but once there they will find a fine human story to stir them, in which the babies are only a climax. Recommended to the Committee on Exceptional Photoplays. Family."

+ + Wkly Guide F 7 '36

### Newspaper and Magazine Reviews

"Yvonne, Cecile, Marie, Annette and Emilie Dionne are so improbably lovely, with their enormous eyes and cloudy hair, that any movie plot tends to become an anticlimax in their presence, and in comparison to their own experiences. Fortunately 'The Country Doctor' is of a disarming simplicity, never losing touch with reality; poignant and packed with good fun. . . Once the quintuplets appear, all sensible conversation on the screen is lost in a mounting wave of ecstatic gurgles from the infatuated audience. The interjected remarks of the babies are received, however, with awed delight." M. E. P.

+ Boston Transcript p3 Mr 7 '36

"Every Canadian should see it and every normal person in the world will want to." Laura Elston

+ + Canadian M p42 Mr '36

"'The Country Doctor' does not yield to the usual rules governing the writing of a screen criticism. You are going to see it, anyway, so why take up your time and mine telling you it is worth your while or is not? It is a warmly human picture, one which will keep the lump never far from your throat, but that is something you will discover for yourself. . . The most extraordinary feature of the production is the handling of the birth sequence. . . It is hilarious comedy, yet never for a moment does it depart from good taste nor does it minimize the seriousness of it, the human side of it. . . Not quite so intelligent is the injection of irrelevant comedy in two or three places, apparently on the principle that dramatic scenes should be relieved by laughs. . . If the producers had contented themselves with the human side of the story and bunched all the laughs in the naturally developed comedy of the birth sequence, the picture would have been a cinematic masterpiece."

+ Hollywood Spec p7 Mr 14 '36

"The picture story, incidentally, had the approval of Doctor Dafoe. It is likely to be matched from Coast-to-Coast by audience approval. It will be virtually impossible for any one, whatever his or her temperament, to resist the power in this story of the quintuplet sisters of Ontario."

+ Lit Digest p22 Mr 14 '36

"It proved, somewhat to the surprise of a few cynics here and there, a delightful heart-warming sentimental drama, touching, humorous and completely likable. As for the

celebrated babies, it can be safely said that even those who have felt that they could get along for a few weeks without seeing another photograph of them should find them irresistible. . . Although the appearance of the Five Tumbling Dionnes towards the end of the picture obviously supplies the high point of the work, 'The Country Doctor' has innumerable other virtues as entertainment." Richard Watts, Jr.

+ + N Y Herald Tribune p16 Mr 13 '36

"Although 'The Country Doctor' was written to show off the Dionne Quintuplets, although their presence will certainly make it a box office hit, these five highly publicized little girls are not the real stars. . . The picture could get along nicely without them. In fact, the reel devoted to their undoubted charms is the least interesting of the whole film. The picture, a wholesome, unexciting drama, with some grand comedy, falls to pieces as soon as [they] start prancing about their nursery. . . They are not, in themselves, much more dramatic than a basketful of puppies." Eileen Creelman

+ N Y Sun p30 Mr 13 '36

"An irresistibly appealing blend of sentiment and comedy, the Twentieth Century-Fox picture justifies even that anonymous advertising genius who described the advent of the Dionne babies as the greatest event since 'The Birth of a Nation.' There may have been funnier moments in screen history than those in which John Qualen becomes the astonished father of five, but somehow we cannot recall them. . . This scene must go down in cinema history as one of its most priceless contributions to the gayety of nations. . . And finally, in expressing gratitude, we cannot overlook Sonya Levien, who wrote the screen play, and Henry King, who directed, for their refusal to turn the Dionnes' debut into merely a babies-jumble babies story." F. S. Nugent

+ N Y Times p27 Mr 13 '36

"No matter how completely the famous 'quins' have won your heart in the past with their irresistible charm, you'll fall in love with them all over again when you see them in 'The Country Doctor.' . . But even without the quintuplets 'The Country Doctor' would still be an extraordinarily fine picture—a picture full of deep, tender charm and the warming spirit of humanity. . . Here, certainly, is a film for your 'must' list." William Boehnel

+ + N Y World-Telegram p31 Mr 13 '36

"I am not one of the great lovers of children, either. I often go years without ever being aware that there is a child anywhere. And on the screen they drive me crazy. The nursery scenes, though, in 'The Country Doctor' are just what nursery scenes ought to be, and the babies are delightful. There is no doubt about it. . . Seldom have I seen such poise, sangfroid, and ebullience before the camera. . . The narrative plows along, you know, rather sedately for almost an hour. You can afford to be late for this film, but you mustn't miss the ending." John Mosher

+ New Yorker p75 Mr 21 '36

"It is a warm-hearted, amusing and astonishingly skillful cinema which should reward its manufacturers as handsomely as it will entertain its audiences. . . Most of 'The Country Doctor' was made in Hollywood, but, for the final shots, Director Henry King and Jean Hersholt, who almost steals the show from its stars, went to Callander, Ontario."

+ + Time p57 Mr 16 '36

### Trade Paper Reviews

"'The Country Doctor' will positively cure ailing box offices. Even without the five beautiful Dionnes, this intensely human and appealing story would win the audiences of the world. Certainly it should quintuple grosses for all exhibitors."

+ + Box Office p37 Mr 7 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**COUNTRY DOCTOR**—*Continued*

"If anyone cannot get a thrill out of this—[he] needs a trip to Canada and a 'Country Doctor.'"

+ Canadian Moving Pict Digest p8 Mr 14 '36

Film Curb p17 Mr 7 '36

"Here is a 'five-star' picture that should do a land-office business. The Dionne quintuplets are the 'five stars' that will bring the fans—parents, brothers and sisters. Each baby is attractive and each brought 'ahs' and 'ohs' of delight from the preview audience."

+ + Film Daily p6 Mr 2 '36

"Great entertainment; it has deep human appeal, comedy, and pathos. . . Even without the Dionne quintuplets it would be good entertainment, but with them it is a 'knockout.' . . Suitable for all. Family."

+ + Harrison's Reports Mr 7 '36

"The 'Country Doctor' is the greatest showmanship picture of the year, probably of many years. It has a ready-made audience of millions who have followed with unabated interest the astounding news story of the Dionne quintuplets. . . Acting credits must be liberal, for every performance from Jean Hersholt down to the bit players stands out like a perfect gem. Hersholt is really superb. His performance is the highest highlight of a long, distinguished career. It is a rarely beautiful portrait."

+ + Hollywood Reporter p3 F 27 '36

"Even without the quintuplets this would be an exceptional picture—a fine, human story, balanced to a nicety between tears and laughter. With the five babies it is a screen masterpiece. The word is used advisedly. It is a picture that will linger long in the memory—meaning the memories of exhibitors as well as audiences. For theatre men everywhere, it will be one of those monumental money-makers they like to look back upon year after year with fond hopes of playing another like it. . . Henry King's direction is superb. The world has been told of the problems he encountered. . . The quintuplets appear only in the closing sequence. They are remarkable. They have personality, beauty, childish abandon in the presence of strangers."

+ + Motion Pict Daily p2 F 27 '36

"A cinch to cop world-wide coin, and probably just as big in the British Empire as in the United States. 'The Country Doctor' represents an intelligent production investiture of what was on paper, and is in celluloid form, a showmanship natural. . . The accumulated impetus of two years of intensive headline exploitation is behind the picture. How can it miss? . . For the family centres, particularly for church and racial elements which advocate large families, and for the whole vast army of sentimental souls and baby-lovers the world over, 'The Country Doctor' has voltage. It will have the parent-teacher vote 100%, and the number of exploitation tie-ups possible through a variety of channels is an invitation to alert house managers and press agents. . . 'Country Doctor' is not without angles that might be considered weaknesses. First of all, there is not very much footage, comparatively, of the Dionnes, and their late appearance, a necessity for production purposes, may not be a word-of-mouth recommendation. Again the wide distribution of the news-reel stuff devoted to the quintuplets has possibly taken off some of the brightness of the picture's novelty. Even so, it's impossible to imagine 'The Country Doctor' as anything but a box-office bull's-eye."

+ + Variety p17 Mr 13 '36

"Consummate stroke of showmanship which Darryl Zanuck cinched in getting the Dionne quintuplets to cavort in 'The Country Doctor' has been combined with fine craftsmanship and wholesome drama and robust comedy for perfect popular entertainment. Picture will do smash business everywhere and will long be talked about with delightful recollection by

masses which will see it, from key [cities] to country cross roads. The quintuplets, world's most celebrated babies, alone would insure it extraordinary success, but picture doesn't rely on them alone to score a hit."

+ + Variety (Hollywood) p3 F 27 '36

**COURAGEOUS AVENGER.** D 12 '35 58min Supreme

Players: Johnny Mack Brown, Helen Erickson, Warner Richmond, Ed Cassidy

Director: Robert N. Bradbury

A law officer in a western mining town avenges the death of his sweetheart's brother and single-handed, traps a gang of vicious thieves who have been holding up wagons carrying silver from the mine to the town.

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Weak plot, poor scenic effects, impossible situations. Poor."

— Endorsed Motion Pict Ja '36

"A, Y and C: Poor."

Par M p54 Mr '36

*Trade Paper Reviews*

"[A] good Western with plenty of diversified action and fine scenic photography. Johnny Mack Brown is presented in an interesting picture which should please the Western action fans. Brown does some spectacular riding, the fights are hard and clean cut, the cast is a competent one, there is a thrill now and then, scenery is beautiful, photography is clear, and it all adds up to a good outdoor action number."

+ Film Daily p4 N 30 '35

"Up to the high standard of previous Brown Westerns, this should please wherever the open air type is desired. Family Western."

+ N Y Exhibitor p34 Ja 10 '36

**CRIME AND PUNISHMENT.** N 20 '35 80min Columbia

Players: Edward Arnold, Peter Lorre, Marian Marsh, Tala Birell

Director: Josef von Sternberg

Based on the novel of the same title by Dostoevskii, "Raskolnikov murders to save his sister from marrying a pompous government official. Suffering from a Napoleonic complex, he feels that he, and he alone in all the world, can kill ruthlessly and get away with it. At first terrified of contacts with the police, his ego soon gets the better of him, and before long he is strutting before Inspector Porfiry and engaging in mental rapier thrusts with this seasoned old veteran of crime. In the end, just as Porfiry knew it must happen, because of the ideas he was suggesting to Raskolnikov, the criminal breaks under the strain and gives himself up." (N Y World-Telegram)

*Audience Suitability Ratings*

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Fine of kind. Y: Doubtful. C: By no means."

Christian Century p1664 D 25 '35

"Good."

+ Endorsed Motion Pict D '35

"Rather melodramatic treatment, but outstanding for the fine acting of P. Lorre and E. Arnold. Adults." DAR

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Those acquainted with the novel will doubtless feel that the director had laid more stress upon the melodramatic than upon the psychological. There are moments, however, of great poignancy and deep spiritual significance. These moments are greatly aided by the superb acting of Peter Lorre and Edward Arnold. The photography is excellent and heightens the effect of tragedy with its play upon light and dark. Adults and young people." E Coast Preview Committee

+ — Fox W Coast Bul D 14 '35

"Mature." Internat Council of Cath Alumnae

"Dostoevsky's great novel . . . is powerfully brought to the screen. . . The photography, with its significant lights and shades, forms a suitable, symbolic background for this awesome social drama. Adults." Nat Council of Jewish Women

"Adults." Nat Fed of Business & Professional Women's Clubs

"The film involves a series of portraits which are vividly drawn universal types. The story which could be of any date or locale fulfills the basic requirements of tragedy. Adults." Nat Soc of New England Women

Fox W Coast Bul D 28 '35

"Effectively photographed, expertly directed, notable characterisations by Peter Lorre, as the young student and Edward Arnold, as the officer of the law. A deeply moving study in the psychology of human reactions. Adults."

+ Gen Fed of Women's Clubs (W Coast) D 16 '35

Mo Film Bul p193 D '35

"Very good. Adults."

Motion Pict Guide Mr '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A: Grim crime drama; Y: Doubtful; C: No."

Par M p54 Mr '36

Sel Motion Pict Ja 1 '36

### Newspaper and Magazine Reviews

"It never quite captures the atmosphere of Dostoevsky. It turns out more a superior detective story than the account of a tortured soul who found that he could not escape the memories of his crime. Perhaps the fault is in the fact that the story has been done in modern costume rather than, as the period piece that it really should be." E. F. M.

+ Boston Transcript p7 D 20 '35

"Peter Lorre's performance as the student is something to be remembered. He has a good foil in the genial, dogged police inspector of Edward Arnold."

+ Christian Science Monitor p13 N 23 '35

Reviewed by Don Herold

Life p35 Ja '36

Reviewed by Mark Van Doren

Nation p658 Ja 1 '36

"Mr. Sternberg has tried so earnestly and with such evident sincerity that it becomes a painful duty to point out his failure. . . Yet 'Crime and Punishment' won't do simply because Sternberg's conception is entirely askew. His treatment, for instance, of the relationship between Porphyry and Rodion (here named Roderick) is dangerously akin to the sort of rivalry exemplified by Victor McLagen and Edmund Lowe." Robert Stebbins

— New Theatre p41 Ja '36

"Mr. Lorre, who is certainly one of the finest actors in motion pictures, is not as brilliant in the leading role as all of us had been sure that he would be. . . His mistake lies in making Raskolnikov too obviously a case for the psychiatrist at the start. As Mr. Lorre plays him, the hapless student has the air of a neurotic handdog that would have caused the

inspector to arrest him the first moment he saw him." Richard Watts, Jr.

— + N Y Herald Tribune p17 N 22 '35

"It is not always Dostoevsky, but it is always Russian, always grim, and, in intent at least, it is a psychological study. . . It becomes a detective thriller, the melodrama of a sly detective and a sensitive, fear-driven murderer." Eileen Creelman

— + N Y Sun p32 N 22 '35

"Although Peter Lorre is occasionally able to give the film a frightening pathological significance, this is scarcely Dostoevsky's drama of a tortured brain drifting into madness with a terrible secret. It is Dostoevsky eviscerated and converted into nickel-plate detective melodrama. The production is handsome and, as we might expect from a cameraman of Mr. von Sternberg's skill, visually striking. But the major virtues of the film end there." Andre Sennwald

— N Y Times p18 N 22 '35

"From out of the numerous achingly dramatic, almost intolerably dramatic, incidents in this brilliant novel [the directors] have fashioned a pale and sluggish film. Neither the adapters nor the director has managed to bring an extraordinarily dramatic novel to a vivid, glowing life upon the screen. They have ignored almost entirely the central idea and motivation of the theme; their thinking is commonplace and their writing meager. Instead of being Dostoevsky the film turns out to be a labored and loquacious detective story with none of the merits of this form of fiction." William Boehnel

— N Y World-Telegram p23 N 22 '35

"Peter Lorre, who can't be understood out there on the Coast, is simply a stodgy Raskolnikov, and Edward Arnold is a hilarious Inspector but not a really sinister one. I felt the whole thing just glued together and not for one moment even as real as the nightmare that the French concocted from the same material. And never as exciting." John Mosher

— New Yorker p90 N 30 '35

Springf'd Republican p6c D 1 '35

"I can remember very little about Hollywood's 'Crime and Punishment' except that it has Peter Lorre, another actor who lasts after the show is over. His Raskolnikov was much more interesting to me than that of the French film, more complex, more suggestive of inner turmoil. Lorre is above all the actors I can think of in using the best resources of the screen." Otis Ferguson

Theatre Arts Mo p141 F '36

Time p39 D 2 '35

### Trade Paper Reviews

Box Office p10 D 28 '35

"There is no denying that this is a splendid screen version of the well known story. . . It's heavy dramatic stuff, the story of a murderer's innermost soul."

+ Film Curb p12 D 15 '35

"Handed with effective directness, with a good cast and judicious direction by Josef von Sternberg, this is one of the best made pictures of the year, with outstanding performances by Lorre and Arnold."

+ + Film Daily p8 N 22 '35

"This is a powerfully different version of criminal-police conflict. . . Slow tempo, accenting its somewhat morbid plot, irrelevant comedy and bizarre, symbolic photography are contrasted."

+ Motion Pict Daily p11 N 13 '35

Motion Pict Herald p64 N 30 '35

"Von Sternberg has turned out a directorial masterpiece, well acted, but a probable problem at the box office. That all concerned did their work well no one can deny, but the story's nature, failure of Edward Arnold or



**CRIME AND PUNISHMENT—Continued**

Peter Lorre to be drawing stars will find the picture doing its best in the higher class spots. Adult melodrama."

+ — N Y Exhibitor p53 D 10 '35

"It may be that the motivation is obvious. It may be that the audience, being too much privy to the pitting of wits between the two, knows the answer; but it is here that his-trionic suasion more than offsets the giving away of the denouement. The auditor is captivated by the theatricalism of the antagonistic forces—the cultured, but poverty-stricken Lorre, and the good-humored but relentless Arnold."

Variety p14 N 27 '35

**CRIME ET CHÂTIMENT.** N 12 '35 100min  
Lenauer

Players: Pierre Blanchar. Harry Baur.  
Madeleine Ozeray

Director: Pierre Chenal

Based on the novel, *Crime and Punishment*, by Dostoevskii. Filmed in France but has English subtitles.

**Audience Suitability Ratings**

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Very good."

+ Endorsed Motion Pict D '35

Mo Film Bul p193 D '35

Nat Bd of R M D '35

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

**Newspaper and Magazine Reviews**

"It is successful because its director's respect for his subject goes further than a mere ring-a-ring-o'-reverence round a bronze bust in the box-office. Unity of purpose in this film is so complete that Chenal's direction, the acting of Pierre Blanchar as Raskolnikov and Harry Baur as the Magistrate, the penetrating simplicity of Marcel Aymé's dialogue, the intelligence of the 'adaptation,' and Honegger's music, are all equally admirable: elements combined and concentrated on scansion. Chenal has made a fine 'literary' film! . . . The underlying beat is slow; with all the more effect he can hurry when he needs to. His roving camera masses, deploys, emphasises the literary argument, so that movements imply emotions, silence harbours thought, and great rushes of words actually convey meanings. . . . The result is not the usual jerky working-model, nor yet an advance which other film-makers might safely follow—but a difficult and drastic achievement of television."

+ + New Statesman & Nation p812 N 30 '35

"It is presented with shadowy, sinister settings which heighten the impending gloom and ominous spirit of the great writer. A screen translation of Dostoevski could doubtless have more clarity and comprehension, yet this one for the emotional values of its acting and its capture of the psychological intentions of the Russian genius is noteworthy." Marguerite Tazelaar

+ N Y Herald Tribune p15 N 13 '35

"'Crime et Chatiment' is powerful, relentless, and sordid as its name. Far superior in acting as well as photography and musical accompaniment to most Continental films, this is an unexpectedly fine version of the tragic novel." Eileen Creelman

+ N Y Sun p29 N 13 '35

"'Crime et Châtiment' confirms the opinion created by 'A Nous la Liberté' and 'La Maternelle' that when the French film-makers do a good job they set a standard difficult to be attained by their confrères in Hollywood or any place else. In the space of an hour and

three-quarters the director has managed to present the very heart of Dostoyevsky's monumental criminal romance, built upon the theory that 'thus conscience doth make cowards of us all.'" H. T. S.

+ N Y Times p25 N 13 '35

"In every way the French screen version of [the film] lives up to the greatness of the novel from which it stems. . . . Told with great simplicity and powerfully acted, this French film is one more addition to the year's rapidly increasing list of triumphant offerings."

William Boehnel

+ + N Y World-Telegram p27 N 13 '35

"Certainly I am inclined to limit the public of such a picture to serious students of something or other, if not of Dostoevski. Indeed, it's possible that the most avid readers of the Russian novelist may feel that his works are not exactly suited to the screen anyhow, and that what is a great novel of a murderer and his conscience, documented and analyzed for hundreds of pages, may seem too much a sensational sketch, flimsy and unreal, in the movies. . . . The settings throughout accentuate [the] whole effect; the people in the street seem grotesque figures in a dream; the shadowed staircases, the great, bare rooms and lofts in which the murder occurs, or wherein the murderer lies shuddering lest the knock on the door mean the police, aren't Petrograd's rooms and buildings but those of a nightmare city. A lot of people like nightmares more than I do, and they will love this one. . . . This film is no story or history of a murderer, but it is a simple, pure little diagram of frenzy, and as such you may relish it." John Mosher

+ — New Yorker p95 N 23 '35

"The story still seems too vast and subtle to be anything but confused on the screen. Outside the occasional heaviness of Pierre Blanchar, the milk-and-wateriness of Madeleine Ozeray as Sonia, its principal flaw lies in an indecisiveness that is only underlined more strongly by some very dim camera work. What with poor focus, jerky trucking shots and several bad lighting effects, there is frequently the impression that some of the sequences were taken with a pocket kodak, and on a rainy day at that." Otis Ferguson

Theatre Arts Mo p139 F '36

**Trade Paper Reviews**

"The picture belongs to the group of outstanding films from France."

+ Film Daily p12 N 14 '35

"Performed in excellent fashion, the picture is well-photographed and strong in atmosphere. It is an adult attraction exclusively."

+ Motion Pict Daily p8 N 14 '35

"Adult melodrama."

N Y Exhibitor p55 D 10 '35

"Production meets the background and mood of the narrative perfectly, the direction leaves little wanting, even though there are a few draggy moments, and the scoring intensifies the dramatic import of many a scene. [The] film also includes English titles."

+ — Variety p16 N 20 '35

**CRIME OF DR. CRESPI.** O 21 '35 63min Re-public

Players: Eric von Stroheim. Harriet Russell

Director: John H. Auer

Suggested by Edgar Allan Poe's *The Premature Burial*. "Dr. Crespi [who] loses the girl he loves to another doctor, is called upon to operate on the same physician. Instead of killing him, Doctor Crespi places him under the effect of a drug which takes away his power to move. Then he aims to bury him alive but before this can happen the victim is saved and the murderous doctor commits suicide." (N Y Exhibitor)

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

*Audience Suitability Ratings*

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

"A: Horror melodrama; Y and C: No."

Par M p54 Mr '36

"Gripping horror, providing good entertainment for those who like the type. Mature."

+ Wkly Guide O 26 '35

*Newspaper and Magazine Reviews*

"The play is said to be suggested by Edgar Allan Poe, and it certainly possesses the horror the gifted author was so capable of inventing. But even more valuable, in its accomplishment of the grisly and blood-curdling, are the services of Eric von Stroheim to its gory plot. Mr. von Stroheim, with his shaved head and sardonic mask of a face, lends conviction to the sadistic fiend, Dr. Crespi, quite apart from his sinister, malignant performance. Here is a villain of the first water; Simon Legree was benevolent in comparison. . . . As a horror story, 'The Crime of Dr. Crespi' is a good show." Marguerite Tazelaar  
+ N Y Herald Tribune p8 Ja 13 '36

"This latest example of the horror drama takes its time in getting under way. The producers have chosen to treat it more or less seriously, dressing up the nonsense with plenty of pseudoscientific explanations. They are, of course, no more convincing than they are scientific. . . . In spite of the earnest exposition, the whole business about Radium X is still a little vague to this nonscientific mind. It would probably be a good deal vaguer to a scientist. . . . It crams in thrills for those who are eager to be thrilled; it is, if you insist upon taking it seriously, quite as silly as it sounds; and, taken in the spirit in which it is offered, it is not a bad specimen of its horror-drama type. . . . And, in the tiny role of the madman's mother, is Violet Kemble Cooper, keeping her face straight through it all." Eileen Creelman  
+ N Y Sun p16 Ja 13 '36

"Even as 'horror pictures' go, which is pretty far South as a rule, 'The Crime of Dr. Crespi' is an almost humorously overstrained attempt at grimness. There are spots where the audience was unable to restrain a kind of uncalled-for mirth, which may or may not be the 'acid test.'" B. R. C.  
— N Y Times p14 Ja 13 '36

"It has the stuff of a real horror tale in it, but it is told in such a careless and wooden manner that some of those who listen to it let it go in one ear and out the other. . . . As the nefarious Crespi, Eric von Stroheim performs in a manner reminiscent of the old twenty-three melodrama days." William Boehnel  
— N Y World-Telegram p13 Ja 13 '36

"The piece has its graveyard moments and a nice morgue scene, and Herr von Stroheim is a sly, slightly stout, assassin, but as a whole the thing is a trifling toy." John Mosher  
— + New Yorker p64 Ja 25 '36

*Trade Paper Reviews*

Box Office p59 N 16 '35

"A gruesome story, depressing and not at all likely to set well. . . . Von Stroheim puts over a grand performance."

— + Film Curb p17 O 1 '35

"Adult."

N Y Exhibitor p36 O 10 '35

"[Eric von Stroheim's] entrance into the field of horror pictures does not get him very far. Overaction and overstress in a creaky adapta-

tion brings laughs where none are sought. Even with better acting and direction it still would fail to be convincing. . . . Eric von Stroheim never for even an instant conveys the remotest suggestion of a professional man; particularly a noted surgeon. It is cheap melodrama crudely played and while it occasionally shocks, it is a feeling of disgust rather than of horror."

— Variety p18 Ja 15 '36

CRUSADES. O 18 '35 134min Paramount

Players: Loretta Young. Henry Wilcoxon. Ian Keith

Director: Cecil De Mille

From book of same title by Harold Lamb. Semi-religious pageant of the twelfth century when all Christendom made war against all Islam in a gigantic mass movement. The specific Crusade selected is the third in which Richard, the Lion-Hearted, king of England, fought against Saladin, sultan of Islam. Woven into the picture is the love story of Richard and Berengaria, princess of Navarre.

*Audience Suitability Ratings*

"A: Fine of kind; Y: Thrillingly interesting; C: No."

Christian Century p1471 N 13 '35

"Adults: very good."

Motion Pict Guide Mr '36

"A fairly unimportant queen . . . is made more important in the struggle between Christian and Saracen than less glamorous historians appear to have been aware of." J. S. H.

Nat Bd of R M N '35

"A and Y: Splendid; C: If interested."

Par M p54 Mr '36

*Newspaper and Magazine Reviews*

Christian Science Monitor p63 N 9 '35

"Why it was necessary to drag Christianity into the picture is not clear from anything on the screen. The one character with charity and greatness of spirit is the Sultan of Islam, Saladin, played by Ian Keith." Robert Giroux  
Nation p391 O 2 '35

"A story of men and women. Of course there are the monstrous war machines of the Crusaders for pictorial effect, there are their war galleys, their regiments of knights in armor and men-at-arms; and there are the dark, fierce Saracens with their razor-like scimitars and indomitable courage. But there would have been no Crusaders if there hadn't been Richard the Lion-Hearted, king of England. And there would have been no Saracens without Saladin, sultan of Islam, a noble enemy."

Springf'd Republican p6 N 17 '35

*Trade Paper Reviews*

Box Office p57 N 16 '35

**D**

DANCE BAND. N 15 '35 65min British international

Players: Buddy Rogers. June Clyde. Steve Geray. Madga Kun

Director: Marcel Varnel

This film was made in England. "The story concerns two rival band leaders, Mr. Rogers and June Clyde, who meet under amusing if rather shopworn circumstances and proceed to

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**DANCE BAND—Continued**

mix love and business. They experience the usual misunderstandings and temperamental squalls." (N Y Times)

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Thin; Y: Harmless; C: If it interests."  
Christian Century p62 Ja 8 '36

"Pleasant musical entertainment. Family."  
Nat Bd of R

+ Fox W Coast Bul D 14 '35

"A, Y and C: Diverting."  
Par M p54 Mr '36

**Newspaper and Magazine Reviews**

Christian Science Monitor p63 N 9 '35

N Y Times p19 Ja 4 '36.

**Trade Paper Reviews**

"A light and amusing musical from England's shores in which Buddy Rogers neatly displays his ability to play various instruments in a band. Family."

+ Box Office p33 Ja 18 '36

"'Dance Band' is one of those light, harmless little musicals occasionally transported from the British Isles for American consumption. . . Film appears to be best suited for the double-bill corral. Too lightweight all around."

— + Variety p12 Ja 8 '36

**DANCING FEET. F 5 '36 69min Republic**

Players: Ben Lyon, Joan Marsh, Eddie Nugent, Funnell Pratt, Vince Barnett

Director: Joseph Santley

Based on the novel of the same title by Robert Eden. When her stern grandfather forbids her to marry a play boy, a wilful girl goes to a dance hall where she meets a young dancing instructor. Together they work out a plan for teaching dancing by mail order. When it becomes successful they overcome the grandfather's objections and marry.

**Audience Suitability Ratings**

"Unobjectionable for adults."  
Nat Legion of Decency Mr 12 '36

"This lively little screen play has some very good situations and clever dialogue."

+ Scholastic p30 Mr 7 '36

**Trade Paper Reviews**

"A good cast has been well handled by Director Santley and the result is a very entertaining picture. . . 'Dancing Feet' should prove a satisfactory film of its kind and undoubtedly will please the majority who see it."

+ Film Curb p12 Ja 25 '36

"The screenplay writers have incorporated some good situations and dialogue which in spots is very clever. Along with a number of specialty dances for high spots, plus catchy tunes, it all adds up to good program entertainment."

+ Film Daily p9 Ja 20 '36

"This music and dance-tinged romantic comedy stacks up as average entertainment. . . It is played in a spirit of lightness and gaiety. There is sufficient dramatic contrast to maintain interest."

+ — Motion Pict Daily p8 Ja 16 '36

"Adequate independent production which owes its entertainment to Joseph Santley's direction, in that he has injected sufficient novelty to submerge a poor story. . . Staleness of the yarn is overlooked at times through some excellent dialog."

+ — Variety (Hollywood) p3 Ja 15 '36

**DANGEROUS. Ja 4 '36 80min Warner**

Players: Bette Davis, Franchot Tone, Margaret Lindsay, Alison Skipworth

Director: Alfred E. Green

"A rising young architect attempts the rehabilitation of a young girl he finds in a sordid 'night spot', whom he recognizes as the former leading emotional actress of the theatre. He strives in vain against her strange fascination and finally, ridiculing her superstitious belief in the 'jinx' that pursues her, he stakes his money and future happiness on a play to star her. The varying moods of this unusual young woman, her influence on the idealistic young architect, her power to wreck the happiness of others, her insolent disregard for the effects of her impulsive decisions, and her final awakening—all make up the fabric of the play." Nat Fed of Business & Professional Women's Clubs

**Audience Suitability Ratings**

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Bette Davis gives an excellent emotional interpretation of the erratic actress. Intelligent dialogue and direction, plus attractive sets and good photography, redeem a sordid story. Adults: good; 14-18: doubtful; 8-14: no." Calif Congress of Par & Teachers

"Well produced, drab melodrama. Adults." DAR

"Very good for type. Adult." Nat Fed of Business & Professional Women's Clubs

"Noteworthy for Miss Davis' extraordinarily fine acting, pithy dialogue and expert direction. Adults." Nat Soc of New England Women

"It would have been better if Joyce (Bette Davis) had been discovered in an intoxicated condition rather than the continuous drinking scenes. However, the picture is interesting and very well cast. Mature." So Calif Council of Fed Church Women

+ — Fox W Coast Bul N 30 '35

"Reminiscent of 'Human Bondage,' though weaker in story material, this picture is beautifully photographed, realistically acted and ably directed. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast) N 25 '35

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

"A: Well-done drama; Y: Sophisticated; C: Mature."

Par M p54 Mr '36

"Reminiscent of 'Of Human Bondage,' though weaker in story material, this picture is beautifully photographed, realistically acted and ably directed. Adults."

+ — Sel Motion Pict D 1 '35

Wkly Guide D 28 '35

**Newspaper and Magazine Reviews**

"A deplorable film with Bette Davis as an actress rescued from degradation."

— Christian Science Monitor p13 D 7 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"There is an excitement in 'Dangerous' so typical of the 'movies' it might be interesting for the cinemagoer to study it as research. Hundreds of other pictures have had the same harrowing situations, the same plot patterns, and the same climaxes, yet, this picture holds attention continuously, and is, if not altogether entertaining, emotionally absorbing. It should be a box-office success in spite of its triteness, its artificiality and the 'hammy' aura that surrounds it. . . Like all good pictures, it has a moral, which is that you must pay in life for your weaknesses—that, in short, you reap as you sow. . . Like any of the routine films of this sort, you forget it as soon as you leave the theater. But even so, Miss Davis gives a characterization here strikingly good. She is developing, this young actress, and while a little less obviousness in her dramatic equipment would do no harm, her climactic scenes are stirring and she seems to have emotional imagination." Marguerite Tazelaar

+ — N Y Herald Tribune p9 D 26 '35

"'Dangerous,' [was] very evidently written to show off the histrionic ability of its star. There it succeeds. Bette Davis has a part that calls for good old-fashioned play-acting, taking in everything from drunken hysterics to the reliable renunciation scene; and she's pretty swell in it. That is more than can be said of the entire production. . . Whether it all makes sense or not, however, Miss Davis has a lot of fun raising Cain all over the screen. It's rather fun to watch her too, no matter how much of it you care to believe. . . 'Dangerous' is not an important picture nor, by itself, a very good picture. It does, however, give Bette Davis a chance to let loose. She does it with all the vigor and ability she possesses in such quantity." Eileen Creelman

— + N Y Sun p25 D 26 '35

"That Bette Davis has been unable to match the grim standard she set as Mildred in 'Of Human Bondage' is not to her discredit. In 'Dangerous,' she tries again. Except for a few sequences where the tension is convincing as well as deadly she fails. . . Toward the middle, the dialogue is stripped and biting; and several fine closeups—the photography is by Ernie Haller—help immensely. The climax immediately suggest 'Ethan Frome,' and is screened breathlessly; the denouement, on the other hand, is too long and although unexpected, is illogical rather than dramatic, moral rather than realistic." M. B.

— + N Y Times p14 D 27 '35

"Since Bette Davis has a flair for portraying sullen, neurotic, shameless, scheming women, as she demonstrated so convincingly in 'Fog Over Frisco,' 'Of Human Bondage,' 'Border-town' and other films, Warner Brothers have cast her in the title role of a malevolent but uneven modern screen melodrama, 'Dangerous.' . . Since, then, 'Dangerous' has the surface gloss of profundity, it is easy to be fooled into believing that it is an absorbing and adult drama. Actually, it is pretty stereotyped in its essentials, which are only moderately well worked out. And this chiefly because Miss Davis and the supporting players contribute some good performances." William Boehnel

— + N Y World-Telegram D 27 '35

Reviewed by John Mosher  
New Yorker p53 Ja 4 '36

"As a story, 'Dangerous' is interesting, although it is set along more or less conventional lines and drags a bit toward the end. . . Miss Davis is magnificent in the early scenes as the drunken, hopeless creature."

+ — Springf'd Republican p2 Ja 10 '36

Reviewed by Otis Ferguson  
Theatre Arts Mo p142 F '36

"A second-rate picture with first-rate trimmings, the fundamental absurdity of 'Dangerous' is partially disguised in the suave dialog written for it by Laird Doyle and by the presence of Bette Davis."

— + Time p28 Ja 6 '36

### Trade Paper Reviews

"Fairly diverting picture. Bette Davis tries hard to put over a characterization somewhat similar to the one in 'Of Human Bondage.' . . Supporting cast is good and the offering has been given excellent production background."

+ — Box Office p29 D 7 '35

"[Bette] Davis offers one of her best performances in this story of a selfish courtesan. . . It's considerably above average entertainment."

+ Film Curb p14 D 1 '35

Film Daily p4 D 6 '35

"This is unpleasant entertainment because of the actions of Bette Davis, the heroine, a self-willed, neurotic actress. Although she acts her part with force and conviction, the character she portrays is extremely unsympathetic. . . Unsuitable for children, adolescents, or for Sunday showing. Adult entertainment."

— + Harrison's Reports Ja 4 '36

"This is a dramatic romance. Convincingly portrayed in an atmosphere of directness, the intelligent handling of its sometimes intimate dramatic situations should preclude the possibility of moral objection from all but the most prudish. Pointed dialogue serves as the principal interpretative medium and action is at a minimum."

+ Motion Pict Daily p4 N 19 '35

Motion Pict Herald p68 N 30 '35

"Family melodrama."

N Y Exhibitor p55 D 10 '35

"It has been sensitively directed and competently acted. . . Miss Davis' performance is fine on the whole, despite a few imperfect moments. When called upon to reach an intense dramatic pitch without hysterics, Miss Davis is capable of turning the trick. Yet there are moments in 'Dangerous' when a lighter acting mood would be opportune, and when a negative piece of business might have been turned into a welcome comedy situation through less pressure."

+ — Variety p44 Ja 1 '36

DANGEROUS INTRIGUE. Ja 4 '36 57min Co-lumbia

Players: Ralph Bellamy. Fred Kohler. Gloria Shea

Director: David Selman

An accomplished surgeon is forced to resign his post in a hospital because he had treated a charity patient at a time when he was wanted for an operation on the daughter of an influential man. From then on a series of misfortunes befalls him. Jobless, his fiancée renounces him, and he suffers an attack of amnesia. He wanders to a small manufacturing town where he takes a laboring job. During an accident his memory returns and he furnishes medical aid to the men.

### Audience Suitability Ratings

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A and Y: Entertaining; C: If interested."  
Par M p54 Mr '36

### Newspaper and Magazine Reviews

Springf'd Republican p4c Ja 26 '36

### Trade Paper Reviews

"This melodrama of a doctor who is a victim of amnesia is pretty good program stuff and likely to get by fairly well in most situations. There is considerable exciting action and the story moves along at a good pace."

+ — Film Curb p9 Ja 13 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**DANGEROUS INTRIGUE—Continued**

"Though not very strong on cast names, this is a sympathy-evoking drama, suitable for the popular stands or for bills aimed at family audiences."

+ — Film Daily p7 Ja 18 '36

"A fairly good program melodrama. The story is simple, but it appeals to the emotions of sympathy deeply, and the action is fast. The production and acting are good. Suitable for all."

+ — Harrison's Reports p7 Ja 11 '36

"Estimate: neighborhood, twin-bill material."

+ — N Y Exhibitor p42 Ja 25 '36

"Some capable direction and acting has made this inexpensive production a fair programmer that should get its share of dual-bill business. Rather creaky vehicle, that of the failure who wanders to new surroundings and makes good."

+ — Variety p15 Ja 22 '36

**DANGEROUS WATERS. Ja 20 '36 64min Universal**

Players: Jack Holt, Grace Bradley, Robert Armstrong, Diana Gibson, Charlie Murray  
Director: Lambert Hillyer

Based on a novel, *Glory Hole*, by Theodore Reeves. "Jack Holt, as an ambitious ship officer, takes command of a vessel after the death of its captain during a fire aboard ship and brings it safely into port. Hoping for a ship's command as his reward, Holt is denied this on a technicality resulting from the causes of the fire. He accepts command of a vessel whose owners plot to destroy it at sea to collect the insurance. Overcoming the obstacles of a storm at sea, a mutinous crew and a crippled vessel, Holt, with the aid of his first mate again succeeds in bringing his ship into port and is rewarded with the command of a new passenger liner." (Motion Pict Daily)

**Audience Suitability Ratings**

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Loose drinking, plus flagrant disregard of the proprieties defeat the good performance of seasoned screen performers." Calif Cong of Par & Teachers

"A good cast in a story which is none too convincing. Adults." Nat Fed of Business & Professional Women's Clubs

"The picture is not consistent; farcical scenes are introduced by a drunken old Irishman; the triangle love story which runs through the picture adds very little to its value. Mature." S Calif Council of Fed Church Women

"The picture is not convincing and a discordant note is struck by introducing a minor plot concerning the hero's marital difficulties. Adults." Women's Univ Club, Los Angeles  
— Fox W Coast Bul Ja 25 '36

"Though not an outstanding production, the scenic effects are very good; it is well cast and satisfactorily directed with excitement, adventure and romance adding to its entertainment value."

+ — Gen Fed of Women's Clubs (W Coast) Ja 11 '36

"Some thrilling scenes and good comedy, with an ending not very convincing. Fair. Adults and young adults."

+ — Motion Pict Guide Mr '36

"This is a mediocre film in which a good cast is helpless when confronted with a sketchy story and uneven direction. Adults."  
— Nat Council of Jewish Women Ja 15 '36

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

"A: Fair sea drama; Y and C: Not recommended."

Par M p54 Mr '36

"A well photographed melodrama of the sea, with some good acting in a rather mediocre story which involves a good deal of drinking. Audiences over fourteen."

Sel Motion Pict F 1 '36

"Entertaining story of the sea, although the episodes on the boat are not realistic."

+ — Wkly Guide Ja 11 '36

**Newspaper and Magazine Reviews**

"Despite strenuous efforts by Mr. Holt, Mr. Armstrong and the good ship *Astoria*, 'Dangerous Waters,' measured by a critical yardstick, fails as a seaworthy or any other kind of entertainment." Marguerite Tazelaar  
— N Y Herald Tribune p11 Ja 24 '36

"Universal, with less modesty than we might expect, describes 'Dangerous Waters' as a 'roaring drama of the open seas.' Like Universal's seas, that is open to debate. Staunchly upholding the negative, we must—howbeit regretfully—characterize the new photoplay as a purring melodrama which is at its best when it should be at its least." F. S. Nugent  
— + N Y Times p15 Ja 22 '36

"[It] must be set down as another of the cinema's frequent weaklings. 'Dangerous Waters' runs a considerable gamut for an adventure film, pausing in its course to include five or ten minutes of just plain musical comedy. For the rest it is filled with most of the nickel weekly clichés about romance and adventure." William Boehnel  
— N Y World-Telegram p13 Ja 23 '36

**Trade Paper Reviews**

Box Office p34 Ja 4 '36

"This yarn of the sea is not quite up to standard, probably due to a poor story. It's a tale of none-too-sweet a bunch of sailors and their girls that quite likely will have hard sledding. Considerably below program grade and perhaps cannot hope for better than a break on the double bills or in the situations where audiences are not too particular."

— Film Curb p14 F 1 '36

"Jack Holt and some other good troupers are pretty much wasted in this hodge-podge of tribulations aboard ship in the Pacific Ocean."

+ — Film Daily p8 Ja 23 '36

"Poor! . . . Unsuitable for children, adolescents, or Sundays. For adults only."

— Harrison's Reports F 1 '36

"Here is a neat little picture that will thoroughly fulfill all requirements in the market for which it is intended. 'Dangerous Waters' is pleasing program fare."

+ Hollywood Reporter p3 Ja 22 '36

"Fashioned after a melodramatic pattern but with its full share of comic relief and heart interest, 'Dangerous Waters' manages to be good entertainment in an unpretentious way. The result is achieved through plenty of action in a wide variety of situations plus some successful comedy work by Charlie Murray."

+ Motion Pict Daily p7 Ja 22 '36

"A melodrama of the sea with Jack Holt supplying most of the action, this picture moves at a swift pace throughout."

Motion Pict Herald p58 F 8 '36

"Estimate: best for [neighborhood houses] and twin bills."

+ — N Y Exhibitor p27 F 10 '36

"'Dangerous Waters' tries hard to work up some excitement but the triteness of the story and the dullness of the dialog prove too much of a deadweight. . . . The most that this

sputtering firecracker can figure on is a dual setup."

— + Variety p16 Ja 29 '36

"Despite good production values by Fred S. Meyer, 'Dangerous Waters' is only fair entertainment due to an obviously written, poorly dialoged story. Picture will have its best chances on double bills."

+ — Variety (Hollywood) p3 Ja 22 '36

**DAREDEVILS OF THE EARTH.** Ja 1 '36  
55min Hallmark

Players: Ida Lupino, Cyril McLaglen, John Loder

Director: Bernard Vorhaus

This film was made in England. A melodrama with a motorcycle racing background.

### Trade Paper Reviews

"Estimate: for lesser runs, twin bills."

+ — N Y Exhibitor p46 Ja 25 '36

"Piffing stuff. . . The story is sluggish, sometimes silly and often incoherent."

— Variety p15 Ja 22 '36

**DARK ANGEL.** S 6 '35 110min United artists

Players: Fredric March, Merle Oberon, Herbert Marshall

Director: Sidney Franklin

From play of same title by Guy Bolton. "Romance of the Great War. Two brothers are called to the British colors. In the line of attack one is missing. He has been blinded, captured and interned in a German camp. The girl he loves believes him killed. He is unwilling to return to her because of his affliction. The story of what he makes of his life, of her own adjustment and their final happiness make a moving study of human relationships." (Women's Univ Club, Los Angeles)

### Audience Suitability Ratings

"Class A. Approved for adult audiences."

N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Direction, acting, photography, sets, and musical score are superlative. Adults." DAR

"An unusually good cast and production, with the three principal parts beautifully acted. Mature." Nat Bd of R

"A production which should hold general interest. Adolescents, 12 to 16; children, 8 to 12; emotional and mature—little interest." Women's Univ Club, Los Angeles

+ Fox W Coast Bul S 13 '35

"The fine photography and excellent music further the dramatic qualities of this production which is one of unusual merit. Family."

+ Gen Fed of Women's Clubs (W Coast)  
S 3 '35

"The scenery of rural England is beautiful. The fox hunt with its hounds and horsemen is thrilling. The delicate and restrained handling of the love scenes is highly commendable. Adults."

+ Jt Estimates S 15 '35

"Excellent. Adults and young adults."

Motion Pict Guide Mr '36

"This is a gemlike production in which a poignant story, superb cast, understanding, delicate yet forceful direction, careful timing and exquisite photography are combined in so masterly a fashion as to make a gripping, inspiring and powerful social drama. Family."

+ Nat Council of Jewish Women S 1 '35

"A and Y: Excellent; C: Mature."

Par M p54 Mr '36

### Newspaper and Magazine Reviews

"Altho the film is furnished with many dangerous pitfalls where it might break down into sheer sentimentality, the performance of the three leading players makes it touching without being mawkish, a sincerely moving screenplay."

+ Lit Digest p33 S 14 '35

"Real emotion and rank sentimentality are oddly and thoroughly mixed in this film, which hops backwards and forwards from falsehood to tragedy until only the inveterate filmgoer with cinematographic second sight will know what to make of it."

— New Statesman & Nation p447 O 5 '35

"It will be remembered chiefly for the excellent dramatic scene in which the blind recluse carefully memorizes the details of his room and then tries to conceal his affliction from his two friends when they come to visit him."

+ N Y Times px6 N 3 '35

Reviewed by Mark Forrest

Sat R p288 O 5 '35

Springf'd Republican p6c O 20 '35

### Trade Paper Reviews

Box Office p59 N 16 '35

**DARK HOUR.** Ja 15 '36 64min Chesterfield

Players: Ray Walker, Irene Ware, Berton Churchill, William V. Mong, Hobart Bosworth

Director: Charles Lamont

"A complicated double mystery in which the murder of one of two brothers who are involved in questionable insurance transactions is solved by a young detective, who pits his wits against those of an older and more experienced man." Sel Motion Pict

### Audience Suitability Ratings

"Although the plot is jerky and disconnected at times and the acting only average, interest is sustained throughout and the characterizations of Berton Churchill and Hobart Bosworth are especially good. Adults and young people."

+ — Sel Motion Pict F 1 '36

### Trade Paper Reviews

"A murder mystery that has been well handled by all concerned. This one will do very nicely in the smaller spots and especially where murder mysteries are liked."

+ Film Curb p6 F 1 '36

"A well produced, intelligently directed, murder mystery melodrama. . . Because of the murders it is hardly suitable for children or adolescents, but it is very good for adults."

+ Harrison's Reports Ja 25 '36

"A lively, satisfying and spirited mystery thriller that steps out of its class in all departments. Only due to lack of names is its box-office value problematical, but exhibitors can place this on any double bills and rest assured of at least 60 minutes of intelligently produced and acted mystery."

+ Hollywood Reporter p3 F 17 '36

"Production suffers from too much talk, too much opening-closing of doors, but for neighborhood audiences it might prove interesting. More action would be an advantage."

— + N Y Exhibitor p26 F 10 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**DESERT GOLD.** Mr 27 '36 55min Paramount  
 Players: Larry (Buster) Crabbe, Robert Cummings, Marsha Hunt, Tom Keene  
 Director: James Hogan  
 Based on novel of same title by Zane Grey.  
 A western melodrama.

### Audience Suitability Ratings

"Family." Am Legion Auxiliary  
 "Family and junior matinee." Calif Cong of Par & Teachers  
 "Good. High ideals are expressed in the character of the hero. Family." DAR  
 "Family." Gen Fed of Women's Clubs (W Coast)  
 "Family." Nat Fed of Business & Professional Women's Clubs  
 "Good shots of the desert and good riding in a film suitable for family and junior matinee." Nat Soc of New England Women  
 "It demonstrates the result of the treatment of the Indians by the white man, first from the angle of greed and cunning, and secondly, by honest kindness and understanding." S Calif Council of Fed Church Women  
 + Fox W Coast Bul Mr 7 '36  
 "A thriller for the family and junior matinees."  
 + Nat Council of Jewish Women F 25 '36  
 "Family."  
 Wkly Guide F 7 '36

### Newspaper and Magazine Reviews

"'Desert Gold' was made for the sort of audience I saw it with—a weekend-night gathering of youngsters and grown-ups in a neighborhood house. It was apparent that the entire film delighted them greatly. Knowing the outcome of its story before the second reel had passed did not in the least lessen my interest, which had been gained almost with the opening scene. . . 'Desert Gold' is a picture you should see." Allan Hersholt  
 + Hollywood Spec p13 F 29 '36

### Trade Paper Reviews

"If these Paramount Westerns go on getting better they are likely to become fashionable and find their way into the class houses. If that happens folks are going to make a lot of unexpected money. As it is, this one will go out of its dual duty for a neat clean-up and plenty of praise. . . It's rattling good stuff, presented with verve by a gallant company and directed with deftness and gusto by Hogan."  
 + Hollywood Reporter p3 F 17 '36  
 "This handsome Western, placing heavy emphasis on humor and fast riding, should appeal in a big way to boots-and-saddle fans."  
 + Motion Pict Daily p5 F 18 '36  
 "Estimate: ace Western."  
 + N Y Exhibitor p55 Mr 10 '36  
 "Fast moving Western that will keep boots and saddle fans on the edge of their seats. . . For his first directorial effort in some time, James Hogan deserves praise. He has given the picture speed and suspense, has made acceptable a none-too-plausible story."  
 + Variety (Hollywood) p3 F 17 '36

**DESERT GUNS.** Ja 2 '36 70min Beaumont  
 Players. Conway Tearle, Margaret Morris, William Gould  
 Director: Charles Hutchison  
 A western melodrama.

### Trade Paper Reviews

"Here is a better than average Western. More story than is usually the case and a good performance by Tearle. It will be well liked in all situations where outdoor dramas are in favor."  
 + Film Curb p17 Ja 18 '36  
 "This Western should do well in the houses which play outdoor action pictures. It is well handled, with an interesting story that holds one from beginning to end. There is more drama in this one than in most Westerns."  
 + Film Daily p10 Ja 13 '36

**DESIRE.** F 21 '36 89min Paramount  
 Players: Marlene Dietrich, Gary Cooper, John Halliday, William Frawley  
 Director: Frank Borzage

Based on the play, The Pearl Necklace, by Hans Szekeley and R. A. Stemmle. It was formerly made into a foreign picture called Die Schönen Tage in Aranjuez. An American automotive engineer on a long desired vacation in Spain falls in love with a notorious jewel thief. To evade the customs men, she conceals a string of valuable stolen pearls in his baggage and then in order to recover the treasure she invites him to the home of a confederate who obligingly goes away. Left alone together, the girl falls in love with the young man and they return the jewels thus opening the way for a marriage and a life of comparative quiet in Detroit.

### Audience Suitability Ratings

"The picture is thoroughly entertaining due to the fine work of an able cast, lovely settings, and a clever plot of continental flavor. Adults and young people."  
 + Gen Fed of Women's Clubs (W Coast) Mr 1 '36

"Why this film should be called 'Desire' is more than we can fathom unless the producers thought such a title would please the followers of Marlene Dietrich's former roles. . . We could not forgive the scenarist if he had written this in a serious vein. However, it is subtly comic and ultra sophisticated, not so torrid and not so dull as one might expect from the title. The cast is excellent, and the settings are lovely. Adolescents, 12-16: too sophisticated; children, 8-12: no."  
 Motion Pict R Mr '36

"The old story of regeneration through love is done in a sophisticated, original manner. There is an unmistakable, insidious undercurrent of sex which will be objectionable to many. Adults."

Nat Council of Jewish Women Mr 4 '36

"Good. Adults."  
 Nat Legion of Decency F '36

"Old world backgrounds and exceptionally beautiful photography of Spanish scenes add to the high artistry of the entire production. Adults and young people."  
 + Sel Motion Pict F 1 '36

"A well directed and beautifully acted production. Mature."  
 + Wkly Guide F 29 '36

### Newspaper and Magazine Reviews

"After her long series of consciously studied pictures under the guidance of Von Sternberg, Marlene Dietrich becomes surprisingly and pleasantly alive in 'Desire.' . . For such a part Miss Dietrich fills all of the requirements. . . It is first-rate." E. F. M.  
 + Boston Transcript p4 Mr 14 '36  
 "Competent acting and superlative directing makes rather commonplace material assume

the appearance of something of more moment."

Laura Elston

— + Canadian M p42 Mr '36

Christian Science Monitor p13 D 21 '35

"The combination of Frank Borzage, Marlene Dietrich and Gary Cooper is a happy one. . . I presume 'Desire' will be recut before its final release. As I saw it, it sags in the middle, several scenes, all right in themselves, adding nothing to the story and serving only to retard its progress. . . [It] is a triumph for Gary Cooper. . . From the comedy standpoint it is the finest thing he has done on the screen."

+ Hollywood Spec p3 F 15 '36

"Though [the] romantic sequences contain many moments of the torrid sort, and though the whole business is coated with a pseudo-sophisticated glamour, 'Desire' is a curiously old-fashioned film. The decorative Fräulein Dietrich, smartly costumed by Travis Banton, unbends in this picture more than in her wont and occasionally she is actually gay. Her acting ability, however, remains limited to expressing varying degrees of seductiveness. . . The picture is at least always pleasant to watch." (2½ stars) Beverly Hills

Liberty p35 Mr 14 '36

"'Desire' proves two things. It demonstrates that what Miss Dietrich needed desperately, she has: a new director. It also establishes that Mr. Cooper is a better actor than almost any one was willing to believe. . . The result is a gay, mocking film, troubling with nothing more important than giving the stars something to do."

Lit Digest p21 Mr 7 '36

"Miss Dietrich does fine work in her new picture. Still something this side of a Bernhard, she has melted her frozen pose and acted her way through her part in grand style. . . 'Desire' brings [Miss Dietrich] two distinctions: it establishes her as an actress and as the first person ever to receive \$500,000 for one picture."

+ News-Wk p32 Mr 7 '36

"'Desire' is a romantic comedy of grace, dexterity and charm in which Marlene Dietrich's performance is the best she has given since she became too dignified to exhibit the legs which brought her her first United States fame in the 'Blue Angel' in 1930. . . The flirtation between [Marlene] and [Gary] suddenly ripens into something else, something which Director Frank Borzage contrives to convey in scenes which are at once gay, delicate and, in view of the cinema's attitude toward such matters since the Legion of Decency started to operate in 1934, sensationally explicit."

+ Time p47 Mr 9 '36

### Trade Paper Reviews

"This is the last word in glamorous and romantic screen fare set in a continental background of picturesque beauty."

+ Box Office p17 F 22 '36

"Leaves one rather cold—just as cold as the thief Marlene is through all but the last sequences. The Dietrich fans will like it."

L. S. Niemeyer

Canadian Moving Pict Digest p10 F 29 '36

"It will please them in the top spots but it may be just a little too much on the sex [side] for the small town and neighborhood houses."

Film Curb p11 F 8 '36

"The situations and plot are well worked out and, with some clever dialogue effectively handled by Cooper and Dietrich, it is grand entertainment. Except for the climax, which goes somewhat heavy, the piece has that care-free tone that is very enjoyable. . . It is so well played and handled that it should please in a big way."

+ Film Daily p10 F 4 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"A portion of the first half, which is devoted to Miss Dietrich's activities as a jewel thief, is clever and exciting, although demoralizing; and up until the time that she becomes acquainted with Gary Cooper the action continues at a pretty fast pace, combining thrills with laughs. But the second half, which is devoted to the sex angle, is tiresome and slow-moving. . . Unsuitable for children, adolescents, or Sundays. Adult entertainment."

+ — Harrison's Reports Mr 7 '36

"Paramount's handsome new piece for Marlene Dietrich is not very exciting fare. . . It takes about an hour and a half to develop [the] story and the telling is exceedingly deliberate and seldom inspired, either as to writing or directing. It is all very handsome and polished and there are engaging incidents, but laughs come in the wrong places and the picture is going to have tough going at the box office, except where there is a strong Dietrich following."

+ Hollywood Reporter p3 Ja 31 '36

Motion Pict Daily p4 F 1 '36

"There is much for comedy fans in this production. Those who think that torrid sex as a part of screen entertainment mechanics is a forgotten thing are in for a surprise. Those who like sentimental romance drama will find plenty of it. 'Desire' is an amalgamation of all three. . . All right for the sophisticated, probably, but a feature that official and unofficial guardians of public morals are quite likely to leap on, requiring the application of much pretty astute showmanship and no little diplomacy. . . Previewed in the Los Angeles Paramount Theatre. The audience roared at its comedy and did quite a bit of ooh-ing and ah-ing at its sex."

Motion Pict Herald p55 F 8 '36

"Fortified by two names and an Ernest Lubitsch production, 'Desire' should turn in a nice gross at anybody's box office. . . Though the trend in the picture is adult, there is nothing that families can't see. Estimate: good anywhere."

+ N Y Exhibitor p34 F 25 '36

"The Marlene Dietrich and Gary Cooper combination, under production guidance of Ernst Lubitsch, clicks impressively. . . For the ace houses it's a natural, and it will fare well on down the line as far as sophisticated comedy and sex drama spell entertainment. . . Lines are graced with sparkle throughout, but aim the picture primarily at the sophisticate rather than the hoi-polloi. . . Tale is adult, smoothly progressive and gamey up to the edge of the cultivated taste."

+ Variety (Hollywood) p3 Ja 31 '36

LE DEUXIÈME BUREAU. See Second bureau

DIAMOND JIM. S 2 '35 97min Universal

Players: Edward Arnold. Binnie Barnes. Jean Arthur. Eric Blore

Director: Edward Sutherland

Based on the biography of James Buchanan Brady by Parker Morell. "Symbol of that era when a young country's expansion by railroad was turning men into millionaires over night was 'Diamond Jim' Brady, gourmet, super-salesman, patron of the 'Great White Way' and the theater. This son of a Bowery saloon-keeper quit his job as a railway freight-agent to become a millionaire railroad-supply salesman and the greatest spender of his generation." (Lit Digest)

### Newspaper and Magazine Reviews

"It is to fine acting by Edward Arnold, who met the original Brady twice, ably supported by Eric Blore, that the picture owes its virtues. . . But with an opportunity to spread on a large canvas the background of a picturesque and



**DIAMOND JIM—Continued**

now glamorous period, the film leaves this dramatic costume-epic to pick up odds and ends of romances which falter under the breadth of the man's character."

+ Lit Digest p30 S 7 '35

"Instead of giving us an incisive, persuasive re-capitulation of a sped era which bred a personage, it wasted precious footage on sentimentality, toyed unintelligently with facts and bowed opportunity out the door." Louise Mace

— Springf'd Republican p6c O 13 '35

**Trade Paper Reviews**

Box Office p59 N 16 '35

"Decidedly interesting story of the time of Diamond Jim Brady which has been done in first class style."

+ Film Curb p17 S 15 '35

**DIVINE SPARK.** N 14 '35 82min Gaumont British

Players: Phillips Holmes. Marta Eggerth

Director: Carmine Gallone

"From his youthful studies at the Royal College of Music in Naples and the inception of a love which motivated his whole life and inspired his best music, this story carries the Italian composer, Vincenzo Bellini, to the height of his operatic career." Selected Motion Pict

**Audience Suitability Ratings**

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Good. Suitable for mature audiences, but inappropriate for church halls and school showings." Internat Fed of Cath Alumnae

+ Fox W Coast Bul N 16 '35

"Picturesque, with actual Neapolitan settings, and a lot of music. For schools and libraries. Family."

+ Nat Bd of R M N '35

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A and Y: Good; C: No interest."

Par M p54 Mr '36

"Although the story lacks the element of suspense to a great degree and has the tendency to be jerky, it has many praiseworthy phases. The life of all artists is interesting and Bellini was a particularly romantic figure; the settings are excellent and the interwoven music from the operas very pleasing. Music lovers will delight in the story and operatic selections but will probably wish that a more expert artist might have sung the arias. Family."

+ — Sel Motion Pict D 1 '35

**Newspaper and Magazine Reviews**

Christian Science Monitor p13 D 21 '35

**DR. SOCRATES.** S 28 '35 79min Warner

Players: Paul Muni. Ann Dvorak. Barton MacLane. Robert Barrat

Director: William Dieterle

From a novel of same title by W. R. Burnett. "A picture in which a young doctor inadvertently comes in contact with a band of criminals and becomes a hero by cleverly planning their capture." (Jt Estimates)

**Audience Suitability Ratings**

"A: Good of kind; Y: Not the best; C: No." Christian Century p1390 O 30 '35

"The direction is forceful and effective with Paul Muni and his supporting cast doing most realistic and convincing work. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) S 9 '35

"A convincing story, with small town narrowness and its paradoxical whole heartedness cleverly portrayed. Paul Muni's work as Lee Cardwell is commendable. Too much exciting gun play for children. Adults."

+ Jt Estimates S 15 '35

Mo Film Bul p144 D '35

Motion Pict & Family O 15 '35

"Suitable for adults and young people."

Nat Council of Jewish Women S 1 '35

"A: Plausible melodrama; Y: Doubtful; C: No."

Par M p54 Mr '36

"Excellent scenario and acting, and unusually good setting with lifelike minor characters. Exciting and clever plot. Family."

+ Wkly Guide O 5 '35

**Newspaper and Magazine Reviews**

"Although this is an entertaining picture in its own right, it is perhaps of chief interest as the latest item in the regeneration of the Warner Brothers' gangster chieftains." Richard Watts, Jr.

+ N Y Herald Tribune p19 O 3 '35

Springf'd Republican p6c D 15 '35

**Trade Paper Reviews**

Box Office p60 N 16 '35

Film Curb p10 O 15 '35

"Adult melodrama."

N Y Exhibitor p35 O 25 '35

**DON'T GAMBLE WITH LOVE.** F 15 '36 65min Columbia

Players: Ann Sothern. Bruce Cabot. Irving Pichel. Ian Keith

Director: Dudley Murphy

"Cabot and his wife, Miss Sothern, are deeply in love with one another, and concerned about the future of their infant son. They operate a swank gambling hall, on the square, and are successful. Miss Sothern concludes that a baby and a gambling career do not mix and persuades Cabot to give up the racket. His fling in the 'legitimate' brokerage business ends when he is innocently involved in the firm's crooked dealings. Angry, he returns to gambling without his wife." Motion Pict Daily

**Newspaper and Magazine Reviews**

" 'Don't Gamble With Love' is typical neighborhood-house fare, which means that it is cut from the usual pattern in plot and treatment, resulting in more or less mediocre entertainment." Marguerite Tazelaar

+ N Y Herald Tribune p15 Mr 5 '36

"Nurseries and gambling dens, true love and crooked dice are all jumbled together in the [film], an unobjectionable and insignificant piece called, 'Don't Gamble With Love.' This all makes a story somehow, but never one to be believed." Eileen Creelman

+ N Y Sun p16 Mr 2 '36

"A mildly amusing little program number, ideally suited for the neighborhoods and not altogether alien to the pulsing heart of the Great White Way." B. R. C.

+ — N Y Times p13 Mr 2 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"There is nothing much to pant about one way or another in 'Don't Gamble With Love.' It twitters along aimlessly for about an hour, now entertaining, now dull, and when it has run its course about the only fatality is a trifling loss of time." William Boehnel  
— N Y World-Telegram p17 Mr 3 '36

### Trade Paper Reviews

"Good performances by Ann Sothorn and Bruce Cabot, with an able supporting cast, plus a story that holds interest fairly well despite its routine classification, make this production a generally passable affair for the popular situations."  
+ — Film Daily p7 F 29 '36

"The result is a well-enough handled picture that will please the non-discriminating audiences throughout the country. . . The picture will be quite satisfactory on dual bills."  
+ — Hollywood Reporter p3 Mr 6 '36

"This should prove satisfactory entertainment."  
+ — Motion Pict Daily p6 Mr 2 '36

"This is a simple little production that starts off slowly, fails to increase its pace and winds up practically in the same spot from which it started. However, it does have strength of cast names, the best line for showmanship. . . By keen showmanship, exhibitors should be able to prepare suitable exploitation campaigns to promote this picture, stressing those elements most obvious."  
+ — Motion Pict Herald p58 Mr 14 '36

"The question this one tries to decide is whether it pays to be honest, even in operating a gambling house. It tackles the problem convincingly but not entertainingly enough to assure success at the box office. . . Title may attract the curious but everything points to less than average pull."  
+ — Variety p27 Mr 4 '36

**DON'T GET PERSONAL.** F 17 '36 65min Universal

**Players:** Sally Eilers. James Dunn. Pinky Tomlin

**Director:** William Nigh

"College graduates, James Dunn and Pinky Tomlin, being broke, resort to [holding a] public auction [to sell] their talents. Miss Eilers, also flat, bids spiritedly in order to jack up the price for the boys' benefit. She is horrified when she gets them herself with her last five dollars and demands that they drive her home. The cross-country trek is enlivened by furious squabbling between Dunn and Miss Eilers, songs by Pinky, and a series of comic mischances culminating in Dunn's kidnapping of Sally at the very altar of her spite marriage."  
— Motion Pict Daily

### Audience Suitability Ratings

"Fair. General patronage."  
Nat Legion of Decency F '36

"Adults and young people."  
Sel Motion Pict F 1 '36

### Newspaper and Magazine Reviews

"In spite of the fact that it took seven writers to turn out 'Don't Get Personal,' the picture is a shaky little effort, doggedly determined to be light and amusing, with the result that it is often too cute and picturesque for comfort. Furthermore, Sally Eilers, James Dunn and Pinky Tomlin act to the hilt their carefree juvenile roles so that, as far as adult entertainment goes, the film fails to make its mark. . . The story has been directed affably by William Nigh and its outdoor settings are pleasant. Meant, no doubt, to be just a

simple, homespun picture for the unsophisticated, it achieves its end." Marguerite Taze-laar

+ — N Y Herald Tribune p7 F 22 '36

"'Don't Get Personal,' a slight and unpretentious comedy of two boys, a girl and an aged automobile, is surprisingly entertaining." Eileen Creelman

+ — N Y Sun p16 F 24 '36

"If you can put up with a renewal of that stormy sort of sparkin' that Jimmy (Treat 'Em Rough) Dunn and Sally Eilers usually engage in before they fade out in one big cuddle, then 'Don't Get Personal' may prove engaging." J. T. M.

N Y Times p12 F 22 '36

"It may be said of [it] without much fear of contradiction, that [it is] ponderous in movement and pedestrian in speech, in fact, almost entirely lacking in all the elements that go to make up enjoyable screen entertainment."  
— N Y World-Telegram p21 F 22 '36

### Trade Paper Reviews

"This one should have no trouble in pleasing most audiences. . . If your patrons like good clean fun they certainly will go for this one."  
+ — Film Curb p19 F 29 '36

"Lively little comedy of hitch-hike love carries good quota of laughs."  
+ — Film Daily p10 F 24 '36

"Just a moderately amusing program comedy. . . The bickering between Sally Eilers and James Dunn, who love each other, wears on one's nerves; and this keeps up until the very end. Suitable for all. Family."  
+ — Harrison's Reports Mr 7 '36

"A bright resourceful little story filled with sparkling gags, this newest Sally Eilers-James Dunn comedy is a very good bet for any dual bill location. The story is slightly implausible but none the less funny."  
+ — Motion Pict Daily p6 Ja 31 '36

"Promotion for the picture, with no suggestion of tremendous magnitude or power, can safely promise frothy, modern, amusing entertainment, an hour of light and generally pleasant pastime. Basic material is of familiar pattern but treatment is fresh. A bit of imbibing by all hands, purely for comedy purposes, may be an item for exhibitor consideration in some localities."  
+ — Motion Pict Herald p40 F 25 '36

"James Dunn and Sally Eilers as a combination have made several attempts to duplicate 'Bad Girl,' without success. 'Don't Get Personal' is another miss. It won't get by in the big-time spots on its own. . . This one is strictly farce of mediocre quality."  
— + Variety p37 F 26 '36

**DOUGHNUTS AND SOCIETY.** (Release date not determined) 63min Mascot

**Players:** Louise Fazenda. Maude Eburne. Eddie Nugent. Ann Rutherford. Hedda Hopper

**Director:** Lewis D. Collins

"Louise Fazenda and Maude Eburne, after numerous disasters with an Alaska gold mine, settle down amiably to the manufacture of doughnuts. The romance between their respective children, Edward Nugent and Ann Rutherford, has a temporary setback when Miss Eburne sells a piece of property and starts a vigorous climb on the social ladder." Motion Pict Daily

### Trade Paper Reviews

"Satisfying, carefully built film overcomes story weakness. Family trade comedy."  
+ — Film Daily p9 Mr 17 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**DOUGHNUTS AND SOCIETY—Continued**

"This is the last of the Mascot films and its release at this time serves as a gentle but very pointed reminder of the improvement in Republic product."

Motion Pict Daily p8 Mr 16 '36

"[The] picture is of hokum slapstick variety that brings back memories of old Keystone specials. Lewis D. Collins' smart direction and handling of situations keeps it from getting into the class of the ridiculous and lifts it to level where the small towners, family trade and unsophisticates will find it entertaining."

— + Variety (Hollywood) p3 Mr 12 '36

**DRIFT FENCE. F 14 '36 63min Paramount**

Players: Larry (Buster) Crabbe. Katherine De Mille. Tom Keene. Benny Baker. Glenn Erickson. Irving Bacon

Director: Otho Lovering

Based on a novel of the same title by Zane Grey. A young easterner is sent west by his uncle to take charge of a ranch. He dislikes the rough ranch life and asks an undercover ranger to substitute for him. The ranger is disinclined to do so until he learns that a gang of rustlers whom he is trailing are playing havoc with the herds on the easterner's ranch. By permitting the rustlers to believe him a tenderfoot, he learns their plans and after numerous battles he brings them to justice.

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Family and junior matinee." Calif Cong of Par & Teachers

"Family." E Coast Preview Committee

"Family and junior matinee." Nat Ed of R

"A mediocre 'Western' with the redeeming feature of beautiful outdoor scenery and fine riding. Family and junior matinee." Nat Council of Jewish Women

"There is plenty of action, a bit of romance and expert horsemanship in this better-than-usual Western. Family." Nat Fed of Business & Professional Women's Clubs

"Family, altho there is a good deal of drinking and the film is over-tense for small children." Nat Soc of New England Women

"Exciting and thrilling rodeo scenes will appeal to boys. Family." S Calif Council of Fed Church Women

"Even though violent death is an indispensable adjunct of pictures dealing with the lawlessness of the frontier, this film makes murder seem too casual and too easily justified. Adolescents, 12-16: questionable; children, 8-12: no." Women's Univ Club, Los Angeles  
Fox W Coast Bul F 8 '36

"Family and junior matinee."

Gen Fed of Women's Clubs (W Coast)  
F 1 '36

"A, Y and C: Good action melodrama."  
Par M p54 Mr '36

"A regulation Zane Grey story, of fair interest, with fine photography of the picturesque Arizona cow country and interesting scenes of the building of a range fence to keep cattle within bounds. Family."

+ — Sel Motion Pict F 1 '36

"A good lively Western."

+ Wkly Guide Ja 4 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**Newspaper and Magazine Reviews**

"'Drift Fence' is a very mild horse opera which . . . gathers momentum in the last two minutes." T. M. P.

— + N Y Times p11 Mr 7 '36

**Trade Paper Reviews**

"[A] fast-action Western that will please both old and young. . . Good laughs are furnished by Benny Baker and Irving Bacon. . . Well-paced direction by Otho Lovering puts it in the better Western class."

+ Box Office p23 D 21 '35

"[It is] a better than average Western. [It] has its full share of action and thrills."

+ Film Curb p18 D 15 '35

"Better class Western with more than average strength in story, cast and general handling."

+ Film Daily p9 Mr 6 '36

"This stacks up as a better than average Western. A logical story carefully balances the drama, comedy and romance and embellishes them with a unique human interest twist. The required amount of thrill and action being visibly present, dialogue, action and situations combine to give the plot a bit of novelty and freshness, setting it apart from the formula of the outdoor adventure feature. . . The picture aims at pleasing the masses, with particular appeal to juvenile audiences. . . The beauty of the natural settings is enhanced by effective photography."

+ Motion Pict Daily p4 D 7 '35

"Family Western."

N Y Exhibitor p39 D 25 '35

"[The] result is a de luxe Western that will go big in family and [neighborhood] houses and will collect full share of double-harness [business]. It will be a tasty dish for outdoor fans because Tom Keene, who dominates much of it, acts and looks like a typical western cowpuncher. And the film's gait is sufficiently fast to satisfy."

+ Variety p27 Mr 11 '36

"[A] well produced Western with sufficient story and action to please both the [juvenile] and adult outdoor fans. . . Best performance in the picture is given by Tom Keene who is at all times convincing as the young ranger. . . Though the picture has a minimum of chase, Otho Lovering has given it good western tempo in his direction, has taken advantage of the natural surroundings afforded on the locations."

+ Variety (Hollywood) p3 D 6 '35

**E****EAGLE'S BROOD. O 15 '35 58min Paramount**

Players: Dorothy Revier. Bill Boyd. Jimmy Ellison

Director: Howard Bretherton

Based on novel of same title by Clarence Mulford. The second of the series of Hop-A-Long Cassidy stories. Two peace officers enforce law and order in the early days of the great Southwest.

**Audience Suitability Ratings**

"A and Y: Hardly; C: No."

Christian Century p94 Ja 15 '36

"A: Good melodrama; Y: Thrilling; C: Too gory."

Par M p54 Mr '36

"Family."

Wkly Guide O 19 '35

*Trade Paper Reviews*

Box Office p57 N 16 '35

"Unusually satisfactory Western that will please followers of outdoor films."

+ Film Curb p7 O 15 '35

"Family Western."

N Y Exhibitor p35 O 25 '35

Variety p16 Ja 29 '36

EAST OF JAVA. D 2 '35 75min Universal

Players: Elizabeth Young, Charles Bickford, Frank Albertson, Siegfried Rumann

Director: George Melford

Based on novel, 'Tiger Island, by Gouverneur Morris. "[An] American fugitive fleeing police, ships on a tramp steamer which is wrecked on [a] small island, takes command but the men are killed off one by one, by wild animals, until he gives his life to save [a] young couple, the only other survivors." (Box Office)

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Poor."

— Endorsed Motion Pict Ja '36

"Excellent direction, sound effects and photography. Adults: thrilling; 14-18: doubtful; 8-14: too brutal." Calif Congress of Par & Teachers

"A gripping, interesting melodrama in which brawn pitted against brain wins in most instances. It is forcibly directed and realistically acted. . . Beautiful photography, effective music, especially Clarence Muse's tom-tom song, a realistic storm, strong suspense and tense drama make this picture based on a story by Gouverneur Morris most stimulating. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"An excellent cast, fine, virile direction, unusual photography and a thrilling story. Adults." Nat Council of Jewish Women

"Brutal details make this a film only for adults of steady nerves." Nat Soc of New England Women

"Direction seems to have made use of every cinema possibility. The cast is excellent and they appear [to be] real people. Scenes are carried through by use of silences and suspense to dramatic climaxes. Entertaining. Mature." So Calif Council of Fed Church Women

"The part of Bowers played by Charles Bickford, dominates the film; direction is sure and moves towards an inevitable end. However, it is doubtful if the story in which many men are lost in a shipwreck and four survivors devoured by lions and tigers can be called diversion for any except the hardiest adults. Adults: too strong; children: terrifying." Women's Univ Club, Los Angeles

+ — Fox W Coast Bul D 21 '35

"Fair. Adults."

Motion Pict Guide Mr '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A and Y: Exciting melodrama; C: Harrowing for nervous."

Par M p54 Mr '36

Sel Motion Pict Ja 1 '36

*Newspaper and Magazine Reviews*

"From a leisured and ponderous start, 'East of Java' works up to a climax packed with sinister underlying excitement. This inconsistency of pacing gives the film a contagiously

feverish quality not inappropriate to its content. There was a good deal of time, trouble and actual danger involved in this screening of Gouverneur Morris's 'Tiger Island.' . . To assist its fearfully measured crescendo of atmosphere and action, 'East of Java' has an enormously effective cast of players."

+ Boston Transcript p7 D 20 '35

"Exciting melodrama."

Christian Science Monitor p13 D 21 '35

"As a cheerful prelude to Christmas, [Universal] brings in a new picture teeming with wild beasts which in the course of an hour devour five of the principals of the play in plain view while the three remaining wretches are reduced to such a state of the jitters that their ultimate rescue seems of little consequence. Melancholy and doom strike the keynote of the entertainment, billed as 'East of Java,' and, therefore, for those who desire a counter-irritant to Christmas shopping and holly wreaths it may prove comforting. All this is acted out in all seriousness by an excellent cast, whose sense of humor appears, appropriately, to have been placed in storage for the time being." Marguerite Tazelaar

— + N Y Herald Tribune p12 D 16 '35

"During its hour or so on the screen 'East of Java' crowds in more melodrama than half a dozen of the usual films. This is straight-action melodrama, good old blood and thunder stuff, with wild tigers and a gangster, a madman, a hero and a heroine all marooned on a desert island. Everything happens that possibly could happen, and undoubtedly quite a lot more. It is not to be taken literally, but somehow it manages to sustain the excitement until the end." Eileen Creelman

+ N Y Sun p30 D 16 '35

"Though it has a certain melodramatic vitality about it, 'East of Java,' doesn't quite jell. The ingredients for a successful thriller are all there, but it has been put together with paste instead of cement and as a result is a loose and leaky entertainment. . . The film is not lacking in thrills—make believe and real. . . Mr. Bickford gives his customary vigorous performance as the gangster, and there is a grand piece of acting by Siegfried Rumann as an animal trainer who loses his mind and courage as the survivors are besieged by the lions. The romantic interest is provided by Elizabeth Young and Frank Albertson." William Boehnel

— + N Y World-Telegram p29 D 17 '35

Springf'd Republican p2 Ja 23 '36

Time p44 D 9 '35

*Trade Paper Reviews*

Box Office p38 D 7 '35

"This wild tale of [a] party shipwrecked on an island packed with lions, tigers and other wild beasts will probably please and create excitement for a juvenile audience but that's about all. [It is] rather an improbable yarn."

— Film Curb p14 D 1 '35

Film Daily p10 D 17 '35

"Melodramatic thrill action, with a trend toward horror, this is red meat for those liking that type of entertainment. Full of vivid, menacing danger, yet artificial to the point of unreality, the picture is for thrill fans."

— + Motion Pict Daily p10 N 12 '35

"While it is apparent that much attention was paid to details, [the] story is handicapped by being too familiar. Family melodrama."

— + N Y Exhibitor p53 D 10 '35

Variety p12 D 18 '35

ECSTASY OF YOUNG LOVE. See Young love

EIN JUNGES MÄDCHEN—EIN JUNGER MANN (German title) See Knock-out

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**ESCAPE FROM DEVIL'S ISLAND. N 10 '35**  
65min Columbia

Players: Victor Jory. Florence Rice

Director: Albert Rogell

Two convicts of the French penal colony escape, defying the dangerous jungles and the pursuing guards. Altho they both love the same woman, one sacrifices himself so that the other may know happiness.

*Audience Suitability Ratings*

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Unobjectionable for adults."  
Nat Legion of Decency Mr 12 '36

"A and Y: Fair; C: Doubtful."  
Par M p54 Mr '36

*Newspaper and Magazine Reviews*

"Class C melodrama."  
— Christian Science Monitor p13 D 28 '35

"Why, one wonders, did Columbia waste the talents of so sophisticated an actress as Miss Florence Rice, who not long ago proved so engaging in 'She Loves Me Not,' in fact, why did Columbia make this obvious, tinsel, nonsensical picture at all." Marguerite Tazelaar

— N Y Herald Tribune p12 N 25 '35

"As a quickie thriller, the picture has a mild amount of excitement. The acting, however, is pretty poor, even that of Victor Jory who made such a magnificent Oberon in 'A Midsummer Night's Dream.' And the whole production looked as though it were made in a Hollywood studio, as indeed it was." Eileen Creelman

— N Y Sun p26 N 25 '35

"Columbia's casting director deserves credit for peopling [the picture] with as motley a crew of cut-throats as we have seen in many a month. Though it probably wasn't intended, the film presents its cargo of derelicts in a sympathetic light and you cannot help pitying the poor wretches as they toil under the scorching tropical sun." T. M. P.

+ — N Y Times p22 N 25 '35

"Although melodramas about Devil's Island usually command attention because they are invariably vigorously presented and are based on elementary human themes, this latest one is pretty leaky and stereotyped." William Boehnel

— N Y World-Telegram p11 N 26 '35

*Trade Paper Reviews*

"Action fans will be certain to find this melodrama, depicting the horrors of the French penal colony, to their liking. Exciting moments are numerous, with the harrowing escape of three hunted men through the dangerous and snake-infested jungle holding the maximum of suspense."

+ Box Office p25 Ja 4 '36

"Rather a good melodrama based on France's famed penal institution. It moves along at a good pace and should be liked by those who cotton to this brand of entertainment."

+ — Film Curb p12 D 15 '35

"Handicapped from the start with a story that falls into a cut-and-dried pattern, neither the earnest efforts of the cast nor the direction by Al Rogell were able to make much of this production."

— Film Daily p7 N 26 '35

Motion Pict Daily p4 N 16 '35

"The character portrayals are in keeping with the production, which, in most scenes, is authentic and realistic. The direction, however, seems to allow the action to bog down

in the middle and the suspense, which was building nicely, slips back considerably."

+ — Motion Pict Herald p59 D 14 '35

"Family melodrama."

N Y Exhibitor p53 D 10 '35

"'Escape From Devil's Island' deals with familiar material but deals with it moderately well."

— + Variety p30 N 27 '35

**EVERY SATURDAY NIGHT. F 7 '36 70min**  
20th century-Fox

Players: June Lang, Thomas Beck, Jed Prouty, Spring Byington

Director: James Tinling

Based on the play of the same title by Katherine Kavanaugh. "[The story] deals with the parental problems of the Evers family. There is Bonnie who goes with the spoiled son of wealth; Jack, who finds it impossible to be a girl on his two-dollar weekly allowance, and the use of the family car one night in seven; Roger, too young for sweethearts, but a financial genius who lends his older brother money at exorbitant interest; Lucy, who thinks she is grown up; and little Bobby, too young to be other than a comfort to his parents." (Box Office)

*Audience Suitability Ratings*

"In short, a picture you'll enjoy because it is about yourselves! Family and junior matinee." Calif Cong of Par & Teachers

"Good. Family." DAR

"The production has the charm of familiar, homely things, a capable cast and direction that moves along slowly but surely to a genuinely sincere and affecting climax. Family." E Coast Preview Committee

"Family." Nat Fed of Business & Professional Women's Clubs

"Splendid mingling of humor, pathos and delicate human touches make the picture one of marked high ethical standard. Family." S Calif Council of Fed Church Women

"A perfect family picture." Mrs T. G. Winter

Fox W Coast Bul F 15 '36

"The picture is, delightfully entertaining for the entire family."

+ Gen Fed of Women's Clubs (W Coast)  
F 8 '36

"This film offers something for any audience. Family."

+ Jt Estimates F 1 '36

Motion Pict & Family p6 F 15 '36

"Good. Family."

Motion Pict Guide Mr '36

"The characters are not particularly interesting in themselves, and the events are neither dramatic nor unusual, but the film is interesting because of its success in catching the exact reflection of human beings whose prototypes everyone knows in real life. Adolescents, 12-16: entertaining; children, 8-12: mature."

Motion Pict R Mr '36

"We hope this will be a forerunner for more pictures which will prove such acceptable entertainment for the entire family."

+ Nat Council of Jewish Women F 5 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A refreshing story of an every day American family told in a delightfully humorous but sympathetic way. Family."

+ Sel Motion Pict F 1 '36

"[This is] a pleasant, human comedy. Family."

+ Wkly Guide F 1 '36

*Newspaper and Magazine Reviews*

"You'll like the whole family. Though don't go to forget your own troubles. You'll see most of them in the picture." Beverly Hills

+ Liberty p29 Mr 7 '36

"This is the first of a series of homespun comedies which Twentieth Century-Fox is sponsoring. . . If its successors manage to be as completely disarming as 'Every Saturday Night,' then films of this genre need no longer be relegated to the neighborhood houses and the hinterland. That there is room for 'wholesome' photoplays on Broadway was attested yesterday afternoon by an audience which laughed loud and frequently and further demonstrated its approval by a final round of applause." T. M. P.

+ N Y Times p10 Mr 14 '36

"In case you are in search of what is known as 'homespun' entertainment 'Every Saturday Night' is the place to find it. An ambling, unimportant, short-winded anecdote, it is somewhat enlightened by the expert playing of [the cast]." William Boehnel

+ N Y World-Telegram p25 Mr 17 '36

"'Every Saturday Night' bathes its audience in an atmosphere of homey sweetness which should make the picture a success at any neighborhood playhouse. . . . When Producer Darryl Zanuck pre-viewed 'Every Saturday Night,' he was so delighted he decided to make three more pictures along the same line, using the same cast and same scene. Billed as 'Our American Family' series, the four pictures will be the first example in the talkies of an idea Mr. & Mrs. Sidney Drew used long and successfully in silent days."

+ Time p25 Mr 2 '36

*Trade Paper Reviews*

"Humorous, homespun story, typical of the average man's family, packed with entertainment value and definitely a smash grosser. Family."

+ Box Office p49 F 8 '36

"One of those down-to-earth, back-home-with-the-family pictures that likely will provide fairly satisfactory entertainment for the not-too-particular. It's a tear-jerker that depicts incidents in an American family and is evidently designed for the neighborhoods and small town theatres. . . . Cast do a rather commendable job and the direction and production are average."

+ Film Curb p13 F 1 '36

"Here is a picture that can readily fill the need for funny and sympathetic pictures which will not leave a bad taste in the mouth of audiences. . . . The simple story is splendidly kept together with every day incidents in family life which cannot fail in appeal."

+ Film Daily p7 Mr 14 '36

"Pleasant family entertainment of program grade; it has pathos and comedy. . . . The trouble with such a picture, however, is the fact that the theme is too close to one's everyday existence. . . . Suitable for all. [Family]."

+ Harrison's Reports F 15 '36

"The production has been aimed for the masses and hits the bull's eye squarely with keen and homely humor. The first of a planned series, 'Every Saturday Night' should prove a popular and profitable new trend at the box office."

+ Hollywood Reporter p3 Ja 25 '36

"It should do well in the general field, particularly with the family patronage."

+ Motion Pict Daily p10 Ja 27 '36

"Here's a picture that any exhibitor, certainly those playing to family trade audiences, can be glad to present to his audiences. The cast boasts no grand names; the title isn't so hot, but the entertainment it presents and

the way it presents it is all wool and a couple of yards wide."

+ Motion Pict Herald p58 F 8 '36

"Before enthusing over the announcement that 'Every Saturday Night' is the first picture in an American family series, exhibitors will first have to satisfy themselves that a picture so devoid of names can attract patrons. No one can deny that on twin bills, in neighborhoods, this will please, but how a de luxe or key city first run can play this by itself is a question still to be answered."

N Y Exhibitor p35 F 25 '36

"Lacking name strength, this film can't be expected to draw on its own, but once they're inside it should prove pleasant entertainment. For one thing, it's okay for everybody in the family, pure but appealing in its small way. Being a B picture, it's destined almost strictly for the dualers, but there it will hold up its end nicely."

+ Variety p29 Mr 18 '36

**EVERYBODY'S OLD MAN.** Mr 20 '36 84min  
20th century-Fox

Players: Irvin S. Cobb, Rochelle Hudson, Johnny Downs, Norman Foster

Director: James Flood

"[The] story deals with a manufacturer who loses interest in business upon the death of his life-long competitor. He takes a vacation and returns to find that his nephew has set himself up as a little Napoleon who regards his uncle as a has-been. So the old man takes over the affairs of the heirs of the rival factory, forcing his nephew to say 'Uncle.'" Hollywood Reporter

*Newspaper and Magazine Reviews*

"It gives audiences a laugh a minute." Laura Elston

+ Canadian M p42 Mr '36

"There is nothing new in the story from which 'Everybody's Old Man' was made, and Irvin Cobb comes a long way short of being a good actor, yet the picture is thoroughly enjoyable. From the first the story is obvious."

Pat McNutt and A. E. Thomas, writers of the screen play, are to be congratulated upon the shameless manner in which they refused to think up anything new and the expert manner in which they used everything old in fabricating an amusing little comedy as one could wish for. . . . Put this picture on your list of those to see. You will have a pleasant time."

+ Hollywood Spec p9 Mr 14 '36

*Trade Paper Reviews*

"Irvin Cobb's debut as a full-fledged actor is not altogether auspicious due to poor story material. The plot has been used many, many times and no new twists are apparent in this telling. . . . The star lacks a good deal when it comes to acting and if there was any idea of building him up to do the late Will Rogers stuff, it may be forgotten."

+ Film Curb p33 Mr 14 '36

"Not a Zanuck special, but a pleasant evening's entertainment, due for consistent grosses wherever it plays. It is extremely well written, nicely directed and played for all that is in it. . . . Cobb is a character rather than a character actor and his personality is delightful. He seems to be enjoying himself hugely and his enjoyment is infectious. Momentarily, you expect him to look directly into the camera and say, 'Unaccustomed as I am to public acting. . . . Nonetheless, Cobb is a name to be reckoned with on theater marquees.'" + Hollywood Reporter p3 Mr 7 '36

"Irvin S. Cobb, in his first starring picture, comes through most commendably and his picture as enjoyable entertainment is geared



**EVERYBODY'S OLD MAN—Continued**

nicely to a popular formula. . . Cobb reveals a definite screen personality and it may be that part of the mantle of the late Will Rogers which Darryl F. Zanuck here strives to throw around him may fit. There is no way of forecasting such an eventuality until the public casts votes in this and succeeding pictures."

+ Motion Pict Daily p10 Mr 9 '36

"This production is a readaptation of 'The Working Man,' made several years ago with George Arliss in the leading role. The basic plot has been unchanged; only the atmospheric backgrounds have been altered, but it is still engrossing, human interest entertainment. With Irvin S. Cobb, whom it is quite evident, 20th Century-Fox is grooming to take the place of the late Will Rogers, and the supporting cast completely new, there is every reason to anticipate that this picture will receive the same popular reception as the other. As he appears in the picture Cobb is more himself in character than he is an actor."

+ Motion Pict Herald p56 Mr 14 '36

"20th-Fox has done well by Irvin Cobb on his first feature in which he stands on his own. Picture undoubtedly will establish the erstwhile writer as a screen personality. His value, however, will depend on the story material given him by the studio. . . Cobb gives a natural performance as the trustee. He's no actor but in his naturalness lies his value. He handles dialog well, is at all times convincing."

+ Variety (Hollywood) p3 Mr 7 '36

**EXCLUSIVE STORY. F 7 '36 70min MGM**

Players: Stuart Erwin, Franchot Tone, Madge Evans, J. Farrell MacDonald, Joseph Calleia

Director: George B. Seitz

A crusading reporter is enraged when he is told by his city editor to retract an exclusive story about a paving contract let to a racketeer. He obtains the assistance of a play boy attorney and together they wipe out the racketeers after many thrilling encounters.

**Audience Suitability Ratings**

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Generally unwholesome atmosphere and considerable casual drinking make this film dubious for family consumption. Adults: good; 14-18: doubtful; 8-14: no." Calif Cong of Par & Teachers

"Good. Mature." DAR

"Mature." Nat Bd of R

"Franchot Tone, a really competent actor, does the best he can in the role of a legal advisor who takes nothing seriously but his drinking. Adults." Nat Fed of Business & Professional Women's Clubs

"[It has] a definitely constructive theme. Adults." Nat Soc of New England Women

"Racketeering, murder, kidnapping and fire at sea are the high lights of this mediocre story, on which an excellent cast is wasted. Mature." S Calif Council of Fed Church Women  
Fox W Coast Bul Ja 25 '36

"[It] will provide entertainment for those who enjoy this type. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast)  
Ja 11 '36

"It is too loosely wrought, dramatically, to make the town prick up its ears. There is much violence, brutality and horror, but one assumes that no great disaster will befall the

nice young man and the pretty girl, and none does. Adolescents, 12-16: unsuited; children, 8-12: no."

Motion Pict R F '36

"A melodrama that, because of its theme, is suitable only for adults."

Nat Council of Jewish Women Ja 15 '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A: Suspenseful melodrama; Y: Possibly a bit strong; C: No."

Par M p54 Mr '36

"Adults and young people."

Sel Motion Pict F 1 '36

Wkly Guide Ja 18 '36

**Newspaper and Magazine Reviews**

Canadian M p42 Mr '36

"Confused melodrama about municipal graft, the policy racket and profiteering in island revolutions; three good stories rolled into one that isn't so good."

+ Christian Science Monitor p13 Ja 25 '36

"It is one of those things rushed through on the lot and not taken as seriously by its makers as they intend the public to take it. . . We are not asked to center our attention on one crime. We are given so many we become muddled, and half way through the picture begin to yawn and think how nice it would be if we were home, sitting in front of the fire with a book containing only one corpse and one murderer. There is another element in this picture whose power to irritate me is increasing in ratio to the frequency of its inclusion in pictures. . . Drinking can have a legitimate place in drama, as can every other vagary of man's inclinations, but its wholly gratuitous inclusion in pictures whose stories do not demand it, makes it merely an element more disgusting than entertaining. As the studios apparently see some virtue in constant imbibing not apparent to the rest of us, it might be a good idea for Joe Breen to cast his eye on it and say something about it to somebody when he finds it unnecessary."

+ Hollywood Spec p14 Ja 18 '36

"I think that 'Exclusive Story' is one of the most fraudulent melodramas of the season, and I won't be able to take that back, even if Mr. Mooney, escaping from his customary reticence, gives me conclusive proof that every episode in his story was based on cold fact. . . While expressing little admiration for the film, I still can cheer with great heartiness for the brilliant work of Joseph Calleia as the dope-ridden, homicidal and demoralized agent of the racketeers. Last week Mr. Calleia even stole a picture from Miss Harlow, and now, giving a chillingly real performance in a photoplay in dire need of reality, he proves again that he is one of the really fine actors of the cinema." Richard Watts, Jr.

+ N Y Herald Tribune p8 Ja 18 '36

"[Not for the] mélange of fact and fancy will Metro's photoplay be approved, but for its generosity in providing another major rôle for Joseph Calleia, who is rapidly becoming this department's favorite villain. Last week Mr. Calleia stole 'Riffraff' from the great Jean Harlow; here, with less serious competition, it is not so much a matter of theft as of open expressage. . . Mr. Calleia contributes a performance that must be remembered when the time comes to take inventory of the year's best." F. S. Nugent

N Y Times p19 Ja 18 '36

"[It] seems to be always stimulating. As a gangster of a mean species, Joseph Calleia presents a most forbidding and striking characterization." John Mosher

+ New Yorker p64 Ja 25 '36

Time p46 Ja 27 '36

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor

*Trade Paper Reviews*

"Smart dialogue lifts this out of the ordinary gangster class and it stacks up as good fare for the crime-story fans."

+ Box Office p29 Ja 25 '36

"A better than usual racketeer melodrama that is well played by a competent cast. Mooney knows his underworld stuff and has supplied some good material."

+ Film Curb p10 Ja 18 '36

"Martin Mooney's inside story of the big New York City rackets has been built up into very exciting screen fare."

+ Film Daily p7 Ja 18 '36

"A good action melodrama, dealing with the lottery racket. Although the story is a little far-fetched, it holds one's attention throughout owing to the melodramatic action, the result of the activities of gangsters; the fast pace does not let up for one moment. . . It is a little too strong for children or adolescents; very good for adults."

+ Harrison's Reports Ja 25 '36

"There is plenty of excitement in this tale . . . enough good acting to satisfy all comers and lots of tense action. . . Joseph Calleia does brilliant work as a small time racketeer who is forced by the 'big boys' into murderous extremes and each of his scenes remain in the memory as the highlights of the film."

+ Motion Pict Daily p11 Ja 7 '36

"Two bits of work by Calleia, coming off a 'dope bat' and cringing in terror before the time bomb, won applause from the audience. Stuart Erwin made the part of the reporter natural and human in relation to his character and family ties as it is not ordinarily seen on the screen. They are the standout performances in which, in relation to the story, patrons are apt to find interest and entertainment."

+ Motion Pict Herald p44 Ja 18 '36

"This feature is rich in publicity angles, but in spite of some distinguished performances and some thrilling bits, it's grade B. Story starts off in a large way, but quickly drops into the personal angle and becomes just another G-man story, without the G-man. And even this personal story lacks punch at times in spite of good situations. . . The direction is good and the production handsomely done, but the story is too disconnected to carry the interest along properly."

+ Variety p14 Ja 22 '36

"'Exclusive Story' starts off in fine stride as melodrama with stress on interesting character and delectable comedy, slows from too much story handicap and comes under the wire as average B class programmer. . . Except for too much plottage, with its scattering action, picture might have held to its initial quality and have come through as unqualified winner in its field."

+ Variety (Hollywood) p3 Ja 6 '36

**F**

F-MAN. Mr 13 '36 68min Paramount

Players: Jack Haley. Grace Bradley. William Frawley

Director: Edward F. Cline

"Jack Haley plays a bucolic soda jerker who longs to be a G-Man and after a correspondence course sets off for Los Angeles, never doubting that a letter from his local sheriff will open the door of Dickdom. Headquarters is surprisingly slow to regard him as anything but a headache from the backwoods, and his proud spirit is considerably bruised at having to scoop up ice cream, instead of criminals, in the big city, especially when his country sweetheart comes to witness his failure." Motion Pict Daily

*Audience Suitability Ratings*

"Light entertainment. Family." Am Legion Auxiliary

"[It is] an action-filled farce." Calif Cong of Par & Teachers

"Mediocre. Family, but mature for children." DAR

"There is a good idea back of this picture, which satirizes our too numerous G-men pictures, but succeeds in being only mildly amusing; the trouble seems to be that the story lacks the necessary substance for a full-length picture." Nat Fed of Business & Professional Women

"A good average 'filler' suitable for family audiences." Nat Soc of New England Women

"Light and amusing. Family." S Calif Council of Fed Church Women  
Fox W Coast Bul Mr 7 '36

"Adults and young people. Unconvincing picture. Harmless and mildly amusing."  
Gen Fed of Women's Clubs (W Coast)  
F 24 '36

"Fair for the family."

+ — Nat Council of Jewish Women F 25 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

*Trade Paper Reviews*

"A moderately-entertaining film dealing with G-Men and their activities from a comedy angle. Family."

+ Box Office p18 Mr 14 '36

"It is a lightly amusing picture that will please in most situations."

+ Film Curb p12 F 22 '36

"Just a program comedy, with an appeal mostly to young people. It has a few good gags that provoke laughs, but for the most part it is silly and may prove tiresome to adults. Suitable for all. Family."

+ Harrison's Reports Mr 21 '36

"Here is a comedy . . . which will make patrons of double bills feel that they have full value for the money in spite of no draw names. . . Plenty of action and a generous measure of gag situations give the film its chief value though Haley's roundeyed comedy is good for the part."

+ Motion Pict Daily p8 F 17 '36

"Obviously made for nothing more than passing program attention, this sets no new standards, but is generally entertaining. . . Once the folks are in, they will enjoy it, but getting them in will be another question."  
N Y Exhibitor p55 Mr 10 '36

"Paramount's 'F-man' starts with promise of being topnotch comedy, but regardless of heroics of Jack Haley and William Frawley, it runs into too many kinks to keep it above excellent dualer in the lesser spots. Families in neighborhood houses will howl with glee at Haley's squirt-gun he-man antics. Yarn drags in sections and some of the dialog is stilted."

+ — Variety (Hollywood) p3 F 15 '36

FALSE PRETENSES. O 22 '35 66min Chesterfield

Players: Irene Ware. Sidney Blackmer. Russell Hopton

Director: Charles Lamont

A waitress who yearns for luxury arranges to borrow money to finance a campaign whereby she hopes to find a wealthy husband, crash the gates of society and then repay the loan.

*Audience Suitability Ratings*

"A: Dull; Y: No; C: No."

Christian Century p1390 O 30 '35

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**FALSE PRETENSES—Continued**

"A: Moderately amusing; Y and C: Unsuitable."

Par M p54 Mr '36

**Newspaper and Magazine Reviews**

Christian Science Monitor p63 N 9 '35

**Trade Paper Reviews**

"Moves along at a good pace and would be termed satisfactory entertainment in most situations."

+ — Film Curb p11 N 1 '35

"Fair production offering with good cast and moderately satisfying entertainment values."

+ — Film Daily p10 O 25 '35

"It has an illogical plot and, what's more, insincere acting."

— Motion Pict Daily p13 N 8 '35

"The picture leaves much to be desired in its story content and especially its dialogue."

— Motion Pict Herald p74 N 23 '35

"Comedy drama. Family."

N Y Exhibitor p29 N 10 '35

"'False Pretenses' is light, breezy comedy drama unusually lavish and well produced for independent product, comparing favorably with many a more pretentious offering of similar nature. It offers an hour's genuine amusement and will click as a leader in its class. Humor is genuine, dialogue is smart, sentiment is delightfully preserved."

+ Variety (Hollywood) p3 D 20 '35

**FANG AND CLAW.** D 20 '35 68min Van Beuren-RKO

Players: Frank Buck. Natives

Director: Frank Buck

Frank Buck in his third film based on wild animal expeditions into the jungles of Malay this time captures several fine specimens of pythons, a rare bird of paradise, a crocodile which he calls "Public Enemy No. 1 of the Jungle," an armour-covered rhino and countless monkeys of all species and qualities.

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"It is thrilling to watch the endless battle of jungle beasts against man and against each other. Dramatic, tense and very worthwhile diversion. Very good."

+ Endorsed Motion Pict Ja '36

"Lacks the novelty of his earlier films and gets repetitious, but this kind of thing always has interest if it is at all well done. Family. Junior." Nat Bd of R

+ — Fox W Coast Bul D 21 '35

"Adults: interesting; 14-18: good; 8-14: good; family & junior matinee." Calif Congress of Par & Teachers

"Good. Family." DAR

"Family." E Coast Preview Committee

"Dramatic, tense and very worthwhile diversion. Suitable for church halls, Catholic schools, or family." Internat Fed of Cath Alumnae

"Family. Junior." Nat Bd of R

"The musical accompaniment is most fitting and this travel picture should prove of great interest to children and the students of jungle lore. Family and junior matinee." Nat Council of Jewish Women

"The picture follows the usual formula with one exception—there are none of the usual bitter combats between wild animals. Family." Nat Fed of Business & Professional Women's Clubs

"Beautifully photographed, instructive and thrilling for any audience." Nat Soc of New England Women

"A real nature picture, true to life and superlative in value. Good for class rooms and church halls. Family." So Calif Council of Fed Church Women

"Frank Buck's narrative is instructive and well expressed. Adolescents: excellent; children: good." Women's Univ Club, Los Angeles

+ Fox W Coast Bul Ja 18 '36

"Exceptionally interesting for the family."

+ Gen Fed of Women's Clubs (W Coast) Ja 6 '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A, Y and C: Thrilling camera adventure with Frank Buck."

Par M p54 Mr '36

Sel Motion Pict Ja 1 '36

**Newspaper and Magazine Reviews**

"[This film] stirs up the jungle animals to give case-hardened thrill-seekers vicarious shocks and shivers."

+ Christian Science Monitor p13 D 28 '35

"We concluded some time back that from the viewpoint of similarity, a Frank Buck is a Frank Buck and that's that. To that observation Mr. Buck's 'Fang and Claw' at least partially gives the lie, deviating, as it does to some extent, from the standard Frank Buck wild animal motion picture technique. Gone are the revolting flesh-tearing, blood-spilling fights among beasts. Gone, too, are the all too theatrical jungle 'thrills' which predominated before. In the new form, Mr. Buck stresses the informative side rather than the thrill aspect of the gun-and-camera expedition, disclosing the ingenious tricks of the trade, the specific manner and method of capture." J. P. Cunningham

Commonweal p301 Ja 10 '36

"The film suffers from a paucity of excitement and a quality of over-staging. Things happen too patly, the invisible cameraman grinding calmly away, Mr. Buck handsomely in command of the situation, and the animals in the main rather dull-witted. The monkeys, of course, are standard comedy relief in these jungle odysseys, and they give their customary able performance. Mr. Buck's native assistants are less effective. A few years ago, when motion-picture expeditions were comparative novelties in the jungle, the natives managed to seem shy and child-like in their jousts with the camera. But familiarity is breeding a conscious will to act and the ham in them is coming out. . . [Buck's] adventure with the python which has coiled itself about one of the native boys is less persuasive, however, and you find yourself wondering how many 'takes' he required to get the scene right. . . 'Fang and Claw' is ably photographed and Mr. Buck is reasonably modest in his off-screen commentary, but I am afraid the enterprise doesn't offer much constructive evidence to support the theory that nature in the raw is seldom mild." Andre Sennwald

+ — N Y Times p10 D 28 '35

"Although [it] is not an uninteresting promise-made, it is not an exceptional one, since most of the adventures we experience as we saunter along are old stuff. . . Even so, the film is not without interest, although Mr. Buck makes big game hunting seem as tame and simple as eating pumpkin pie." William Boehnel

+ — N Y World-Telegram D 28 '35

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The pythons and tigers, the 'camp pets,' as he calls them, of Frank Buck's 'Fang and Claw' [are not exciting.]" John Mosher  
— New Yorker p53 Ja 4 '36

### Trade Paper Reviews

"[It] will prove excellent entertainment for masculine audiences as well as being a 'natural' for the [children.]"

+ Box Office p59 Ja 11 '36

"This latest in the series of Frank Buck's jungle pictures is up to standard and contains the usual amount of thrill stuff. . . A scene that could be eliminated is that showing Buck amputating the ear of a rhino that has been injured by a tiger. It's just a bit too realistic for general run of theatre goers. Where Buck's other pictures have registered this one should get by nicely."

+ — Film Curb p12 Ja 4 '36

"Somehow when this one finishes you get the impression that it is a smoothly presented account of Frank Buck's expedition into the wilds of the jungle to replenish some of our American zoos with live specimens, and not the feeling that you have witnessed a real adventure in the jungle with unexpected and unplanned thrills. In a word, the expedition was too well organized commercially, and the basic appeal of thrills for the screen seems to have been made secondary. At that, it is very interesting as an inside story of how wild animals are captured."

+ — Film Daily p7 D 21 '35

"Although it is interesting it is not so entertaining as his other two pictures. For one thing, the novelty of watching him trap the animals has worn off considerably. Then, some of the situations may sicken those who have weak stomachs."

— + Harrison's Reports D 28 '35

"The third Frank Buck production differs from its predecessors in the absence of so-called brutal scenes. In 'Bring 'Em Back Alive' and 'Wild Cargo' sequences of animal fights highlighted the picture. In the present version of Mr. Buck's expedition in the Malayan jungle such scenes are eliminated. . . The photography is excellent and on a par with that in the other two pictures."

Motion Pict Herald p49 Ja 4 '36

"Photographed on Frank Buck's expeditions in Malaysia, this is enormously interesting, but too long. Estimate: excellent animal stuff."

+ N Y Exhibitor p33 Ja 10 '36

"It is far less exciting than the two which preceded it, 'Bring 'Em Back Alive' and 'Wild Cargo.' It also is more or less routine and includes too much that is similar to material in the two previous Buck expedition features. . . There is no real excitement or drama in 'Fang and Claw,' although efforts are rather obviously made to try to inject both into the footage that was exposed. . . Mostly tiresome about 'Fang and Claw' is the routine of building camps, preparing traps and tying up animals that have been captured. Buck's narrative is satisfactory and well delivered, while in the recording a good job has been done."

— + Variety p58 Ja 1 '36

FARMER IN THE DELL. Mr 27 '36 68min  
RKO

Players: Fred Stone, Jean Parker, Esther Dale, Moroni Olsen

Director: Ben Holmes

Based on the novel of the same title by Phil Stong. "Pa Boyer, a middle-aged Iowa farmer, is persuaded by his wife to sell his farm and move to Hollywood, on the pretense that he has worked hard all his life and needs a rest. Actually what Ma wants to do is to get daughter Adie into the movies." (N Y World-Telegram)

### Audience Suitability Ratings

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"Although not notable for any particular dramatic value, the picture will please those who enjoy a simple, wholesome story. Family."

+ — Sel Motion Pict F 1 '36

"Family."

Wkly Guide F 7 '36

### Newspaper and Magazine Reviews

"The film version has a nodding acquaintance with Mr. Stong's novel, but hurries on from there to embrace such old friends as 'Merton of the Movies,' 'The Nut Farm' and 'Once in a Lifetime.' Like most reunions, it is quite a bore to the innocent bystander. . . Granting that it has a few amusing scenes, our thumb still points down." F. S. Nugent

— + N Y Times p11 Mr 7 '36

"For about one-half of its unreeling, 'The Farmer in the Dell' is an animated satire cruelly razzing the insanities of Hollywood as well as some of those who want to crash its loony portals. . . Unfortunately, the other sections of 'The Farmer in the Dell' are not as brisk or as satirical as those reported in the foregoing. After a grand beginning the film dwindles into a conventional, ambling, uninteresting story." William Boehnel

+ — N Y World-Telegram p9 Mr 7 '36

"The film seemed so little comic and bright that, frankly, I got up in the middle of it and climbed out. I am pretty well persuaded that I didn't miss any brilliant moments. Somehow I saw enough to know that Fred Stone never should have played an Iowa farmer, and that no big scenes would bring out the hayseed in him." John Mosher

— — New Yorker p76 Mr 14 '36

"This not too entertaining film [goes completely Hollywood.]"

— + News-Wk p40 Mr 14 '36

### Trade Paper Reviews

"It is a homespun yarn just made to order for the family trade and seems certain to please. It is much the type of film that the late Will Rogers made famous and producers will make a big mistake if they don't build up Stone with stories such as this."

+ Film Curb p8 Mr 14 '36

"Fred Stone is perfectly adapted to the role of the Iowa farmer transplanted to Hollywood. In fact it is safe to say that most of the appeal of this production centers around Stone, and he makes the most of a part that is very reminiscent of the roles that the late Will Rogers played in pictures. Stone has much of the rough-diamond qualities and naturalness of Rogers, and properly equipped with other such vehicles he could easily be built up to a formidable box-office name. . . [It is] a very pleasing and refreshing story that will hold the entire family."

+ Film Daily p4 Mr 7 '36

"Pleasant program family fare. It is not particularly exciting entertainment, for it moves at a somewhat slow pace, and the story centers mainly around one character. But it will please those who enjoy homespun comedies. Suitable for all. Family."

+ — Harrison's Reports Mr 21 '36

"Fred [Stone] has most of the qualities fans loved so well in Will [Rogers], and all he needs is a bit more careful handling by script writers. We want him a little less benign and downtrodden and a mite more shrewd in his observations and witticisms. . . Stong's novel has been turned into a mildly amusing satire of Hollywood life which begins to peter out lackadaisically after the first half."

+ — Hollywood Reporter p4 Mr 12 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**FARMER IN THE DELL**—*Continued*

"A wholly human, and often highly amusing story. . . This picture should be found engaging entertainment almost wherever played."

+ Motion Pict Daily p11 F 26 '36

"This is an all-audience picture, alive with appeal to general patronage, with Fred Stone, Jean Parker and the fact that the story from which the picture was adapted ran serially in the Saturday Evening Post as its chief selling angles. Showmen have ample material with which to work, for the material presented is of the homespun, down to earth type that has been proved of entertainment value. . . Showmen might do well to see this before playing it and thus pick out those points best suited for their situations."

+ Motion Pict Herald p60 Mr 14 '36

"Originally intended for the late Will Rogers, according to report, the mistake has been made of trying to shape Fred Stone's personality to the Rogers manner. The result is neither a good performance by Stone nor a good impersonation of Rogers. It might have been better to have let Stone play himself. . . [It] probably will be better suited to the smaller spots, where they react more decisively to homespun sentiment."

— + Variety p15 Mr 11 '36

**FAST BULLETS.** (Release date not determined) 57min Reliable

Players: Rex Lease, Margaret Nearing, Al Bridge, Tom Tyler

Director: H. Samuels

A western melodrama.

*Audience Suitability Ratings*

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

*Trade Paper Reviews*

"While this is familiar stuff it has been so produced as to make an exciting Western. Undoubtedly will satisfy those who like this sort of film."

Film Curb p8 F 29 '36

"This one is pretty much along the beaten path of Western entertainment, rehashed and revised so that it should prove generally satisfying to the action picture clientele."

+ — Film Daily p10 F 24 '36

"The usual excitement prevails and it should be a good adjunct to a Saturday children's program."

+ Motion Pict Daily p12 F 24 '36

"Estimate: standard Tyler."

+ — N Y Exhibitor p59 Mr 10 '36

"These two western lads, Tyler and Lease, put plenty of realism into their work whether doing a rescue, a slam-bang saloon fight or a wild canter over the plains. Climax fistie battle is a teeth-rattling affair. . . Should be okay for Western houses and as secondary dueler."

+ Variety p31 Mr 4 '36

**FEATHER IN HER HAT.** O 17 '35 70min Columbia

Players: Pauline Lord, Louis Hayward, Basil Rathbone, Billie Burke

Director: Alfred Santell

From the novel of same title by I. A. R. Wylie. An English shopkeeper brings into her home a gentlemanly drunkard whom she commissions to impart to her growing son the secrets of gentlemanly conduct. When her son is of age, she gives him her life's savings, tells him that she is not his mother and sends

him away to join "quality folk." The son becomes a successful playwright; the mother dies on the opening night of her son's play.

*Audience Suitability Ratings*

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Excellent; Y: Mature but good; C: Little interest."

Christian Century p1606 D 11 '35

"Good. Adults and young adults."  
Motion Pict Guide Mr '36

"A and Y: Interesting; C: Mature."  
Par M p54 Mr '36

"Family."  
Wkly Guide O 19 '35

*Newspaper and Magazine Reviews*

Christian Science Monitor p13 N 23 '35

"The most interesting performance is offered by Basil Rathbone. His portrait of the juvenile's brandy-wrecked tutor is splendidly managed."

N Y Herald Tribune p15 O 25 '35

"More of a book than a play. Its quaintness is that of the printed page; its situations are unreal but not fantastic. The characters have all a faintly literary quality. The tear-jerking motif is still effective. . . It is a highly emotional story. Alfred Santell, in the directing of it, never quite manages to wring the hearts of his audience. His actors hurry through their lines and business. They seem all obviously rehearsed, especially in the lighter moments. Nor does Mr. Hazard's bookish dialogue, with an occasional long and elaborate speech, add to the naturalness. . . It is undoubtedly a technically excellent performance, but one that quite fails to stir."

— + N Y Sun p34 O 25 '35

"Too plotty to be properly effective."  
N Y Times px5 O 27 '35

*Trade Paper Reviews*

Box Office p53 N 16 '35

Film Curb p11 N 1 '35

"Good human interest drama in mother-son story with nice accompanying romance."

+ Film Daily p10 O 25 '35

Motion Pict Daily p7 O 25 '35

"Teary, generally moving at a slow pace, the picture has been sympathetically handled throughout. Family drama."

— + N Y Exhibitor p29 N 10 '35

**FIGHTING COWARD.** D 15 '35 55min Victory

Players: Ray Walker, Joan Woodbury, William Farnum

Director: Dan Milner

Based on a short story, The Last Assignment, by Peter B. Kyne. A promising young detective is sent to capture a killer and discovers that the man is his father. Family love proving stronger than his sense of duty, he allows his father to escape and finds himself branded a coward. After a battle with a criminal gang in which his father helps him, the young detective is restored to the good graces of the police department.

*Audience Suitability Ratings*

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

*Trade Paper Reviews*

"A good way to describe this musical comedy with a Venetian background, temperamental squabbles, weary comedy, static direction and poor recording is to say it sums up as frail entertainment."

— Box Office p59 Ja 11 '36

"Foreign made musical will have a hard row to hoe in this country. About its only appeal will be to lovers of fine singing as Foresta puts over his numbers in grand style. However, it is difficult to see where American fans will find much entertainment in this one. It will be hard to get them in with no names and we doubt if they'll be very well pleased if they do go in."

— Film Curb p15 Ja 4 '36

"Franco Foresta, tenor, is outstanding in this importation, using his voice to good advantage in introducing arias from various operas. The theme song, 'For Love of You', by Franz Vienna, is a pleasing tune and well delivered by Foresta."

+ Film Daily p4 D 19 '35

"The film . . . is occasionally amusing. . . . Selections are heard from 'Othello,' by Verdi; 'The Pearl Fishers,' by Bizet; Leoncavallo's 'Pagliacci' and Offenbach's 'Barcarolle.'"

+ Motion Pict Daily p12 D 18 '35

"Foreign made musical that should appeal best to music lovers, this is short on name appeal. Picture, itself, has been well made from production standards, is a natural for houses which cater to audiences which like good music, regardless of the picture's origin."

+ N Y Exhibitor p34 Ja 10 '36

**FORBIDDEN HEAVEN.** S 26 '35 76min Republic

Players: Charles Farrell. Charlotte Henry

Director: Reginald Bond

From novel of same title by Christina Jope-Slade. "The adventures of four homeless people who find temporary shelter in Hyde Park, and for a short time live in a fairy world of their own making." (Wkly Guide)

*Audience Suitability Ratings*

Mo Film Bul p169 N '35

"A, Y and C: Interesting."

Par M p54 Mr '36

"Family."

Wkly Guide S 28 '35

*Trade Paper Reviews*

Box Office p59 N 16 '35

"Fair entertainment."

+ — Film Curb p17 O 1 '35

**FORCED LANDING.** N 25 '35 63min Republic

Players: Esther Ralston. Onslow Stevens.

Sidney Blackmer. Toby Wing

Director: Melville Brown

"[A] transcontinental aeroplane carrying 13 passengers is forced to land on an isolated emergency field, which provides the setting for a different kind of murder mystery." Box Office

*Audience Suitability Ratings*

"[This] is not exceptional in any way. Fair."

+ — Endorsed Motion Pict Ja '36

"Well managed for interest, excitement and keeping the identity of the murderer hidden. Family." Nat Bd of R

+ Fox W Coast Bul D 21 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A and Y: Murder mystery; C: Doubtful."  
Par M p54 Mr '36

*Newspaper and Magazine Reviews*

"Onslow Stevens and Esther Ralston help the trite story to get by."

+ — Christian Science Monitor p13 D 21 '35

*Trade Paper Reviews*

"The authors have put a good deal of what it takes to keep audiences in a suspenseful frame of mind into this ultra-modern variation of a typically over-imaginative drama."

+ — Box Office p17 D 14 '35

"Plenty of action. Mystery is logically worked out and suspense well maintained. It's exciting, has been well directed and is played by a swell cast."

+ Film Curb p12 D 1 '35

"This long arm of coincidence in having them all on the same plane is stretched to the breaking point, but outside of that the narrative has many original twists and surprises."

+ — Film Daily p7 N 26 '35

"This is a continually interesting mystery drama, having its moments of suspense, original though somewhat improbable major situations and rapid-fire developments. With a transcontinental air trip and a forced landing en route for its novel background, the picture makes good use of its ingredients for heightening interest."

+ — Motion Pict Daily p10 N 26 '35

"Family mystery drama."

N Y Exhibitor p54 D 10 '35

"Mystery thriller using be-whiskered formula of taking all principals in the crime and putting them in one room but given a new setting—aboard a transatlantic transport plane. . . . However [it] still remains quite familiar material, not heightened much here by any originality or logic. Aside from familiar territory covered, chief weakness of this [mystery] is the lines and the way some are handled. Onslow Stevens, as the Justice Dept. operative, neither looks like one nor acts like one. Sidney Blackmer more resembles a G-man but here he is the tough gangster."

— Variety p58 Ja 1 '36

**FOUR MASKED MEN.** N 9 '35 62min Olympic

Players: John Stuart. Judy Kelly. Miles Mander

Director: George Pearson

Made in England. "Story deals with a criminal quartette, disguised by masks, who pop up at various international affairs and pull off some heavy robberies. Due to the killing of his brother in one of the holdups, John Stuart goes on the trail of the gang, identifies a member and forces him to swap places, then attends a meeting of the quartette and uncovers the ringleader, who chooses suicide when his game is up." (Film Daily)

*Trade Paper Reviews*

"Produced in England in the 1934 season but just shown in New York, this is a moderately satisfying mystery melodrama with good handling of roles from an acting standpoint, generally effective direction and enough clear-cut action and suspense."

+ — Film Daily p7 N 9 '35

"With a title that might intrigue, not too much English accent, it might go in some neighborhoods or slip by on double bills."

+ — N Y Exhibitor p55 D 10 '35



**FRASQUITA.** Ja 17 '36 80min DuWorld

Players: Jarmila Novotna. Hans Heinz Bollman. Heinz Ruehmann

Director: Carl Lamac

Based on the operetta of the same title by Franz Lehar. The film is in German with English sub-titles. "Two friends are en route to the home of Harold's prospective bride. They encounter a band of gypsies and Harold falls in love with Frasquita. His friend falls in love with Harold's fiancée. From that point on amusing complications develop as the friend attempts, with the fiancée's help to further the romance of Frasquita and Harold, leaving the way clear for his own courtship. Eventually, of course, after a quarrel or two with Frasquita, Harold succeeds in winning her, and his friend's romance is also completed." (Motion Pict Daily)

*Newspaper and Magazine Reviews*

"The piece has been strung together logically, and while it offers the lightest kind of entertainment, is diverting, particularly for Herr Lehar's music." Marguerite Tazelaar  
+ — N Y Herald Tribune p12 Ja 20 '36

"In spite of a Franz Lehar score, and in spite of two excellent voices to sing it, 'Frasquita' is rather a forlorn little film. Its technic and photography are markedly old-fashioned; its acting is vehement rather than subtle. . . Jarmila Novotna, whose dark beauty deserved better photography than it got, plays the gypsy of the title role. Her voice is fresh and pleasing. She does not nor does any one in the cast, seem much concerned with acting. 'Frasquita,' in spite of Miss Novotna and the lilting Lehar songs, does not rate highly as entertainment. It must have been made several years ago." Eileen Creelman  
— + N Y Sun p17 Ja 20 '36

"Franz Lehar's operetta, 'Frasquita,' is . . . for the entertainment of patrons appreciative of some attractive music, lovely views apparently taken along the shores of the upper Adriatic and lots of funny situations." H. T. S.  
+ N Y Times p19 Ja 18 '36

"'Frasquita,' the Viennese operetta should satisfy all those who are in search of lilting music, pleasingly sung by a creditable cast of principals. Like all operettas, this one by Franz Lehar has a book that is pretty standardized and feeble, but it is as good as the average operatic plot, and, after all, who cares much if the music is light and gay and tuneful?" William Boehnel  
+ N Y World-Telegram p19 Ja 22 '36

*Trade Paper Reviews*

"Good music, comedy and some attractive Adriatic views combine to make a pleasing musical romance based on the popular Franz Lehar operetta. In adaptation, the story has been brought somewhat up to date."  
+ Film Daily p9 Ja 20 '36

"Superimposed dialogue translations, which might have been more plentiful, assist in an understanding of the story by those unfamiliar with the language. . . Throughout the film the music is highly attractive."  
+ Motion Pict Daily p9 Ja 21 '36

"The Viennese producers who made this film went about it properly. Misfortune is that, after they figured out how to make it they cast it almost uniformly with actors who either don't know how to act or don't fit their roles. No pace and many script deficiencies. . . What makes it charming and entertaining is the deft touch with which it is handled, the clever comedy which is injected and the really excellent music. Not that those things are evident in the film. The music is there; the comedy and deft touch are hinted at and

sketched for Hollywood (when it gets around to it) to work out and make really delectable. . . The photography is only fair and the sound a bit under that."  
+ — Variety p15 Ja 22 '36

**FRAUEN UM DEN SONNENKOENIG.** See Private life of Louis XIV**FRECKLES.** O 4 '35 69min RKO

Players: Tom Brown. Virginia Weidler. Carol Stone

Directors: Edward Killy. William Hamilton

"This is a modernized version of Gene Stratton Porter's famous story of 'Freckles,' the orphan boy who aided by his little friend, Laurie-Lou, child of the forest, captures a gang of bank robbers who are hiding in the solitude of the giant redwoods." (Gen Fed of Women's Clubs)

*Audience Suitability Ratings*

"A: Elementary; Y: Fairly good; C: No." Christian Century p1438 N 6 '35

"The direction is very fine, the cast able, with highest honors going to quaint Virginia Weidler. The picture is enhanced by a charming romance, beautiful forest scenes and interesting shots of small animal life."  
+ Gen Fed of Women's Clubs (W Coast) S 9 '35

Mo Film Bul p169 N '35

"Family. Junior matinee."  
Nat Bd of R M S '35

"This oft-read tale of childhood makes a very successful and entertaining picture. Family and Junior matinee."  
+ Nat Council of Jewish Women S 1 '35

"A: Fair; Y and C: Wholesome."  
Par M p54 Mr '36

*Newspaper and Magazine Reviews*

Christian Science Monitor p13 D 21 '35

N Y Times p12 O 26 '35

*Trade Paper Reviews*

Box Office p58 N 16 '35

"Considerably above the average in entertainment values."  
+ Film Curb p18 O 1 '35

"Family melodrama."  
N Y Exhibitor p37 O 10 '35

**FRESHMAN LOVE.** Ja 18 '36 67min Warner

Players: Patricia Ellis. Frank McHugh. Warren Hall. Joseph Cawthorn

Director: William McGann

Based on a play, College Widow, by George Ade. "Story is of the recruiting of a crack boat racing crew by a college suffering from athletic anemia." (Variety [Hollywood])

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Ridiculous; Y: Useless; C: No." Christian Century p446 Mr 18 '36

"Good fun for the family. Adults: entertaining; 14-18: good; 8-14: amusing. Family and Junior matinee." Calif Cong of Par & Teachers

"Mature. Mediocre." DAR

"Although the ethics of this musical comedy are somewhat doubtful, nevertheless it will serve as light entertainment. Family." Nat Council of Jewish Women

"A good cast; weak story. Family." Nat Fed of Business & Professional Women's Clubs

"A light comedy filler with no especial merit and no objectionable features. Family." Nat Soc of New England Women

"It is a satire on the college spirit of 'anything to win' and the inconstancy of freshman love. Family, if parents will explain it is a farce." S Calif Council of Fed Church Women

"Musical films with campus settings seem to be all alike and seldom better than mediocre. Though this one had an idea back of it that might have made excellent satire it is no better than the average. Adolescents, 12-16; passable; children, 8-12; passable." Women's Univ Club, Los Angeles

— + Fox W Coast Bul Ja 18 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A: Light comedy; Y and C: Probably entertaining."

Par M p54 Mr '36

### Newspaper and Magazine Reviews

"'Freshman Love' may be recommended, with some reservations, as a minor but mirthful excursion. . . Though there are moments when the action drags, they are more than offset by Frank McHugh's always amusing portrayal of Coach Hammond." T. M. P.

+ — N Y Times p18 Ja 25 '36

"Although no more serious harm than the trifling loss of some sixty-odd minutes has been done by the production of 'Freshman Love' it does seem that something constructive should be done about college films. . . 'Freshman Love' is dull and awkward. There seems to be nothing else to say about the film except that because of the nursery antics in which they are asked to participate, Frank McHugh, Patricia Ellis, Warren Hull and the others in the cast should not be judged too harshly." William Boehnel

— N Y World-Telegram p12 Ja 27 '36

### Trade Paper Reviews

Box Office p59 Ja 11 '36

"College atmosphere excellent and entire production first class. This should go along and do nicely for the exhibitors in practically any locality."

+ Film Curb p14 Ja 4 '36

Film Daily p7 Ja 24 '36

"Moderately entertaining program fare. . . Suitable for all. [Family.]"

+ — Harrison's Reports F 1 '36

"Played against what is virtually a musical background, this mild little comedy of college rowing and romance is apt to prove fair, light entertainment for the younger generation, with a number of laughs, and the comedy of Frank McHugh for its drawing value."

+ — Motion Pict Daily p4 Ja 25 '36

"The title providing the descriptive key, this production is a unique comedy of college life and love, yet all that will be included in the picture is not included in title significance. Substantiating production values are novel. The theme idea, supporting straight comedy and romantic story content, has a timely but different topical appeal. It deals with the matter of collegiate athletic proselytizing. Rather than concentrating on the now current subject of football, the subject treats of crew commercialism. In doing so it does not approach the matter from a satirical or condemning viewpoint, but makes this feature a part of its

romantic comedy. . . The topical, familiar nature of the story, which is of unusual interest to adolescent and younger contingents of prospective audiences, is substantiated by cast selections."

+ Motion Pict Herald p50 N 16 '35

"Packed with Warner comedy names, not laying too much stress on the intelligence, 'Freshman Love' will cause no great sensation, will prove pleasing entertainment for family type audiences."

+ N Y Exhibitor p34 Ja 10 '36

"'Freshman Love' does a weak song and dance around the campus nonsense, with the interest of the lagging sort, the story too easy to anticipate, the laugh moments thin and the casting just good enough to pass muster. It's filler-inner fair."

+ — Variety p16 Ja 29 '36

"George Ade supplied the original impetus for this snappy collation of campus nonsense with his 'College Widow.' The widow wouldn't be recognized in Warners agreeable face-lifting operation, a pleasant, entertaining refreshment of the older pattern, but it has the same sure-fire elements for popular amusement."

+ Variety (Hollywood) p3 D 21 '35

FRISCO KID. N 30 '35 77min Warner

Players: James Cagney, Margaret Lindsay, Ricardo Cortez, Lili Damita

Director: Lloyd Bacon

"Story of lawless Barbary Coast, San Francisco's water front, in the gold rush days, and of its complete destruction by the Vigilantes. Among the many seeking gold, came a sailor youth of unusual courage, who tried for success, by lawlessness, the only code he knew, but underneath this veneer lay a spark of fineness that eventually saved him." Gen Fed of Women's Clubs (W Coast)

### Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Good of kind; Y: Unwholesome; C: By no means."

Christian Century p1638 D 18 '35

"Good."

+ Endorsed Motion Pict D '35

"A grippingly interesting picture, ably cast and convincingly directed, with wise use made of settings, staging and lighting. Adults."

+ Gen Fed of Women's Clubs (W Coast) O 12 '35

"Adults."

+ Jt Estimates O 15 '35

Mo Film Bul p194 D '35

"Good. Adults."

Motion Pict Guide Mr '36

"The story is well told, the cast well-chosen and the direction excellent, while the stage settings are lavish and the suspense is maintained throughout. Adults."

+ Nat Council of Jewish Women O 1 '35

"A: Good melodrama; Y: Debatable; C: No." Par M p54 Mr '36

"This is an absorbing story excellently directed and cast with many thrilling episodes and sequences of human interest. Adults."

+ Sel Motion Pict N 1 '35

Wkly Guide N 9 '35

### Newspaper and Magazine Reviews

"The general pictorial atmosphere in the film is good, with its roistering denizens of the dives, its roaring mobs bent on vengeance when

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**FRISCO KID—Continued**

the vigilantes start cleaning up and the trial and execution of the two leaders of the underworld." E. F. M.

+ Boston Transcript p4 N 30 '35

"A roaring, brutal melodrama for thrill seekers."

— + Christian Science Monitor p13 N 13 '35

"It goes along with fair suspense, though it is a close carbon of Barbary Coast, with its swinging doors and swinging fists. Margaret Lindsay is just too, too Junior League, and I'm getting tired of the line 'Someday San Francisco is going to be a great city.'" Don Herold

— + Life p35 Ja '36

"The lack of fine-spun humor is no real bludgeon to the film's pretensions. . . It has a quality for excitement, for high-stepping action geared to a swiftly-paced story."

+ — Lit Digest p24 D 7 '35

"The principal merit of 'Frisco Kid' has to do with its success as a costume or period piece. Like 'Barbary Coast' it sets out to reconstruct a moment of the American past, and though it is less brilliant than the other film, at several points in its direction it can be said to achieve its end. The pictures cry to be compared because they furnish so many examples of what the New Yorker calls a 'funny coincidence.' . . So it is possible for once to determine which of two directors has done the better job. In this case, I think, the happier artist is Howard Hawks, who accomplishes his results with an economy and a coherence nowhere conspicuous in the work of Lloyd Bacon, whose 'Frisco Kid' is by so much inferior to its rival." Mark Van Doren

+ — Nation p724 D 18 '35

Reviewed by Robert Stebbins  
New Theatre p22 Ja '36

Reviewed by Richard Watts, Jr.  
N Y Herald Tribune p12 N 25 '35

"Most of 'Frisco Kid' is grim, tough, funny and exciting." Eileen Creelman

+ N Y Sun p26 N 25 '35

"The film is excellently acted all along the way. After the spiritless temper of the recent photoplays, it is good to have Mr. Cagney back with us again." Andre Sennwald

+ N Y Times p22 N 25 '35

"A lively and entertaining tale. . . It never loses its fascination, thanks to its rapid-fire action, its picturesque backgrounds and the expert playing of a really capable cast." William Boehnel

+ N Y World-Telegram p17 N 25 '35

"Usual Barbary Coast caperings." John Mosher

— New Yorker p90 N 30 '35

Springf'd Republican p6c Ja 12 '36

**Trade Paper Reviews**

"[The] story moves at [an] exciting and thrilling pace with mob scenes expertly handled to retain dramatic tempo."

+ Box Office p51 N 16 '35

"A rattling good, fast-moving tale of Frisco's old Barbary Coast. . . It abounds with action and is set amid picturesque old California background."

+ Film Curb p18 N 1 '35

"A very colorful recital of the hectic and turbulent days of the Barbary Coast, produced with fidelity to the traditions of the times. . . The plot is too disjointed to register a strong emotional punch, and must travel on its appeal as a colorful spectacle with good mob scenes and plenty of realism in its fight scenes."

+ — Film Daily p10 O 30 '35

N Y Exhibitor p31 N 10 '35

"Good entertainment. . . Sets are excellent, and production as a whole of high grade. Fire scenes are particularly good. In all technical departments 'Frisco Kid' is good picture making, but comparison is unavoidable and that's the only thing that keeps it from rating as a standout."

+ Variety p14 N 27 '35

**FRISCO WATERFRONT. D 9 '35 60min Republic**

Players: Ben Lyon. Helen Twelvetrees. Rod La Rocque

Director: Arthur Lubin

While lying on an operating table after an automobile accident, a candidate for governor re-lives his life. He sees himself as a young man demoralized by his war experiences, floundering from job to job as a dock worker. Then comes the blow of his wife's desertion and marriage to a hated rival. The story of how he fights his way to the top is shown against the authentic background of the San Francisco waterfront and how he re-wins his wife concludes the film.

**Audience Suitability Ratings**

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

"A: Unusual drama; Y: Interesting; C: No appeal."

Par M p54 Mr '36

**Newspaper and Magazine Reviews**

Springf'd Republican p6 Ja 10 '36

**Trade Paper Reviews**

"Forceful direction by Arthur Lubin and capable performances by Ben Lyon, Helen Twelvetrees and Rod LaRocque make this film good average entertainment for general audiences."

+ — Box Office p23 D 21 '35

"[The] story has been well worked out, is exceedingly well played by [the] cast and has been most capably directed. [It] is good entertainment all the way."

+ Film Curb p21 D 15 '35

"This rates as a nice fairy tale for the patronage that is satisfied with the entertainment values regardless of the probabilities."

+ — Film Daily p8 D 3 '35

"A fair program triangle drama. It should appeal mainly to women. . . Although there is nothing immoral in the story it is hardly entertainment for children. Adult fare."

+ — Harrison's Reports D 21 '35

Motion Pict Daily p8 N 29 '35

Motion Pict Herald p66 D 7 '35

"Generally incredible, but providing entertainment, holding interest, this is fairly well done. Family drama."

+ — N Y Exhibitor p40 D 25 '35

Variety p25 D 25 '35

**FRONTIER. D 28 '35 83min Amkino**

Players: S. Shagaida. S. Stoliarov. S. Shkurat

Director: Alexander Dovjenko

This film was made in Russia and has English subtitles. "The tale of Red Army frontier guards who suppress a counter-revolutionary

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

movement of White guardists led by a Japanese. The film draws a sharp contrast between the conflicting forces, demonstrating on the one hand the virility and boisterous assurance of the loyal Bolsheviks and on the other the decadent, religion-worshiping fanaticism of their enemies. It abandons all semblance of formal dramatic structure in the climax, when it becomes a glorified newsreel account of the Red Army's ability to concentrate military units on the Eastern frontier on short notice." (N Y Times)

### Newspaper and Magazine Reviews

"'Frontier' is not only powerful and beautiful in itself but an indication that propaganda in the Russian studios moves through its phases. The film, released at Moscow in celebration of the eighteenth anniversary of the October Revolution, has an emphasis which I assume it would not have had ten years ago. . . [It] plainly takes its place among the great Russian films." Mark Van Doren

+ Nation p84 Ja 15 '36

"'Frontier' is mature and firm and is a tribute to the director's increasingly creative powers. . . It is difficult to be coldly critical of a film that is unlike any other film and unlike any other form of art. . . Somehow the sustained photographic beauty of Dovjenco's earlier films is lacking. Except in one or two places Tisse's camera work is too realistic, too prosaic for the mood of the film. Camera work to the contrary, 'Frontier' emerges as something more than an unusual film; it is a profound intellectual document that demands your attention." Peter Ellis

+ New Theatre p24 Ja '36

"While 'Frontier' is as sweeping in its epic plan as was 'The Covered Wagon,' its execution somehow has gone wrong and cannot be compared with the simple majesty of James Cruze's pioneers in their valiant struggle to conquer the West. . . Yet in spots it shows as magnificent a canvas as this reviewer has ever seen—the opening scenes, for example, with the camera catching a lone plane flying endlessly through the clouds; glimpses of the infinite Pacific and the mountains with their deep forests seeming to possess the globe—so dense and vast and uninhabited are they. . . Had the story clarity, at least to one not understanding Russian, and a continuity which would have told the story in connected episodes, it would have held the interest more closely. At it is, it leaves one confused, bewildered and finally bored by its lack of an intelligent, running story." Marguerite Tazelaar

+ N Y Herald Tribune p9 D 28 '35

"The U.S.S.R. issues a defiant warning to her enemies on the Far Eastern borders in 'Frontier.' . . Frequently able to merge didacticism and drama so expertly as to make for vigorous and powerful motion pictures, the State-controlled Soviet cinema fails rather badly this time. Although some of its individual episodes are fine, the work as a whole is confused in its story-telling and hysterical in its assault upon Japanese imperialism." Andre Senwald

— N Y Times p10 D 28 '35

"'Frontier' is a decidedly inferior entertainment when considered as a whole, although it contains some striking individual performances and scenes. . . [It is so] confused and jumbled that at times it makes little or no sense. . . There is one really powerful and dramatic scene when Stepan is forced to shoot Vasil, his friend from boyhood, for treason, and some of the acting especially by S. Shagaïda as Stepan, is extremely good. But for the most part, 'Frontier' has very little in it to recommend or to keep it out of the dullard class, either as entertainment or propaganda." William Boehnel

— N Y World-Telegram D 28 '35

"I found the characters, I must say, without any exception quite unbalanced and unaccount-

able. I was not entertained by their antics, and only mildly by the big airplane display toward the finale." John Mosher

— + New Yorker p76 Ja 11 '36

"The primary virtues of the Russian films are by no means absent in 'Frontier.' Perhaps the chief of these is the richness and variety of human types and characters. Apparently Russians do not know what it means to be camera-shy; for they act before the camera with the greatest brio and zest, with a kind of abandon and joy which is like nothing in the cinema of Hollywood mart. . . The freshness and strength of [this film] points the way for the moving picture of the future." Elizabeth McCausland

+ Springfield Republican p5c Ja 5 '36

### Trade Paper Reviews

"By and large just another example of the Russian idea of an evening's entertainment. . . It is [a] somewhat crude drama but ending in ten or twelve minutes of the most remarkable series of airplane shots probably ever offered in a film. . . Hollywood in its most lunatic moments never dared dream of an air picture of this magnitude, and it has been photographed with rare effectiveness by Edouard Tisse. . . If the idea of the drama were less fantastic and about twenty minutes of repetitious action could be cut out, this might stand a chance in general release, but American audiences in general will not sit quietly for about an hour waiting for the show to start, and there is nothing to interest the outsider up to then. English sub-titles are no great help."

Variety p12 Ja 8 '36

FRONTIER JUSTICE O 1 '35 58min Futter

Players: Hoot Gibson. Jane Barnes. Franklyn Farnum

Director: Robert McGowan

Western melodrama.

### Audience Suitability Ratings

"Good. Family night programs or Catholic schools." Internat Fed of Cath Alumnae

+ Fox W Coast Bul N 30 '35

"A, Y and C: Satisfying Western."

Par M p54 Mr '36

### Trade Paper Reviews

Box Office p30 N 23 '35

"This one can hold its own with any of the recently produced outdoor dramas."

+ Film Curb p10 Ja 11 '36

"Satisfactory Western with Hoot Gibson turning in a good performance in his best style."

+ Film Daily p14 Ja 3 '36

"Hoot Gibson's return to the western scene in a new series finds him up to his high, usual standard. Family Western."

+ N Y Exhibitor p34 O 25 '35

"The picture moves swiftly; has plenty of horse trotting and strong-man action, besides some snappy vistas. Meets the mark as a supporting program number."

+ Variety p13 Ja 8 '36

## G

GALLANT DEFENDER. N 30 '35 57min  
Columbia

Players: Charles Starrett. Joan Perry.  
Harry Woods. Jack Clifford

Director: David Selman

The action is based on actual occurrences in the days when homesteaders were vying

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**GALLANT DEFENDER—Continued**

with cattlemen for possession of the range country of the West. This film dramatically presents the struggles of the cattlemen who refused to allow their grazing lands to be divided into small farms.

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pict Ja '36

"Covered wagons and the staking of homestead claims form the colorful background of an otherwise mediocre picture. There are numerous inconsistencies and the dramatic effect is weakened by the obviousness of the story. The cast is capable and there are good bits of comedy and appropriate music. Adults and young people." E Coast Preview Committee

"A new Western star and a pretty good story. Family, junior matinee." Nat Bd of R

+ Fox W Coast Bul D 21 '35

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A, Y and C: Good melodrama."  
Par M p54 Mr '36

Sel Motion Pict Ja 1 '36

**Newspaper and Magazine Reviews**

Christian Science Monitor p13 D 28 '35

Springf'd Republican p6c D 22 '35

**Trade Paper Reviews**

"Estimate: good."

+ N Y Exhibitor p32 Ja 10 '36

(\*)**GAME OF JAI-ALAI.** D 27 '35 8min Educational

Players: Edward Thorgersen

"What is conceded to be about the fastest game in the world, Jai-Alai (pronounced 'Hi-Li') is built up interestingly from its earliest form generations ago as an old Mexican and Spanish game similar to the present-day American hand-ball. Then it is given in its modern form as demonstrated in Mexico City by a quartet of expert players." Film Daily

**Trade Paper Reviews**

"A sports novelty that will click. [It is given] a fine story narration by Edward Thorgersen."

+ Film Daily p11 Ja 7 '36

"This is an interesting exhibition of something that is new to most audiences."

+ Motion Pict Daily p16 Ja 10 '36

"Enormously interesting with added benefit of humor. Very good."

+ N Y Exhibitor p31 Ja 10 '36

**GARDEN MURDER CASE.** F 28 '36 60min MGM

Players: Edmund Lowe, Virginia Bruce, Benita Hume, Douglas Walton, Nat Pendleton

Director: Edwin L. Marin

Based on the novel of the same title by S. S. Van Dine. Hypnosis is the theme of this murder mystery which is unraveled by that skillful sleuth, Philo Vance.

**Audience Suitability Ratings**

"Excellent diction, direction, action, settings and scenario make this an outstanding mystery melodrama. Adults; interesting; 14-18: doubtful." Calif Cong of Par & Teachers

"Good. Not so logical as the Van Dine book. Mature." DAR

"Fine performances by a well chosen cast and adroit direction make this a stimulating and highly entertaining picture. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Fed of Business & Professional Women's Clubs

"Very satisfactory for its type. Adults." Nat Soc of New England Women

"Entirely free from sex allure and excessive drinking. Mature." S Calif Council of Fed Church Women

"S. S. Van Dine's book has been rather garbled in its adaptation for the screen but for one who enjoys setting his mind to the task of unravelling mystery and does not demand literary or artistic values in pictures, this mystery tale may contain sufficient knotty problems to be considered entertaining. Adults." Women's Univ Club, Los Angeles

+ Fox W Coast Bul F 15 '36

"Adults and young people."  
Jt Estimates F 1 '36

"[It is] more than satisfactory entertainment. Adults."

+ Nat Council of Jewish Women F 5 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"Adults and young people."  
Sel Motion Pict F 1 '36

"Mature."  
Wkly Guide F 22 '36

**Newspaper and Magazine Reviews**

"Well done, handsomely mounted mystery."  
+ Canadian M p43 Mr '36

"The Garden Murder Case' undoubtedly was more absorbing in the book than it is on the screen. The picture succeeds in being only mildly entertaining. It adheres to the routine formula, pointing the finger of suspicion first at this character, then at that one, until at the end it nails the culprit in a surprise move which did not seem to be the logical development of anything which went before it. It scorns the dramatic principle that it is all right to fool the characters but never permissible to fool the audience."

+ Hollywood Spec p13 F 15 '36

"Designed strictly for the double-feature trade, 'The Garden Murder Case' is mildly interesting, if never believable, and it should keep most of the audience seated until the main feature. . . For some reason that we don't pretend to know, the acting in mystery films is generally inferior. 'The Garden Murder Case' is no exception." (1½ stars) Beverly Hills

Liberty p36 Mr 14 '36

"The criticism of this jaded observer is that the piece lacks originality. It has no longer much suspense for those familiar with the Van Dine pattern; it is staged handsomely but with stereotype imagination; its direction is fast but rather pointless and its performance while competent, is uninspiring. In other words 'The Garden Murder Case' is what the critics call pedestrian." Marguerite Tazelaar

+ N Y Herald Tribune p10 F 29 '36

"It is a stimulating and ingenious murder mystery (not too difficult of solution if you recognize certain portents early in the film) and an experienced cast does an excellent job with it. It goes on the must list for confirmed Van Dine addicts." J. T. M.

+ N Y Times p13 Mr 2 '36

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor

"Even his most ardent and tolerant admirers will have to admit that on occasion the foppish Philo Vance can be an extremely exasperating person. . . . As impersonated by Edmund Lowe, he is about as annoying as he can be. Not that this is Mr. Lowe's fault, especially because he is, I imagine, only interpreting the character as a Hollywood author wrote it. But the fact remains that in the present instance Philo is pretty hard to take—a conceited, humorless, arrogant know-it-all. . . . Not only has Hollywood changed Philo's character in 'The Garden Murder Case,' but it has also changed what was a pretty good murder mystery into something just average in its production, slow in its movement and pedestrian in its dialogue." William Boehnel

— + N Y World-Telegram p17 Mr 3 '36

### Trade Paper Reviews

"Standard Philo Vance murder mystery that will please patrons of this particular type of offering. Family."

+ Box Office p27 F 15 '36

"There is no denying that as Philo Vance, Edmund Lowe is just about tops. . . . There is an excellent cast of seasoned players, the production is up to M-G-M standard and all in all this is a grade A piece of entertainment."

+ Film Curb p9 F 8 '36

"Better than usual mystery drama with exceptionally strong cast and ample production values."

+ Film Daily p7 F 29 '36

"This murder mystery melodrama, is good program entertainment. . . . Not suitable for children or Sundays. Good for adults."

+ Harrison's Reports Mr 7 '36

"MGM has here added to its B-string a piece of first-class entertainment. . . . This engaging find-the-murderer piece brings back the immortal Philo Vance in a new person—Edmund Lowe, who must be about fifth in the succession of interpreters, and who is better fitted in the role than he has been for some time. In fact, his easy and self-satisfied Vance is good—very good."

+ Hollywood Reporter p3 Ja 29 '36

"The plot moves quickly and logically, effectively establishing, but, at the same time, concealing clues that might lead to a possible easy solution of a series of killings in which many are suspected. The story blends dialogue, action and situations to build strong suspense. The atmosphere created is one of sophistication."

+ Motion Pict Daily p2 Ja 30 '36

"When it's a S. S. Van Dine story and the resourceful Philo Vance is the hero, pretty nearly everybody knows just about what to expect. . . . Of course the story is geared to be fuddle and baffle. It does both in a logical and interesting way. It puts down the motives for the killings, deftly puts the finger on the real killer, establishes the full number of suspects, but does so in a manner that so cleverly hides its clues that solution should give the amateur sleuths as well as general patronage ample opportunity to exercise their detective talents."

+ Motion Pict Herald p58 F 8 '36

"Usual Van Dine mystery murder story, this will please where thrill seekers assemble. . . . What it does in the de luxers depends on the handling. Of a standard mystery type seen around many times, it has saleable angles, all of which should help the gross."

+ — N Y Exhibitor p34 F 25 '36

"[It] is a fair thriller that will do fair business. . . . Lowe makes an excellent detective of the sophisticated school, and Virginia Bruce is a charming suspect."

+ — Variety p27 Mr 4 '36

"Again Philo Vance parades his unfailing sleuthery in 'The Garden Murder Case' for

good standard killer-mystery which will hold up its end on the program wherever this type of picture prospers."

+ Variety (Hollywood) p3 Ja 29 '36

(\*)GASOLOONS. Ja 3 '36 16min RKO

Players: Edgar Kennedy. Florence Lake. Dot Farley. Jack Rice

"[Edgar Kennedy's family] wangle him into buying a gasoline station instead of going on a vacation, and then his troubles begin. He starts a small job on a car to adjust a windshield wiper, and winds up by tearing the car apart. But it seems he made the mistake of working on his own car." Film Daily

### Trade Paper Reviews

"The rib-tickling and highly-humorous pantomimic quality that distinguishes the work of Edgar Kennedy was never in better evidence."

+ Box Office p48 Ja 18 '36

"Family comedy. . . . This one will give the laughs to all the Kennedy fans."

+ Film Daily p13 Ja 2 '36

"Effective comedy with standard laugh material."

+ Motion Pict Daily p12 D 31 '35

"Kennedy carries this along, and whatever laughs result are from spectacle of him trying to hold temper. Good."

+ N Y Exhibitor p30 Ja 10 '36

GAY DECEPTION. S 13 '35 79min 20th century-Fox

Players: Francis Lederer. Frances Dee

Director: William Wyler

"A modern Cinderella, a sweepstakes winner, finds her Prince Charming disguised as a bellhop in a great hotel." Jt Estimates

### Audience Suitability Ratings

Christian Century p294 O 9 '35

"Excellent entertainment of the light, clever, whimsical type that leaves one in a happy frame of mind. . . . Enjoyable for all. Family."

+ Jt Estimates S 1 '35

Mo Film Bul p145 D '35

"Family."

Nat Bd of R M S '35

"This charming, cinderella-like tale is suitably and carefully cast, is spontaneously directed and moves to an illogical but delightful ending. Family and junior matinees."

+ Nat Council of Jewish Women S 1 '35

"A, Y and C: Amusing romance of prince and pauper."

Par M p54 Mr '36

### Newspaper and Magazine Reviews

N Y Times px5 N 3 '35

### Trade Paper Reviews

Box Office p55 N 16 '35

GENTLE JULIA. Ap 17 '36 20th century-Fox

Players: Jane Withers. Tom Brown. Marshall Hunt. Jackie Searl

Director: John Blystone

Based on the novel of the same title by Booth Tarkington. "The Tarkington atmosphere of a small middle-western town of several decades ago is caught in this story of

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**GENTLE JULIA**—*Continued*

Julia, the delectable village belle whose affairs of the heart are settled by her irrepressible small cousin Florence." (Calif Cong of Par & Teachers)

**Audience Suitability Ratings**

"Family and junior matinee." Calif Cong of Par & Teachers

"Good." DAR

"Family and junior matinee." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Fed of Business & Professional Women's Clubs

"A diverting comedy which offers some finished characterizations despite its farcical style. Good for family audiences." Nat Soc of New England Women

"Wholesome and suitable for family entertainment." S Calif Council of Fed Church Women

"Family." Mrs T. G. Winter

"Family and junior matinee." Women's Univ Club, Los Angeles

+ Fox W Coast Bul Ja 25 '36

"This [is a] charming, entertaining picture. Family and junior matinees."

Nat Council of Jewish Women Ja 15 '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

**Newspaper and Magazine Reviews**

"It features Jane Withers, a child, has other children in its cast and a majority of its footage is devoted to childish pranks. But commendation of it as a picture that will please children does not imply condemnation of it as one which will bore adults. As a matter of fact, a picture boring to adults will not be pleasing to children. . . . It is good for us to live our youth again even for the brief period of a picture's unreeling, so 'Gentle Julia' is a production I can recommend to you for your own enjoyment, and I positively insist you take the children with you when you go to view it." Allan Hersholt

+ Hollywood Spec p9 F 29 '36

"Jane Withers, the screen's leading—and practically only—tomboy, has in 'Gentle Julia' a role that fits her bouncing talents perfectly. . . . An unpretentious little offering, 'Gentle Julia' has such winsome ways and [has] such a hilarious chase climax that it should please adults as well as children." (3 stars) Beverly-Hills

Liberty p53 Mr 28 '36

**Trade Paper Reviews**

"Sure-fire box-office and a natural for entire family patronage. Little Jane Withers tops all previous efforts. Family."

+ Box Office p35 Mr 7 '36

Canadian Moving Pict Digest p8 Mr 14 '36

"It could hardly expect to hold the screen of a big city theatre but it will very likely please the family trade for which it was evidently made."

+ Film Curb p14 F 22 '36

"This is a knockout of a show for the family trade. Any audience that likes a good wholesome comedy will enjoy it, and the Jane Withers fans especially will find it grand entertainment. Jane carries most of the picture and she does it in great style."

+ Film Daily p4 F 19 '36

"The Jane Withers pictures grow steadily better, thanks to good production judgment, and this one will overtop the others at the box office both on the momentum of the series and on its merits as a natural for laughs and wholesome entertainment."

+ Hollywood Reporter p3 F 15 '36

"Presenting Jane Withers, whose legions of followers are rapidly growing, in one of Booth Tarkington's best known stories, this picture is a sound combination of amusing entertainment and easily adaptable exploitation. An all-family attraction, it is nevertheless unique and exciting comedy, stacking up not only as exceptional juvenile entertainment, but also holding considerable interest for adolescents and grownups."

+ Motion Pict Herald p40 F 25 '36

"The child star's brilliant portrayal and the sympathetic guidance of the director, creates the perfect family picture, in theatrical high places or low. . . . Box offices will clink merrily to its laughter, sighs and hilarious antics wherever the Withers name has come to indicate a certain kind of entertainment, and in other spots where this gifted young player's qualities will be [made known throughout] the neighborhood. In craftsmanship and performance it is probably the best of the youngster's pictures."

+ Variety (Hollywood) p3 F 15 '36

**GHOST GOES WEST.** Ja 8 '36 78min London films-United artists

Players: Robert Donat. Eugene Pallette. Jean Parker

Director: René Clair

Based on the short story, Glourie Castle, by Eric Keown. "A penniless Scottish aristocrat sells his ancestral castle to an American millionaire who transports it piecemeal to New York. The family ghost accompanies the stones and haunts the liner. The news is flashed to New York. On arrival, there is a fine travesty of a civic reception, with an empty car reserved for the ghost and other farcical scenes due to the desire of two rival magnates to tie up the ghost for publicity purposes." (Motion Pict Daily)

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Excellent. Mature." DAR

"[It is] an outstanding production. Adults and young people." E Coast Preview Committee

"[It is] a fresh and entertaining picture. Family." Nat Bd of R

"A happy blending of good comedy and clever satire. Family." Nat Council of Jewish Women

"[It] holds one's interest to the final fadeout. Audiences over 14." Nat Soc of New England Women

"The director is to be congratulated for this clever and outstanding production. Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul F 8 '36

Mo Film Bul p194 D '35

"Rarely imaginative in direction, lavish in production and witty in line—a real treat. Very good. Family."

+ Motion Pict Guide Mr '36

"It is immensely comic. . . . Do not overlook this amusing entertainment. Adolescents, 12-16: fine; children, 8-12: good fun."

+ Motion Pict R F '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"A: Satirical fantasy; Y: Entertaining; C: No interest."

Par M p54 Mr '36

"Some delightfully original touches and clever technical effects add to the merit of an outstanding production. Adults and young people."

++ Sel Motion Pict F 1 '36

"Family."

Wkly Guide Ja 18 '36

### Newspaper and Magazine Reviews

"René Clair has evidently not succeeded in impressing his own character at all consistently on his first English film, 'The Ghost Goes West' [says the reviewer for the London Times]. At times his vivid, freakish, and satirical imagination comes to the front; at others, love and the formalities of the commercial film—M. Clair can hardly have controlled the English dialogue—take charge of the situations and develop them according to the conventions. . . . The nonsense itself is much in the manner of Mark Twain. . . . The plot and its solution are both very neat and the appearances of the ghost are nicely calculated to keep it mysterious and alarming while all around are behaving with undignified absurdity, a difficult task which must have needed the greatest tact both in the director and in Mr. Robert Donat."

+ Boston Transcript p4 Ja 3 '36

"'The Ghost Goes West' [has] started on a career that promises to make this delightful bit of foolery one of the stand-out pictures."

Laura Elston

++ Canadian M p42 Mr '36

"This, of course, furnishes the opportunity for trotting out some of the most venerable jokes in the Anglo-American repertory. The youth of America, said Oscar Wilde, is its oldest tradition, and it is a tradition that M. Clair sees no reason for discarding. He has many a sally at the expense of Americans' supposed fondness for transporting antiques from Britain, and employing them to advertise the most incongruous merchandise. Occasionally, his satire hereabouts is very funny, as in the ubiquitous nature of his radio installations, but at times it descends to the mechanical gesture of making his characters mispronounce words."

H. H.

+ Christian Science Monitor p6 F 4 '36

"Staid Queen Mary's royal laughter was awakened the other evening at the Leicester Square première in London of Alexander Korda's intelligently imaginative British-made comedy romance. Others will be similarly amused. The importation is the Frenchman René Clair's first English-speaking directorial effort, and a witty piece of picture-making it is," J. P. Cunningham

+ Commonweal p356 Ja 24 '36

"Gallic wit was a wise choice for the task of poking fun at Scottish traditions and American multi-millionaires. The result proves that 'The Ghost Goes West' does not sparkle as brightly as some of his other pictures, but the combination of Bob Sherwood's script and René Clair's sense of humor gives the picture perhaps the most solid foundation of legitimate comedy the French director ever has had to build on. . . . You cannot afford to miss it. Students of Motion Picture Appreciation will find this picture a valuable subject for study."

+ Hollywood Spec p10 F 1 '36

"I hate ghost stories [but] this one is a real lark. Robert Donat is starred, but I wish it had been Leslie Howard." Don Herold

+ Life p28 Mr '36

"Cosmo Hamilton, speaking recently in London, said: 'You sit through it all in a state of beaming content from beginning to end, and you leave the theater chuckling to yourself. The humor of the picture is completely infectious.'"

+ Lit Digest p20 Ja 18 '36

"M. Clair is not yet quite so much at home on neighbouring soil as on his own. But his first British film, 'The Ghost Goes West' is full enough of happy invention and quick, gay satire to be uncommonly good entertainment. . . . Many able actors besides Robert Donat contribute to its fun. In particular the mingling of apprehension and covetousness on the ample face of Eugene Pallette when, as the purchaser of Glourie, he discovers from personal experience that he has acquired a real ghost is more richly comical than anything in film since 'Le Million.' A. S. W.

+ Manchester Guardian p13 F 25 '36

"Here is Clair's latest picture; and it is a failure. It is only relatively a failure. 'The Ghost Goes West' is more amusing and more imaginative than the average film of whatever provenance, and indeed the audience of which I was a part laughed loud and long. But that is perhaps the point. It laughed too loud and long, and laughed in the wrong places—provided there is any meaning in the reference one naturally makes to Clair's earlier work, where the finest kind of balance was maintained between the ridiculous and the delicate, between the false and the true, between exaggeration and exquisiteness. . . . There is no lack of nice things here and there along the way, and there is always the reminder that this man once held a precious secret in his hands. But he has lost it, and I cannot believe that anything outside of himself is to blame." Mark Van Doren

+ Nation p138 Ja 29 '36

"To be sure, Mr. Clair's touch in this film is not exactly what one would call incisive, but perhaps after he familiarizes himself with the subject he will polish off us Americans with all the brilliance he brought to bear on his own people in 'The Italian Straw Hat.'" Robert Stebbins

New Theatre p23 F '36

"[René Clair's] picture is so gay and charming and imaginatively amusing. Heaven knows, it has its faults. There is about it, for example, the unhappy defect of letting down to an anticlimax, rather than building up to a climax. It lacks something, too, of the distinctive style and urbane wit that has gone into the best of the distinguished Frenchman's works. Also, in the manner of photo-plays manufactured in England, it sometimes lacks the pace that films require, unless they are to drop off occasionally into the doldrums. All of this, however, does not keep it from being striking, delightful and original." Richard Watts, Jr.

+ N Y Herald Tribune p8 Ja 11 '36

"'The Ghost Goes West' is just what its title implies, a ghost story, and one of the season's funniest pictures. It is told with high good humor, almost with glee, and its cast has the air of enjoying it all as hugely as the audience. M. Clair's fantasy is neither earthy nor remote. It balances delicately, precisely; telling a grand ghost story at the same time it chuckles over a very human romance. . . . The picture is original not only in idea and viewpoint, but in directorial touches. Mr. Clair tells his story lightly, subtly, as a ghost story should be told, stressing none of his points and permitting no one to miss any of them either. 'The Ghost Goes West' is a rollicking tale of a most delightful phantom." Eileen Creelman

+ N Y Sun p8 Ja 11 '36

"Faced with an event of such imposing interest as René Clair's first English-speaking film, it is a grave temptation to go in for comparisons. . . . The film is not pure Clair, or even characteristic Clair, because for the first time he is working in a strange language and from a script that is not his own. . . . Although the film is not cast in the fluid, rapidly paced style of Clair's typical work, it has a sly wit and an adroitness of manner that make it delightful. . . . 'The Ghost Goes West' is the first important film of the new year, and a joyous one. It is the cream of an ebullient jest." Andrew Sennwald

++ N Y Times p9 Ja 11 '36

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



**GHOST GOES WEST—Continued**

"Although 'The Ghost Goes West,' which Clair produced in London for Alexander Korda, is not the best of his films, it is in the tradition of 'Le Million,' and as such it has more than its share of charm, wit and humor. Scene after scene is pregnant with the sly, subtle satire that has made Clair the world's outstanding director. There are some who will insist that 'The Ghost Goes West' is lacking in the urbane wit and distinctive style that has characterized this brilliant Frenchman's most distinctive screen efforts, but none can deny that it is at once a striking, delightful and original film—one that is something to see and cheer about." William Boehnel

+ N Y World-Telegram p19 Ja 15 '36

"I advise one and all to run around and see it at once. . . It's all absurd and really funny." John Mosher

+ + New Yorker p60 Ja 18 '36

"London Films has produced the best British film of [the year], 'The Ghost Goes West.'" Mark Forrest

+ + Sat R p672 D 28 '35

"I have never believed more firmly in Clair's genius than I did during this film. The silly story, the gross misuse of Clair's peculiar qualities, were forgotten in my admiration for his camera sense. In no other film this year has there been the same feeling of mobility, of visual freedom. And the actors responded with unforced lightheartedness. Mr. Eugene Pallette as the American millionaire gave the finest performance of his career, and Mr. Robert Donat as the ghost and his descendant acted with invincible naturalness. . . Curiously enough, the silly tale gave one a chance to see a more deeply imaginative Clair than had his own scenarios. The Scottish holiday may well prove valuable for his future." Graham Greene

+ Spec p1068 D 27 '35

"M. Clair satirizes Scots and Americans, and the film has much of the delicacy and high spirits of his early French pictures; but there is more humanity in it, and a charming love story." Joan Littlefield

+ Springfield Republican p7c Ja 12 '36

"The most virile satire of the year by that super-satirist, René Clair; and incidentally, his first English picture."

+ + Stage p8 F '36

"[It] is a satiric fantasy notable for the qualities of grace, charm and imaginative wit that have long distinguished its director's work in French. Produced by a Hungarian, written by an American, directed by a Frenchman, and acted by an English-speaking cast, it has the homogeneity of style, the smooth polish often conspicuously lacking in its Hollywood counterparts. Its most serious fault is an occasional lethargy of pace, which is the only thing it has in common with any other film comedy so far exported out of England."

+ Time p57 Ja 20 '36

**Trade Paper Reviews**

"One of the most delightful bits of nonsense the screen has seen. Family."

+ Box Office p23 F 1 '36

Film Curb p16 Ja 18 '36

"Swell entertainment for all fans. Highly humorous story with fine work by Donat and others. . . René Clair's direction gets the full value out of the shrewdly written satirical screenplay."

+ Film Daily p3 Ja 11 '36

"This picture has some unusually good comedy situations, a novel plot, and fine performances. But on the whole it is entertainment suitable more for the classes than for the masses; its pace is somewhat slow and its humor subtle. Suitable for all. [Family.]"

+ Harrison's Reports Ja 18 '36

"This film has effective satire, broadening frequently into the realm of farce. René Clair has handled the ingenious story with great humor and imagination. . . There are many original touches including conversations of the ghost with his disembodied father in limbo, Scottish clan warfare, the American love of antiques and the ballyhoo which is equally well satirized."

+ Motion Pict Daily p12 D 18 '35

"The peculiar flavour of the film, directed by the French screen satirist René Clair, of 'Le Million' fame, is only faintly to be deduced from a recital of episodes, yet an account of the plot does indicate something of its imaginative freshness—it is remembered that Clair never loses grip of material which might easily have degenerated into near-slapstick. . . Where there are audiences receptive to the essentially satiric flavouring of the story, 'The Ghost Goes West' is a subject of excellent possibilities. The broad humour of the 'ballyhoo' for the ghost, and the caricature of American new-rich infatuations with Europe are material for all classes. Donat's personal charm has certainly never been better used than in this dual role, with a soft Scots burr to give it flavour."

+ Motion Pict Herald p48 Ja 4 '36

"A silly story intended to be a satire. . . of American habits. This may fall short of purpose, but provides plenty of laughs nevertheless."

N Y Exhibitor p27 F 10 '36

"It should get rave reviews from critics and it should do splendid business in key spots in the U.S. and almost generally abroad. But it will probably do not so well in the minor spots. It is probably unfair to tone down raves for the film, because as screen art it is undoubtedly a splendid piece of work. . . Trouble simply is that it's satire of a very high calibre and the great masses of American cinema patrons will find it miles over their heads. They'll laugh at some of the sequences—they can't help that—but it is not American type comedy; it isn't slapstick; it isn't hokum. And there lies the rub."

+ — Variety p18 Ja 15 '36

"[It] is smart, satirical high comedy of a kind seldom served to American audiences [and] will mightily regale the sophisticate, the comparatively limited clientele of cultivated humor. Should do fine business in the ace houses, but will be a gamble from there on down the line, with short life expectancy in general run of spots where more blatant comedy is the meat-and-spuds of entertainment."

+ — Variety (Hollywood) p3 Ja 21 '36

**GIVE US THIS NIGHT.** Mr 6 '36 70min Paramount

Players: Jan Kiepura. Gladys Swarthout. Philip Merivale

Director: Alexander Hall

Music and Lyrics: Erich Wolfgang Korngold. Oscar Hammerstein, II

"The story is constructed on the backstage opera formula with Jan Kiepura cast as a singing fisherman who is released from jail through the efforts of Gladys Swarthout, a diva and Philip Merivale, a composer." Motion Pict Daily

**Audience Suitability Ratings**

"Good. General patronage."  
Nat Legion of Decency F '36

"It is a pleasant film in which neither the singing nor the music establish a high standard. Nevertheless, it is a step in the right direction towards a true musical film in which the music relates directly to the story."

+ — Sel Motion Pict F 1 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Both voices are great and though the story content is trite, the production on the whole is excellent. Family."

Wkly Guide F 7 '36

### Newspaper and Magazine Reviews

"Its ballads are the most advanced light opera music yet composed for cinema, and it contains one scene of cinema's first original grand opera—a balcony scene from a work called 'Romeo and Juliet' of which only a few skeleton scenes were ever written. . . Strictly in the new technique for screen operettas, the plot is less a series of music cues than an ornamental bubble tossed on the flood of song issuing from Kiepara and Swarthout."

Time p46 Mr 9 '36

### Trade Paper Reviews

"A weak one that will need strong support. Family."

— + Box Office p37 Mr 7 '36

"While this is a high class musical film of the light opera variety it is doubtful if it finds much favor. There is no denying that Kiepara has a fine voice but his acting leaves much to be desired and his dialect is also against him."

+ — Film Curb p15 Mr 7 '36

"This is high class entertainment, with good music, and an excellent production. But its appeal will be directed mainly to music lovers, since most of the story is told in operatic terms. It is not for mass consumption. Suitable for all. Family."

+ — Harrison's Reports Mr 21 '36

"Three-fourths of its length is song, and song of a high class, and it is for the most part gorgeously sung, with Jan Kiepara and Gladys Swarthout in the leading roles and doing most of the singing. . . It is weak as to comedy, but strong in romantic appeal, and will be popular in communities where good music, and especially operatic music, will attract; will do substantial business in the key cities, and should have a long life, for here is music that can be heard again and again. It will also gross large in foreign countries, but its reception in our own small towns and neighborhood houses is problematical."

+ Hollywood Reporter p2 F 27 '36

"Topheavy with music, this picture is apt to have an appeal only to class audiences. . . The musical score by Erich Wolfgang Korn-gold with lyrics by Oscar Hammerstein is good but offers no tune to capture the popular fancy."

Motion Pict Daily p10 F 28 '36

"Done in a continental motif, the picture has elements for that contingent of fans which understands and appreciates classical music, not all of which is operatic. For the general rank and file the preponderance of music provides a problem which may possibly be eliminated if the romantic love interest content is stressed."

Motion Pict Herald p46 Mr 7 '36

"For American consumption, 'Give Us This Night' is questionable entertainment. Over-loaded with music plus a performance by Jan Kiepara that is far below Hollywood standards, picture will have a hard time making the grade. Lack of draw names will also prove a stumbling block in selling. . . Kiepara acts a great deal like a Sennett comedian. His dialect is more acceptable for comedy work rather than light opera. Vocally he has a remarkable voice, particularly in the higher registers but his singing is anything but effortless. Unfortunately Gladys Swarthout is sacrificed in order to build up the singing of the Polish star."

— Variety (Hollywood) p3 F 27 '36

GRAIN. Ja 14 '36 85min Amkino

Players: Emma Tsessarskaya. Boris Tenin. N. Narokof. A. Abrikosof

Director: Olga Preobrazhenskaya

Based on the novel, *Enemies' Paths*, by Ivan Shuhov. The film was made in Russia and there are dialogue titles in English. "This latest importation from Russia . . . once again attempts to glorify the Russian worker of the new order. It tells of the victory of a group of peasants organizing their first collective farms, over the unscrupulous efforts of the kulaks, or land owners, to preserve their waning power over the peasantry." (Motion Pict Daily)

### Newspaper and Magazine Reviews

"Either the humor and lightness the directors aspired to proved too much for their propaganda efforts or the picture was not planned out carefully to begin with. For, while it is not really a bad production, it is just a run-of-the-mill piece, long drawn out and not a little boring at times. The photography is excellent." Marguerite Tazelaar

— + N Y Herald Tribune p15 Ja 17 '36

"While hardly as interesting a picture as 'Peasants,' which treated the identical subject, the current Russian offering is good entertainment for persons anxious to get an idea of how the struggle for collectivism was won and to watch a mild romance at the same time. . . There are some remarkable 'shots' of the open country and of scenes in the fields and at the meetings in the village. The direction is sure and the action never lags, although there are few really exciting incidents." H. T. S.

+ — N Y Times p25 Ja 16 '36

"Not only does 'Grain' tell a pretty routine story in a routine manner, but it is full of the old regulation propaganda that the more outstanding Soviet films of recent vintage seem to have discarded once and for all." William Boehnel

— + N Y World-Telegram p15 Ja 16 '36

### Trade Paper Reviews

"Another propaganda offering on the now familiar subject of collective farming. . . Photography is good and a certain amount of drama has been built up for the story."

Film Daily p8 Ja 17 '36

"The film is plentifully sprinkled with English translations of the Russian dialogue, making for ready understanding of the story, but it is doubtful if the picture has any real entertainment value for the average American audience. It is one of those films which is apt to have an appreciative audience only among those who have a distinct sympathy for the Russia of today."

Motion Pict Daily p8 Ja 17 '36

GRAND EXIT. O 25 '35 67min Columbia

Players: Edmund Lowe. Ann Sothern

Director: Earle Kenton

"Unable to determine the origin of a series of sensational fires, a large insurance company engages Fletcher as a private investigator. Although he manages to unravel the methods by which the fires have been started, he is unable to dig up any clues that might reveal the identity of the guilty madman. Eventually a girl who has been hanging around all the fires gives him the lead for which he is searching." N Y World-Telegram

### Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**GRAND EXIT—Continued**

"A: Depends on taste; Y: Amusing; C: Doubtful."

Christian Century p1638 D 18 '35

Mo Film Bul p170 N '35

"Good. Adults and young adults."

Motion Pict Guide Mr '36

"A and Y: Light mystery; C: Possible."

Par M p54 Mr '36

"A mystery story, well sprinkled with comedy. Family."

Wkly Guide O 22 '35

**Newspaper and Magazine Reviews**

"Plenty of action, a story which makes enough sense, and some amusing wise-cracks. . . Of its kind, 'Grand Exit' is fair entertainment." Eileen Creelman

+ — N Y Sun p27 N 5 '35

"Entertaining if highly implausible melodrama." T. M. P.

+ — N Y Times p24 N 4 '35

N Y World-Telegram p43 N 4 '35

Springf'd Republican p6c N 24 '35

**Trade Paper Reviews**

"Plot development is brisk, covering much that is implausible. Amusing incidents are plentiful, giving Lowe wide range for a debonair and snappy performance. Director Eale Kenton does well. Mystery drama."

+ Box Office p29 D 7 '35

Film Curb p4 N 15 '35

"Fairly satisfying mystery drama that ought to go over all right in the neighborhood houses."

+ — Film Daily p7 N 5 '35

"Family melodrama."

N Y Exhibitor p29 N 10 '35

**(\*)GRAND SLAM OPERA. F 21 '36 20min Educational**

Players: Buster Keaton

Director: Charles Lamont

"Keaton comes to New York from Gopher Prairie to go on an amateur radio program with his juggling act. He tells the amazed director of the program that he does it by explaining each stunt to the radio audience. He gets the gong at the first juggling stunt, but keeps going, not realizing that the orchestra is going ahead with the next number." Film Daily

**Trade Paper Reviews**

"Buster Keaton has the first leg on the year's funniest comedy with this offering. . . It's a natural laugh-provoker with a heap of originality to boot."

+ Box Office p48 Ja 18 '36

"Easily the best comedy Buster Keaton has ever delivered. Whoever supplied the original and side-splitting gags should be given a long-term contract. This unknown writer has the perfect material for this dead-pan comic, and the way Buster handles that material puts it over for a continuous salvo of laughs. It is fast. It has variety. It has, above all originality."

+ Film Daily p11 Ja 7 '36

"A ribald and slapstick burlesque of amateur programs with Buster Keaton contributing some of his best comedy, this one has entertainment in every frame."

+ Motion Pict Daily p4 Ja 8 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Buster Keaton is again his old, inarticulate, inadequate, uproariously awkward self. This brings out all the old laughs belonging to a character as unique as Chaplin. Very good."

+ N Y Exhibitor p30 Ja 10 '36

**GREAT IMPERSONATION. D 9 '35 70min Universal**

Players: Edmund Lowe. Valerie Hobson. Wera Engels

Director: Alan Crosland

Based on novel of the same title by E. Phillips Oppenheim. "The story deals with a renegade Englishman and a conniving Austrian in the employ of an international munitions trust. It tells how the Austrian presumably takes the place of the Englishman, found on the brink of death in the African jungle, and returns to London to advance the predatory aims of the arms makers by crippling British factories and thereby inducing orders for replenished supplies from the factories which make up the munition king's domain." (Motion Pict Daily)

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pict Ja '36

"Oppenheim addicts will enjoy this mystery thriller, with its blood-curdling moments, its high intrigue, its fantastic plot and its surprise finish. Adequately directed and photographed, this picture will not prove conducive to pleasant dreams for the kiddies. Adults: fair; 14-18; fair; 8-14: no." Calif Congress of Par & Teachers

"One of the best known and most absorbing of the E. Phillips Oppenheim mystery stories, in which Edmund Lowe plays the double role of a German and an Englishman with great skill and with a clever appreciation and understanding of the contrasts in the Teutonic and the Anglo-Saxon minds. . . Excellently directed and acted. Family." E Coast Preview Committee

"With an involved and confused story and vacillating direction this exposition of a sinister plot on the part of international munitions manufacturers to foment War becomes unconvincing. A timely and worthy theme is handled in a careless, uncertain manner although the suspense is maintained throughout and ends with a surprise dénouement. Adults." Nat Council of Jewish Women

"An exciting picture, but lacks clearness at times and has many inconsistencies. Adults." Nat Fed of Business & Professional Women's Clubs

"Edmund Lowe gives an exceptional performance in the dual role. The direction is commendable, and good use is made of light and sound effects. Mature." So Calif Council of Fed Church Women

+ — Fox W Coast Bul D 14 '35

"Capably and effectively directed, with Edmund Lowe giving an exceptionally fine performance in a dual role, ably assisted by a well chosen cast. A thrilling mystery drama. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast) D 4 '35

"Good. Adults and young adults." Motion Pict Guide Mr '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A and Y: Clever spy drama; C: If interesting."

Par M p54 Mr '36

Sel Motion Pict D 1 '35

"An interesting though improbable story. Mature."

— + Wkly Guide N 30 '35

### Newspaper and Magazine Reviews

Boston Transcript D 13 '35

"I am usually sufficiently annoyed by even one Edmund Lowe in a picture, and in 'The Great Impersonation' I get two—with Mr. Lowe in a dual rôle. I wonder who thought that up? As usual, Mr. Lowe stands stiff, precedes every line with a pause, and then whips it out crisp and smart." Don Herold  
Life p21 F '36

"I think that you will find [the film] a rather confusing bore, with Mr. Lowe being less than overwhelming in the leading role and with Miss Valerie Hobson and Miss Wera Engels being not exactly fascinating, as heroine and minor menace, respectively." Richard Watts, Jr.

— N Y Herald Tribune p10 D 14 '35

"[The film] seems pure, undiluted E. Phillips Oppenheim. It is, at all events, the kind of lush romanticism and wild-eyed melodrama usually associated with his name. . . [It] must be seen, if it must be seen at all, in the same spirit as a fairy tale is read. But, of course, it really doesn't need to be seen at all. . . The plot is pretty much nonsense from beginning to end, and the acting not much better." Eileen Creelman

— N Y Sun p8 D 14 '35

"In the case of 'The Great Impersonation' it is a decided blessing rather than a limitation that reviewers are pledged not to divulge the secret of mystery films. Consequently I am spared the humiliation of confessing my vast ignorance about the finer nuances of one of the plottiest of all the Oppenheim stories. . . The only thing this column is positive about is Mr. Lowe and his quaint conception of an Englishman pretending to be a German." Andre Sennwald

— N Y Times p11 D 14 '35

"Improbable as the statement may seem, 'The Great Impersonation,' the screen version of one of E. Phillips Oppenheim's best known thrillers, is not very good. . . The film resembles an apple pie made by an inexperienced cook. . . Taken all in all, [it] is as bogus as its villain and hardly suitable for discriminating moviegoers." William Boehnel

— N Y World-Telegram p18 D 14 '35

Reviewed by John Mosher

New Yorker p90 D 21 '35

Time p42 D 16 '35

### Trade Paper Reviews

Box Office p38 D 7 '35

Canadian Moving Pict Digest p10 D 21 '35

"About everything ever heard of in the way of a spy yarn is in this one and then some. Written many years ago it certainly cannot be called up to date. It is our duty to report that this one from Universal is poor film fare."

— Film Curb p13 Ja 4 '36

Film Daily p4 D 14 '35

"Cast in the popular entertainment mold, 'The Great Impersonation' is an interesting and well-done adventure story, sometimes reminiscent of the horror sequences in the 'Frankenstein' cycle. . . It's good stuff keyed in a popular, adventure vein and should please the rank and file of the average picture house audiences."

+ Motion Pict Daily p12 N 27 '35

"Family melodrama."

N Y Exhibitor p39 D 25 '35

"Universal's adaptation is none too slick and flounders notably on a variety of occasions in carrying out the British characterizations and atmosphere. [It is a] fairly good-looking production, but [the] action is ragged and basically incredible."

— Variety p12 D 18 '35

**GREAT ZIEGFELD.** (Release date not determined) 181min MGM

Players: William Powell, Myrna Loy, Luise Rainer, Fanny Brice, Virginia Bruce, Frank Morgan, Nat Pendleton

Directors: Robert Z. Leonard, Arthur Lang  
Music: Walter Donaldson, Harold Adams

The life of the great entertainer is brought to the screen with many of the former stars from the Ziegfeld's Follies taking part.

### Trade Paper Reviews

"It is a lavish, well produced, entertaining picture that cannot fail to please. With proper exploitation it can be sold to any class of patrons. . . They don't come much better than this one."

+ + Film Curb p6 Mr 14 '36

"In New York and environs it should pack them from the opening day, but in the hinterland it must be sold and exploited to the hilt and where this is done it will be okay. About an hour must be cut for regular theatre runs, making it the kind of fast-moving story audiences expect and managers can handle. Present roadshow length perhaps okay for around New York, but neither star draw nor story place it in roadshow class. It's just grand entertainment that will stand with the best the public has had on the regular Metro releasing program."

+ + Variety (Hollywood) p3 Mr 9 '36

**GUARD THAT GIRL.** S 20 '35 67min Columbia

Players: Florence Rice, Robert Allen, Barbara Kent, Arthur Hohl

Director: Lambert Hillyer

"An exciting mystery story about a girl impersonating an heiress whose life is threatened and the two detectives who guard her and finally capture the guilty person." Nat Bd of R M

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Fairly good; Y: Good; C: Hardly." Christian Century p94 Ja 15 '36

Mo Film Bul p170 N '35

"Fair. Adults and young adults." Motion Pict Guide Mr '36

"Family." Nat Bd of R M S '35

"A and Y: Thrilling; C: Very exciting." Par M p54 Mr '36

### Newspaper and Magazine Reviews

"Passable entertainment of its sort."

— + Christian Science Monitor p15 O 19 '35

### Trade Paper Reviews

Box Office p29 N 23 '35

"Satisfactory murder mystery. A not unfamiliar plot but it has been well handled. [The] suspense [is] well maintained. A bit

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**GUARD THAT GIRL—Continued**

of romance and comedy add to enjoyment of the picture."

+ Film Curb p11 N 1 '35

Motion Pict Daily p4 N 2 '35

"A mystery film of more or less routine character, 'Guard That Girl' offers little in the way of unusual material. . . With suspicion falling almost equally upon a number of involved persons the mystery keeps the identity of the perpetrators of the crime sufficiently under cover until the detective by simple deductions makes known the criminal's true character."

— + Motion Pict Herald p74 N 23 '35

"Family melodrama."

N Y Exhibitor p34 O 25 '35

**GUN PLAY.** D 31 '35 60min Beacon

Players: Guinn Williams. Frank Yacanelli. Marion Shilling

Director: Albert Herman

A western melodrama.

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A, Y and C: Thrilling Western."

Par M p54 Mr '36

**Trade Paper Reviews**

"A Western with a new plot and that's a novelty. This snappy outdoor action drama should more than satisfy those who like such films. . . Williams does some fine work in this picture and he is ably supported by balance of the cast."

+ Film Curb p6 Ja 4 '36

"This Western carries more than the usual amount of plot, and the plot also departs from the usual Western thrillers with a rather novel theme."

+ Film Daily p3 D 27 '35

"Standard western action material. . . It has no lack of fast-moving action and should be found reasonably satisfactory."

+ Motion Pict Daily p12 D 31 '35

"As per the title there's plenty of gun-play in this action picture. . . Perhaps not a brilliant plot, but good enough for this calibre picture. There is a sincere effort to project some humor, and although the romance is pretty light, it's pleasing. The backgrounds keep revolving before the camera and may look familiar to the very discerning kind of fans."

— + Variety p58 Ja 1 '36

**GUV'NOR, THE.** See Mister Hobo

**H**

**HAIR TRIGGER CASEY.** (Release date not determined) 60min Atlantic

Players: Jack Perrin. Betty Mack

Director: Harry Fraser

A western melodrama.

**Audience Suitability Ratings**

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**Trade Paper Reviews**

"A Western that is considerably above average, with a fresh slant that builds suspense and some good comedy, this one should click with ease. In addition to the typical shoot-'em-up pattern that it follows, there's an exciting flashback of action during the war and a smuggling angle that involves an army officer. Family."

+ Box Office p37 Mr 7 '36

"An entertaining Western."

+ Film Curb p8 F 22 '36

"While following the usual formula of smuggling on the border, this action Western in story treatment and especially in directorial touches achieves some new slants that lift it out of the run-of-the-ordinary Westerns."

+ Film Daily p4 F 19 '36

"As Westerns go, it is an ordinary production."

— + Motion Pict Daily p9 F 19 '36

**HANDS ACROSS THE TABLE.** O 18 '35 80min Paramount

Players: Carole Lombard. Fred MacMurray. Ralph Bellamy

Director: Mitchell Leisen

Adapted from Vina Delmar's novel Bracelets. A cynical manicurist anxious to find a wealthy husband meets an impoverished play-boy who plans to wed an heiress for exactly the same reason.

**Audience Suitability Ratings**

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Fairly amusing; Y: Unsuitable; C: No." Christian Century p1606 D 11 '35

"A light refreshing comedy, excellently cast, well staged, photographed and lighted, in which expert direction gives piquancy to situations that might otherwise be offensive. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast) N 14 '35

"This bit of sophisticated fluff, with its neat title, becomes very diverting entertainment by reason of excellent direction, superior acting and clever and unusual comedy situations. Adults. Light comedy."

+ Jt Estimates N 15 '35

Mo Film Bul p170 N '35

"Good. Adults."

Motion Pict Guide Mr '36

"Mature."

Nat Bd of R M N '35

"Carole Lombard, ably assisted by Fred MacMurray, makes this implausible, charming farce-comedy almost believable. Smooth, excellent direction, lavish stage settings, witty dialogue and a not new but good story add much to the entertainment value. Adults."

+ — Nat Council of Jewish Women N 1 '35

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

"A: Fairly amusing; Y: Mature; C: No." Par M p54 Mr '36

"Lightness in direction and acting make an entertaining comedy. Mature."

+ Wkly Guide O 19 '35

**Newspaper and Magazine Reviews**

"A comedy which radiates comic warmth from almost every foot of celluloid. Its un-

abashed make-believe is an appealing asset."

R. S.

+ Boston Transcript p4 O 19 '35

Christian Science Monitor p15 O 19 '35

"The story skips through its charming paces so blithely that this little comedy romance is quite likely the best thing of its fairy-tale sort to be seen this season." Beverly Hills

+ Liberty p29 N 23 '35

Lit Digest p24 D 7 '35

"The film is quite an entertaining bit of minor gayety as long as it keeps moving rapidly. . . . When it slows down for its romantic interludes, the pace becomes lethargic enough to give you a chance to think things over and remember that the hero and heroine really were speaking pretty soundly when they described themselves by that highly descriptive term, 'heels.' . . . The first half of the work is unassumingly diverting, and the film never fails to offer at least a suggestion of liveliness." Richard Watts, Jr.

+ N Y Herald Tribune p6 N 2 '35

"Unpretentious and likable, it has an appealing freshness about it." Eileen Creelman

+ N Y Sun p10 N 2 '35

"An uproariously funny romantic comedy, with a brilliant screen play." Andre Sennwald

+ N Y Times p13 N 2 '35

"A gay, rollicking bit of fluff. . . . Done with a light, frivolous touch, it moves briskly and uproariously along to its inevitable conclusion, but in a manner that anyone in search of delightful entertainment should find altogether satisfactory." William Boehnel

+ N Y World-Telegram p31 D 5 '35

Reviewed by John Mosher  
New Yorker p98 N 16 '35

Reviewed by Graham Greene  
Spec p863 N 22 '35

Springf'd Republican p6c N 24 '35

"Some of the grandest comedy to come out of Hollywood this season."

+ Stage p10 N '35

"'Hands Across the Table,' [is] as pretty a mixture of wit, sentiment and right handling as we are likely to get for a while." Otis Ferguson

+ Theatre Arts Mo p141 F '36

Time p54 O 28 '35

### Trade Paper Reviews

Film Curb p7 O 15 '35

"Grand romantic-comedy entertainment with plenty box-office pull for all classes. . . . Delightful fare that will meet with a merry reception anywhere."

+ Film Daily p10 O 25 '35

"With sparkling acting, well directed, 'Hands Across the Table' is a good number in the current smart dialogue comedy school. Family comedy drama."

+ N Y Exhibitor p35 O 25 '35

HAPPINESS C. O. D. O 15 '35 69min Chesterfield

Players: Irene Ware, Donald Meek, Edwin Maxwell, Maude Eburne

Director: Charles Lamont

When a father of extravagant children mortgages his home to pay their bills, the children reform and help their father out of his plight.

### Trade Paper Reviews

Box Office p54 N 16 '35

"It is all worked out so nicely, played so earnestly and directed so well that it comes

near being perfect screen entertainment of this type."

+ Film Curb p4 N 15 '35

"This little comedy has a certain amount of human interest appeal that ought to get over well enough with the not too discriminating family trade. . . . While there are no important names in the cast, the players fit their roles adequately."

+ Film Daily p7 D 21 '35

"By giving human touches to a story about the spendthrift children who reform and help their father lift the mortgage on the old homestead, Director Charles Lamont has fashioned a picture which should be acceptable average entertainment."

+ Motion Pict Daily p4 N 2 '35

"Family drama."

N Y Exhibitor p34 O 10 '35

"Despite lack of strong name draw, 'Happiness C.O.D.' might have been a strong programmer until directors and cutters went awry. But despite this weakness, picture's length and a rather unpromising title, it should prove interesting because of Maude Eburne's grand performance."

+ Variety p15 D 25 '35

HARMONY LANE. Ag 25 '35 84min Mascot

Players: Douglas Montgomery, Evelyn Venable, Joseph Cawthorn, William Frawley

Director: Joseph Santley

"A musical drama based on the life and loves of Steven C. Foster, showing his despair and disappointments, and the tragedy of his drunken death." So Calif Council of Fed of Church Women

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

Christian Century p1326 O 16 '35

"William Frawley gives a notable characterization of the minstrel, Christy. Family." Calif Congress of Far & Teachers

"The costumes and settings are unusually faithful to the times, the music is deftly blended in, and the romance will prove satisfactory for all but conscientious objectors to sentiment. Suggested for schools, libraries and church use. Excellent for music clubs. Family." Nat Bd of R

"Excellent acting and direction combined with its educational and dramatic values to make it an exceptional production. Adolescents 12-16: excellent; children: mature and sad." Women's Univ Club, Los Angeles

+ Fox W Bul S 13 '35

"The charm of the life, customs and settings of the pre-Civil War days, the historical interest of the story, and the added pleasure of the old familiar music and songs make this a most enjoyable production. Family and junior matinee."

+ Gen Fed of Women's Clubs (W Coast) S 3 '35

"Family."

Jt Estimates S 1 '35

Motion Pict & Family O 15 '35

"The poignant story of Stephen Foster comes to the screen carefully cast, sympathetically directed and beautifully photographed. . . . The stage settings and mid-nineteenth century life add much to the interesting story. Family."

+ Nat Council of Jewish Women S 1 '35

"A, Y and C: Delightful."

Par M p54 Mr '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



## HARMONY LANE—Continued

*Newspaper and Magazine Reviews*

"Unpretentious melodrama, pleasing of its sort."

+ — Christian Science Monitor p13 O 26 '35

"A routine little sentimental drama, given its occasional moments of interest by the Foster songs." Richard Watts, Jr.

— + N Y Herald Tribune p15 O 24 '35

"Lugubrious, despite the songs."

N Y Times p19 O 27 '35

Springf'd Republican p6c O 13 '35

*Trade Paper Reviews*

Box Office p56 N 16 '35

HEIR TO TROUBLE. S 26 '35 60min Columbia

Players: Ken Maynard. Joan Perry. Harry Woods

Director: Spencer G. Bennett

A western melodrama.

*Audience Suitability Ratings*

"Good. Family."

Motion Pict Guide Mr '36

"A, Y and C: Good Western."

Par M p54 Mr '36

*Trade Paper Reviews*

Box Office p29 N 23 '35

Film Curb p5 Ja 4 '36

"Good outdoor action drama with more than usual amount of plot material. Fortified by ample story ingredients, albeit the basic plot is not radically new in any respect, this ought to prove satisfying fare for the outdoor action fans."

+ — Film Daily p10 D 17 '35

"Family Western."

N Y Exhibitor p34 O 25 '35

HELL SHIP MORGAN. F 8 '36 63min Columbia

Players: George Bancroft. Ann Sothorn. Victor Jory

Director: D. Ross Lederman

"A tuna fishing boat is the unusual setting for a triangle story involving a blustering captain, a girl whom he befriends and marries, and a young man whom he rescues from a waterfront saloon." Sel Motion Pict

*Audience Suitability Ratings*

"Fair. Objectionable in part."

Nat Legion of Decency F '36

"The excitement of storm and rescues, the constant threat of tragedy and the fascinating scenes of tuna fishing provide thrilling and realistic drama. The story is a vigorous one, the acting is expert and some of the camera effects are remarkable. Adults and young people."

+ Sel Motion Pict F 1 '36

*Newspaper and Magazine Reviews*

"Take all the intrigues, stock figures and stereotyped phrases of penny-shocker romances and there you have 'Hell Ship Morgan,' the generally preposterous film with George Bancroft. . . During the telling of this breathless and fearless odyssey of the tuna fishers all

the old-fashioned theatricalisms drench the situation, the dialogue and the characters. The three principal actors perform their unattractive jobs in a workmanlike manner, but the whole thing seems to me to have been shipwrecked on the shoals of sex." William Boehnel

— N Y World-Telegram p21 Mr 10 '36

*Trade Paper Reviews*

"The players and the director have done their best with the trite material, but it results in just fairly satisfying fare, with chief interest from a box-office standpoint being in the return of George Bancroft to the screen."

+ — Film Daily p8 Mr 10 '36

"A moderately entertaining program melodrama. There is not one new angle in the story; the plot is quite obvious and one loses interest in the outcome. Not for children or Sundays. Adult entertainment."

— + Harrison's Reports F 29 '36

"A better tale than this might have been contrived for George Bancroft's return to the screen after a long absence, for the good cast has little chance against the thin story of love in the tuna industry. . . The three principals struggle valiantly with the difficult dialogue."

— Motion Pict Daily p3 F 29 '36

"Weak for single featuring, other attributes [may] be sold to advantage to patrons liking action with an entertaining story."

+ — N Y Exhibitor p54 Mr 10 '36

"It is not a particularly inspiring vehicle. . . Cast is easily far above scripting and direction. Weakness in latter two departments will keep 'Hell Ship' to dualers and some [neighborhood houses.]"

— + Variety p29 Mr 11 '36

"Thrills of the tuna fishing industry off the coast of California, poignantly displayed through direction, story and photography, swing this Columbia film above the mediocre class for [neighborhood houses.] With more name pull it would have hit the class spots with ease."

+ — Variety (Hollywood) p3 F 27 '36

HER MASTER'S VOICE. Ja 17 '36 68min Paramount

Players: Edward Everett Horton. Peggy Conklin

Director: Joseph Santley

Based on a play of the same title by Clare Kummer. In this farce comedy Horton's wife is spirited away by her aunt because of opposition to the marriage. He obtains a position as butler in the aunt's home and while attempting to enter his wife's room, he inadvertently lands in her aunt's room where he is discovered and accused by the aunt's middle aged suitor of philandering. But when the suitor, who is owner of a great radio chain discovers that he and Horton are old pals, the stage is set for Horton to become a radio star.

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Good for tired nerves. Family."

+ Motion Pict Guide Mr '36

"Adolescents, 12-16: very entertaining; children, 8-12: slight interest."

Motion Pict R Mr '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A: Fair farce; Y: Debatable; C: No."

Par M p54 Mr '36

"Adults and young people."

Sel Motion Pict F 1 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Some very comical situations and an excellent cast."

+ Wkly Guide D 29 '35

### Newspaper and Magazine Reviews

"Edward Everett Horton proved again that, given good lines, he's in the Charles Ruggles-Roland Young class of sly, observant, humorous acting. No, even without the good lines, he gets there just the same."

+ New Statesman & Nation p188 F 8 '36

### Trade Paper Reviews

Box Office p30 Ja 4 '36

"It's grand for a laugh."

+ Canadian Moving Pict Digest p10 F 22 '36

"This one can be chalked up as just a bit better than average program fare. In most situations they should like it."

+ Film Curb p11 F 1 '36

"Fairly entertaining farce, with limited plot and action, best for the drawing room comedy fans."

+ Film Daily p13 F 21 '36

"Although it is a little silly at times, it will probably get by with non-discriminating people. . . Because of the one [risque] situation it is unsuitable for children or adolescents. Harmless for adults."

+ Harrison's Reports Ja 25 '36

"Maybe it doesn't make much sense, but it does make a lot of entertaining nonsense engagingly presented. The script is gayly and naturally dialogued and makes the fun grow out of the situations with easy nonchalance."

+ Hollywood Reporter p3 F 12 '36

"This lighthearted comedy of mistaken identities is an excellent one to couple with a sombre drama. . . The film closes on a hilarious note when Horton is revealed as a success at last, as a radio crooner."

+ Motion Pict Daily p10 F 13 '36

"As with the exception of Miss Conklin the cast is composed of older artists, it might appear that the appeal of the picture would be directed mainly at more mature audience contingents. Such is not the case, however, inasmuch as comedy is the principal motivation and Horton's popularity with all ages and classes should be enough to convince general audiences of the picture's entertainment worth to them."

+ Motion Pict Herald p52 N 16 '35

"For general mass entertainment, it must be considered lightweight, will be twin-billed or booked on premium-chance game days. Estimate: best for class sectors."

N Y Exhibitor p27 F 10 '36

"Paramount has turned out a fairly entertaining comedy in 'Her Master's Voice.' Probably won't startle with its grosses but should get its share of dual business."

+ Variety p37 F 26 '36

"With a stronger name cast, this top notch feature would attract important grosses. As is, it will serve best on double bills. Entertainment is there from start to finish with an expert cast, all from the stage, trouping the story in grand fashion."

+ Variety (Hollywood) p3 F 12 '36

HERE COMES COOKIE. Ag 30 '35 65min Paramount

Players: George Burns. Gracie Allen.  
George Barbier. Betty Furness

Director: Norman McLeod

"The story deals with a rich man who has two daughters. One of them is being courted by a fortune hunter, much to the father's disgust. Therefore he signs over his millions

to his other daughter for sixty days in order to prove how false are the motives of the pursuing Romeo." N Y Herald Tribune

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A fast moving hilarious farce. . . The picture is well presented, the director has made clever use of all material especially the many amusing vaudeville skits, providing light breezy entertainment with many chuckles for the audience."

+ Gen Fed of Women's Clubs (W Coast)  
S 14 '35

"A jolly bit of nonsense filled with the usual Burns and Allen absurdities and some good vaudeville numbers. A matter of taste for family."

+ Jt Estimates S 15 '35

"Amusing incidents, a good supporting cast, some really worthwhile vaudeville numbers and a bit of a story produce acceptable entertainment for the entire family."

+ Nat Council of Jewish Women S 1 '35

### Newspaper and Magazine Reviews

N Y Herald Tribune p9 O 12 '35

"Nothing in the picture makes sense and the result is lots of fun, if you are one of the thousands with a weakness for Miss Allen's special brand of foolishness."

+ N Y Sun p9 O 12 '35

### Trade Paper Reviews

Box Office p58 N 16 '35

HERE COMES THE BAND. Ag 30 '35 77min MGM

Players: Ted Lewis. Virginia Bruce. Harry Stockwell. Nat Pendleton

Director: Paul Sloane

"The story of the composition of an American song based upon our country's folk music serves as a vehicle for Ted Lewis' vaudeville acts, and introduces Harry Stockwell to screen audiences who will remember best his fine voice in 'Headin' Home.'" Jt Estimates

### Audience Suitability Ratings

Christian Century p1294 O 9 '35

"Family."

Jt Estimates S 1 '35

"Well known stage and screen personalities fail to make of this musical comedy other than mediocre entertainment." Family."

+ Nat Council of Jewish Women S 1 '35

"A. Y and C: Entertaining."

Par M p54 Mr '36

HERE COMES TROUBLE. F 21 '36 65min 20th century-Fox

Players: Paul Kelly. Arline Judge. Mona Barrie. Gregory Ratoff

Director: Lewis Seiler

"[The] story is woven around two gangs of crooks trying to get a famous ruby supposed to be in the possession of the passenger of a ship who is really a detective out to get the crooks. Paul Kelly, member of the crew, gets involved when Mona Barrie, one of the crooks, presents him with a lighter in which the stolen gem is hidden." Variety (Hollywood)



## HERE COMES TROUBLE—Continued

*Audience Suitability Ratings*

"Adults: fair; 14-18: fair; 8-14: no." Calif Cong of Par & Teachers

"A little too sophisticated for children. Entertaining for adults." S Calif Council of Fed Church Women

Fox W Coast Bul F 15 '36

"The picture is but mildly entertaining. Adults and young people."

— + Gen Fed of Women's Clubs (W Coast) F 8 '36

"Wearisome to a degree, despite some good characterizations. Adults."

— + Jt Estimates F 1 '36

"The production is a striking example of wasted effort. Adolescents, 12-16: no; children, 8-12: no."

Motion Pict R Mr '36

"This is a mediocre picture combining a hackneyed theme, an undistinguished cast, unsuccessful attempts at comedy and only now and then an effective bit of direction. Fair for the family."

— + Nat Council of Jewish Women F 5 '36

"Fair. General patronage."

Nat Legion of Decency F '36

"Family."

Wkly Guide F 22 '36

*Newspaper and Magazine Reviews*

"'Here Comes Trouble' shrieks movie. It never displays true cinema. The lighting is decidedly flat, the camera angles are commonplace and lacking are the moving shots that would have helped. It is a witless affair, clumsy and noisy. . . Gregory Rattoff, a fine actor, should not have been cast in the film. He has an explanatory speech, important to the picture, and his delivery of it, due to the broad accent he has, is very difficult to understand. I missed nearly half of it." Allan Hersholt

— — Hollywood Spec p14 F 15 '36

*Trade Paper Reviews*

"Picture puts Kelly on top of the heap as a clever comedian. Family."

+ Box Office p35 Mr 7 '36

"'Here Comes Trouble' probably will mean just that to most exhibitors who play it. A trite story of the attempt by crooks to get hold of a famous jewel, it is draggy and uninteresting. . . There have been much, much better 'quickies' made and it seems astonishing that a major company would make such a film, much less release it."

— — Film Curb p13 F 8 '36

"This one falls in the run-of-the-mill category, being undistinguished in any respect, although it has a fair amount of action and is sufficiently aided by comedy to get by in the lesser grinds."

— + Film Daily p4 Mr 7 '36

"Just program fare. But it should appeal to audiences who are not too discriminating about plot defects. . . Since the picture is treated more as a comedy than a crook melodrama, exhibitors may find it suitable for children and Sundays. [Family.]"

— + Harrison's Reports F 22 '36

"Completely misfiring as a comedy of jewel hijacking on the high seas, 'Here Comes Trouble' turns to familiar slapstick and knock-about routines. The result is confusing to say the least. . . Only a trifle of the story comes through and the laughs are not in the dialogue but in the routines. . . 'Here Comes Trouble' may just get by in smaller bookings. It is weak even as a class B release."

— Hollywood Reporter p4 F 1 '36

"With a capable cast and an interesting story of international jewel thieves, this production should please in the subsequent runs for which it is aimed."

+ Motion Pict Daily p5 F 3 '36

"Pretty much ado about nothing, although about half a dozen conflicting and counteracting sub-plots are hitched on to the basic motivations. . . Because it is just so much film footage, showmanship faces as many headaches as undoubtedly did those who made it. Previewed in the Uptown Theatre, first-run neighborhood house, to a confused audience."

— — Motion Pict Herald p49 F 15 '36

"Estimate: program; twin-bill; premium."

N Y Exhibitor p37 F 25 '36

"As full of holes as a golf course 'Here Comes Trouble' can hope for little more than double bills. Yarn is jumpy throughout, never more than passably interesting. Production is class B."

— Variety (Hollywood) p3 F 1 '36

## HERE'S TO ROMANCE. O 4 '35 85min 20th century-Fox

Players: Nino Martini. Genevieve Tobin. Mme. Ernestine Schumann-Heink. Maria Gambarelli

Director: Alfred E. Green

"The story is the familiar conflict of love and ambition, with the young aspirant of opera fame trying to keep peace between his fiancée, a ballet student, and his patroness, a rich young woman, inclined to be possessive. For balance, there is her husband, flirtatious, and also a patron of the arts as they concern talented young ladies. There are scenes in Paris garrets, behind the scenes and on the stage of the opera, and a denouement in a ten-cent store, where the hero is reduced to demonstrating songs—operatic as well as jazz." Boston Transcript

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

Christian Century p1326 O 16 '35

"Excellent cast, fine orchestral score and rare direction make the picture delightful entertainment for all audiences. Family." Calif Congress of Par & Teachers

"Nino Martini's glorious voice adds brilliance to a skillfully directed story. . . Superb opera selections. Mature-family." DAR

"The cast is excellent, the scenery and lighting beautiful, and the music grand. The appearance of Mme. Schumann-Heink is a great treat and the singing of Martini glorious. Excellent entertainment for the family." So Calif Council of Fed Church Women

"One of the pictures that must not be missed. Family." Mrs T. G. Winter

"The admirable cast, the settings in New York and Paris, and the almost continuous music, both light and classical, insure enjoyment of the highest type. Adolescents, 12 to 16: good; children, 8 to 12: good but mature." Women's Univ Club, Los Angeles

+ Fox W Coast Bul S 13 '35

"Delightful musical production. . . Martini sings superbly, selections from Manon, I Pagliacci, Cavalleria Rusticana and La Tosca. Family."

+ Gen Fed of Women's Clubs (W Coast) S 3 '35

Mo Film Bul p170 N '35

"Family."

Nat Bd of R M N '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The producers may well be proud of this lovely musical comedy in which a simple but logical story, fine direction, beautiful photography and an unusually well-chosen cast topped by Nino Martini and his exquisite voice are all combined to make outstanding entertainment. . . Mme. Schumann-Heink makes her film debut in a charming characterization. Family."

+ Nat Council of Jewish Women S 1 '35

"A, Y and C: Good."

Par M p54 Mr '36

"Family."

Wkly Guide O 5 '35

### Newspaper and Magazine Reviews

"Mr. Martini is attractive and an engaging actor. . . Madame Schumann-Heink has a little triumph in what might have been a slight enough part in less capable hands. Her singing of Brahms' lullaby is a delight. For dancing, there is the feather lightness of Maria Gambarelli and Escudero's nimble gypsy stepping." M. E. P.

+ Boston Transcript p7 O 11 '35

N Y Herald Tribune p19 O 3 '35

"'Here's to Romance' is not meant to be funny, but it is very funny indeed." Graham Greene

Spec p984 D 13 '35

Springf'd Republican p6c D 1 '35

Stage p10 N '35

### Trade Paper Reviews

Box Office p55 N 16 '35

HI GAUCHO. O 11 '35 60min RKO

Players: John Carroll. Steffi Duna. Rod LaRocque

Director: Thomas Atkins

"The romantic meeting of a handsome young Gaucho and a beautiful young girl, son and daughter of rival feudal families, frustrates the pretentious betrothal plans of an ambitious mother. Excitement and complications are added in the character of Escuro, the bandit." Gen Fed of Women's Clubs (W Coast)

### Audience Suitability Ratings

"This colorful outdoor picture has fine photography, good comedy, delightful singing, and an interesting Argentine background. Family and junior matinee."

+ Gen Fed of Women's Clubs (W Coast)

S 18 '35

"Fair entertainment. Family."

+ — Jt Estimates S 15 '35

Mo Film Bul p195 D '35

"Fair. Family."

Motion Pict Guide Mr '36

"Charming Spanish atmosphere and beautiful photography somewhat redeem this otherwise mediocre production. . . Good music, fair direction, fine riding and beautiful horses. Family."

+ — Nat Council of Jewish Women S 1 '35

"A, Y and C: Fair."

Par M p54 Mr '36

### Newspaper and Magazine Reviews

"[The picture includes] bandits, horsemanship, picturesque costumes [and] handsome photography."

Christian Science Monitor p15 O 19 '35

Springf'd Republican p7c O 20 '35

### Trade Paper Reviews

Box Office p58 N 16 '35

HIS FAMILY TREE. S 20 '35 68min RKO

Players: James Barton. Margaret Callahan. William Harrigan

Director: Charles Vidor

"[An] old Irishman arrives in America to find his socially and politically inclined son and daughter-in-law are ashamed of him. The son finally wins a mayoralty with his aid." Box Office

### Audience Suitability Ratings

Christian Century p1294 O 9 '35

"Light comedy. Family."

Jt Estimates S 1 '35

Mo Film Bul p171 N '35

"A and Y: Fair; C: Doubtful."

Par M p54 Mr '36

### Newspaper and Magazine Reviews

"As a shabby old Irishman, James Barton may be credited with making a skilful and moving film out of [a] slight political drama." B. L.

+ Boston Transcript D 13 '35

Springf'd Republican p14 D 25 '35

Stage p10 N '35

### Trade Paper Reviews

Box Office p58 N 16 '35

HIS FIGHTING BLOOD. O 15 '35 60min Ambassador

Players: Kermit Maynard. Polly Ann Young

Director: John W. English

Melodrama of the Northwest Mounted.

### Trade Paper Reviews

"Melodrama of the Northwest Mounted provides fast action entertainment that the followers of this kind of picture will delight in."

+ Film Curb p12 O 15 '35

"Nicely photographed, with some songs, the picture will satisfy any outdoor loving audience. Family drama."

+ N Y Exhibitor p32 N 10 '35

HIS NIGHT OUT. O 2 '35 72min Universal

Players: Edward Everett Horton. Irene Hervey

Director: William Nigh

From short story, Skinner's Dress Suit, by Henry Irving Dodge. "Horton as the timid clerk, who finding he has only three months to live, takes the blame when he thinks the heroine is responsible for a theft, eventually proves a hero when the \$100,000 bonds that were stolen are recovered through him." (N Y Exhibitor)

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Good of kind. Y: Amusing. C: Fair." Christian Century p1606 D 11 '35

"Laugh follows laugh in a picture which will please family audiences. Adults and 8-14: good." Calif Congress of Par & Teachers

"Innocuous comedy. . . Family, but mature for children." DAR

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**HIS NIGHT OUT—Continued**

"This picture can safely be classified as a program filler. Good. Family—mature." Nat Fed of Business & Professional Women's Clubs

"The film shows hasty construction. Nevertheless, it develops some excellent comedy which will appeal to adult audiences." Nat Soc of New England Women

"Good, wholesome entertainment for family." So Calif Council of Fed Church Women

"Excellent vehicle for Horton's particular type of humor. A clean, wholesome comedy. Family." Women's Univ Club, Los Angeles  
+ Fox W Coast Bul N 30 '35

"A hilariously amusing farcical comedy. . . An able well chosen cast, fast tempo and clever direction make this a highly entertaining picture. Family."

+ Gen Fed of Women's Clubs (W Coast) N 18 '35

"Family."  
Nat Bd of R M N '35

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A, Y and C: Good comedy."  
Par M p54 Mr '36

"Laugh follows laugh in a picture which will please family audiences."  
+ Sel Motion Pict D 1 '35

"Very funny comedy. Family."  
+ Wkly Guide O 12 '35

**Newspaper and Magazine Reviews**

Christian Science Monitor p13 O 26 '35

"A decidedly minor comedy which fails to be amusing." T. M. P.  
— N Y Times p19 N 16 '35

**Trade Paper Reviews**

Box Office p60 N 16 '35

Film Curb p17 N 1 '35

"Engaging and highly individual comedy."  
+ Motion Pict Daily p11 O 17 '35

"Family drama."  
N Y Exhibitor p31 N 10 '35  
Variety p39 N 20 '35

**HITCH HIKE LADY.** D 18 '35 74min Republic

Players: Alison Skipworth, Mae Clarke, Arthur Treacher, Jimmy Ellison, Warren Hymer

Director: Aubrey Scotto

After receiving glowing letters about his ranch in California, an English woman decides to spend a small inheritance in visiting her son. He is in prison in San Quentin and has covered up his long absence by the story of a supposed fruit ranch. The mother, fleeced of her savings by a crook is left stranded on the road to California. She meets some men of dubious character, and through their help is reunited with her son on a real ranch provided by the men and never finds out about her son's prison record.

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"This is an amusing story. Family."  
+ Nat Council of Jewish Women Ja 1 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A, Y and C: Good comedy."  
Par M p54 Mr '36

**Newspaper and Magazine Reviews**

Christian Science Monitor p13 D 28 '35

**Trade Paper Reviews**

"Good entertainment spiked with smart dialogue and clever situations. . . Picture is full of twists and surprises and the clever unfolding of the plot lifts it above the average film fare."

+ Box Office p33 D 28 '35

Film Curb p11 Ja 4 '36

"This has plenty of laughs and will please all types of audiences. It has a human story and Director Aubrey Scotto handled the pathos and comedy well."

+ Film Daily p10 D 17 '35

"Very good! It is an entertaining comedy, with human interest, and a pleasant romance. . . Suitable for all. [Family.]"  
+ Harrison's Reports D 28 '35

"This picture has plenty of box-office lure. . . It has fast-moving comedy that starts with a rush and ends with a laugh. Alison Skipworth shows she is as good in emotional roles as she is with comedy."

+ Motion Pict Daily p4 D 12 '35

"A family type attraction, this production has the elements that make for substantial comedy entertainment. . . While there is nothing new or novel to the hitch-hike premise, the manner in which it is presented here carries an atmosphere of refreshing difference, as the factors of comedy, romance, action and deception are capably merged in dialogue and action. Moving to a fairly fast tempo, interest is created quickly, and though many odd twists are interwoven, that quality is continually maintained."

+ Motion Pict Herald p52 D 21 '35

"Estimate: good."  
+ N Y Exhibitor p33 Ja 10 '36

"Best effort from Republic in a long time. Good entertainment on any double lay-out and should gain fair grosses in some houses soloing. . . Story is an achievement as conceived by Wallace MacDonald, the former screen player. Add to this some polished performances."

+ Variety p15 Ja 22 '36

"Republic has taken the topical subject of hitch hiking and with the aid of clever treatment, expert direction and capable assistance from all departments has molded 'Hitch Hike Lady' into a highly polished comedy. . . Alison Skipworth delivers an outstanding performance as the mother, who provides an undercurrent of pathos by her sincerity and faith in mankind."

+ Variety (Hollywood) p3 D 13 '35

**HITCH HIKE TO HEAVEN.** D 1 '35 65min  
Invincible

Players: Henrietta Crosman, Norman Houston, Anita Page, Herbert Rawlinson

Director: Charles Lamont

The domineering grandmother of a theatrical family has no patience with motion pictures in which her son is a shining star. An extra girl who plays in the grandmother's troupe is innocently cast as a correspondent in a divorce suit of the motion picture star. Because of the divorce suit's unsavory aspects, the star loses his popularity but learns to love the young girl.

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

*Trade Paper Reviews*

"It's all good stuff, a story of stage folks that is new and interesting and dramatic. It is expertly played by the leading characters. The production is above average."

+ Film Curb p9 Ja 25 '36

"[It] should do all right in the family houses. Giving the fans a bit of insight into the backstage operations of Hollywood, and performed by a cast that contains plenty of good acting talent, this story of show life is generally entertaining despite the fact that it is nothing that is either radically new or particularly punchy."

Film Daily p6 Mr 13 '36

"With some capable character actors, an interesting story, this should please the family trade."

+ N Y Exhibitor p39 D 25 '35

"An independently-made picture of show folk, 'Hitch Hike to Heaven' is both mediocre and fanciful. It has the odds against it in holding to the water level at the box office."

+ Variety p29 Mr 18 '36

"Picture is held up for better than average merit in its program class by skillful playing of principals and several members of supporting cast. Performances rate all the higher because they overcome handicap of conventional and, in spots, stodgy direction and mediocre photography."

+ Variety (Hollywood) p3 Ja 15 '36

**HONG KONG NIGHTS. S 15 '35 59min Fetter**  
Players: Tom Keene. Wera Engels. Warren Hymer

Director: E. Mason Hopper

"The story of the dangers faced by a young man appointed by the American Consulate in Hong Kong to capture an escaped American convict who is delivering guns and ammunition to the natives." Int Fed of Cath Alumnae

*Audience Suitability Ratings*

"Good. Suitable for Catholic schools and family nights." Internat Fed of Cath Alumnae

+ Fox W Coast Bul N 30 '35

Mo Film Bul p171 N '35

"A and Y: Action melodrama; C: Exciting for nervous."

Par M p54 Mr '36

*Trade Paper Reviews*

Box Office p30 N 23 '35

"Set in a Chinese locale, with the business of gun smuggling as its motivating force, this yarn has plenty of melodramatic action and suspense plus enough comedy to make it a generally satisfying program offering."

+ Film Daily p7 D 24 '35

"Mixed in with all this are Warren Hymer comedy, many fights, intrigue, authentic Chinese background, fast action. Family melodrama."

+ N Y Exhibitor p34 O 10 '35

(\*)**HOT PAPRIKA. D 12 '35 18min Columbia**

Players: Andy Clyde

Director: Preston Black

"Andy Clyde goes on a trip for his health to the Latin American republic of Paprika, where he runs afoul of the revolution, and gets himself in dutch with the government troops. Andy is lined up against the wall before a firing squad, and escapes by a fluke and saves

the day for the revolutionists. Thus he becomes a national hero." Film Daily

*Trade Paper Reviews*

Box Office p48 Ja 18 '36

"Good Andy Clyde technique in a yarn that has plenty of action and excitement and a peppy senorita."

+ Film Daily p14 Ja 3 '36

"The offering definitely follows a formula vein and will be hard put to provoke amusement."

— Motion Pict Daily p11 Ja 7 '36

"This has few gags that aren't outrageously burlesqued. The result is silly, depending on Andy Clyde's ability to draw laughs by appearance and dumbness. Fair."

+ — N Y Exhibitor p30 Ja 10 '36

**HOUSE OF A THOUSAND CANDLES. F 29 '36 70min Republic**

Players: Irving Pichel. Phillips Holmes. Rosita Moreno. Mae Clarke

Director: Arthur Lubin

Based on the novel of the same title by Meredith Nicholson. "Story depicts vicious workings of an international espionage system, headquartered in an elaborate Parisian hotel affording lavish gambling halls and entertainment for nobility and tourists." (Variety [Hollywood])

*Trade Paper Reviews*

"A fast-action story of intrigue dealing with an European spy ring trying to outwit England. It is well-mounted, finely directed and [contains] standout performances by the entire cast."

+ Box Office p13 Mr 14 '36

"It is a pretty interesting espionage melodrama, which should entertain the average picture-goer fairly well. Suitable for all. Family."

+ — Harrison's Reports Mr 21 '36

"Drama of international espionage, this offers everything new but the title. Well produced, with romantic love interest and comedy balancing the suspense of the motivating plot, the film has that quality which should interest general audiences."

The character of the story plus the names gives the exhibitor a fair opportunity to develop an interest-creating campaign emphasizing the novelty of the adaptation. Based on the novel by Meredith Nicholson, the modern screen play is an intelligent departure from the original."

+ Motion Pict Daily p10 F 28 '36

"The subject of spies usually being an engaging topic, it is presented here in a manner that is both entertaining and of much showmanship availability. Previewed in the Fox Wilshire Theatre, Los Angeles deluxe neighborhood house. The audience watched the picture attentively and appeared to be deeply absorbed in the manner in which it pictured the workings of a world spy ring."

+ Motion Pict Herald p50 Mr 7 '36

"Republic has given this trite story an excellent cast of box office names plus a lavish production, topping average run of lot's product. Had it not been interpreted by careless screen treatment, it would have a chance."

+ Variety (Hollywood) p3 F 27 '36

(\*)**HUNTERS' PARADISE. N 30 '35 10min Columbia**

Players: Ford Bond

"Opens with a safari in India after tiger, then bird hunting with a cheetah as retriever, capturing alligators by hand, and rounding up

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**HUNTERS' PARADISE—Continued**

fawns with dog and net. Best bits concern the corraling of kangaroos in Australia and the capture of a mountain lion in Western United States with the aid of a pack of highly-trained dogs." Box Office

**Audience Suitability Ratings**

"Good."  
+ Endorsed Motion Pict Ja '36  
"For adults not too sensitive."  
Jt Estimates D 15 '35  
Sel Motion Pict Ja '36  
"Family."  
Wkly Guide D 14 '35

**Trade Paper Reviews**

"A variety of fairly interesting shots, not all new, show how game hunting is carried on in different parts of the world."  
+ — Box Office p32 D 28 '35  
"Out-of-the-ordinary hunting scenes, covering the globe."  
Film Daily p4 D 12 '35

**I**

**I CONQUER THE SEA.** D 28 '35 68min Acad-emy

Players: Steffi Duna, Stanley Morner, Douglas Walton  
Director: Victor Halperin

"This tells a story of the whaling men of Newfoundland. Woven in is a romance, and the conflict which exists between the native whalers and the Portuguese cod fishermen of the village." Motion Pict Daily

**Audience Suitability Ratings**

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A too tragic story. . . Lacking in comedy relief this picture almost falls into the category of educational features." Nat Fed of Business & Professional Women's Clubs  
Fox W Coast Bul Ja 25 '36

"A well chosen cast capably directed; magnificent shots of the whalers at sea and the return of the small craft with its prize, add much to the realism of this unusual and deeply moving picture."  
+ Gen Fed of Women's Clubs (W Coast)  
Ja 11 '36

"A deeply interesting story, beautifully produced and capably directed, 'I Conquer The Sea' merits high praise."  
+ Nat Council of Jewish Women Ja 15 '36

"Objectionable in part."  
Nat Legion of Decency Mr 12 '36

"A and Y: Thrilling sea film; C: Pretty strong."  
Par M p54 Mr '36

"The plot is trite, that of two brothers in love with the same girl and the sacrifice one makes, but the scenes of harpooning and the simplicity of the fisherfolk make an interesting and at times a thrilling tale."  
+ — Wkly Guide Ja 18 '36

**Newspaper and Magazine Reviews**

"If 'I Conquer the Sea' were more skillfully cut and synchronized, if its interposed story were slightly less trite, it might be a really important film. The background of whale-hunting off the coast of Newfoundland is an excellent one, the picture is photographed with . . . breath-taking skill, and it is difficult to see how the acting could be improved. But somehow it just misses." B. L.  
— + Boston Transcript p3 Mr 7 '36

**Trade Paper Reviews**

"Good photography with some excellent whaling shots that provide thrills and suspense. Family."  
+ Box Office p49 F 8 '36

"An interesting, exciting and romantic tale of the Newfoundland whaling men. . . It offers a novel and very entertaining feature for any class of theatre and is certain to be well liked."  
+ Film Curb p17 Ja 18 '36

"[It] is a credit to the independent field, and tells a wholesome and simple story of the Nova Scotia whalers tied up with a love story that rings sincere. The production is marked by extreme naturalness and faithfully portrays the life of the folks in the little fishing village."  
+ Film Daily p12 Ja 16 '36

"Pretty good entertainment. The interesting feature of this picture is the Newfoundland whaling country background, and the actual scenes of the fishermen harpooning a whale and bringing it in. These scenes are thrilling, for the task is not an easy one. . . Suitable for all. Very good for small towns. [Family.]"  
+ — Harrison's Reports Ja 25 '36

"The film has been well produced, and presents an interesting and occasionally exciting picture of the battles which result between the fishermen and their anticipated prey."  
+ Motion Pict Daily p8 Ja 16 '36

"A drama of love, heroism and sacrifice told against the thrilling action background of whale hunting, 'I Conquer The Sea' offers much to engage the attention of showmen and audiences. . . Narrated in a simple, straightforward manner, with the quality of human interest always emphasizing dialogue and action, there is an atmosphere of realism and authenticity to the production that precludes anything savoring of theatrical artificiality."  
+ Motion Pict Herald p38 Ja 25 '36

"Estimate: for neighborhoods; twin bills."  
N Y Exhibitor p29 F 10 '36

"As a whaling story, with all the thrills attached to harpooning expeditions, this may attract, but as screen entertainment it has extremely limited appeal. . . The effort to combine some truly vivid shots of giant whales being speared and a sketchy story is not aided particularly here either by the writing, acting or direction. . . Lack of humor is another detriment."  
— + Variety p16 Ja 29 '36

"Excitement and tragedies of the Newfoundland whaling folk are effectively used in this novel background drama as considerably better than average offering, from the story and performance standpoint."  
+ Variety (Hollywood) p3 Ja 17 '36

**I DREAM TOO MUCH.** N 29 '35 95min RKO

Players: Lily Pons, Henry Fonda, Eric Blore, Osgood Perkins  
Director: John Cromwell

"Two young music students are happily married until [the] girl wins success first and [her] husband resents her supporting the family. She arranges his operatic score as a musical com-

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

edy; it scores a hit and he becomes a celebrity while she retires to domestic life." Box Office

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Enjoyable; Y: Excellent; C: Mature but good."

Christian Century p94 Ja 15 '36

"Excellent."

+ Endorsed Motion Pict Ja '36

"Lily Pons' glorious, crystal-clear voice in lilting song will thrill music lovers. Slow tempo. Mature." DAR

"The story plot is somewhat shopworn, and the production is overlong, but it is so permeated with beautiful music and with the charming personality of Lily Pons that these weaknesses can be easily overlooked. Directed with originality, it is wholly delightful entertainment. Family." E Coast Preview Committee

"A lively and pleasant story with some of the best singing possible to hear on the screen. A couple of grand opera selections and new music by Jerome Kern. Family." Nat Bd of R

"This picture . . . is above average entertainment. Family." Nat Council of Jewish Women

"To lovers of music, grand opera in particular, this picture offers much. . . . Alcoholic marriages have always been frowned upon and using this method of bringing together the principals was a breach of good judgment and good taste. Adults." Nat Fed of Business and Professional Women's Clubs

"Of course, Lily Pons' birdlike notes dominate the film which is notable also for refreshing comedy and adroit turns of plot." Nat Soc of New England Women

"Delightful music, pleasing scenery, good cast, and direction, all tend to make a highly entertaining picture. Family." So Calif Council of Fed Church Women

"Among the many delightful musical numbers, the star's rendition of the 'Bell Song' from 'Lakmé' is memorable for its exquisite charm and clarity. Family." Mrs T. G. Winter

"The plot is perhaps stereotyped but because of the original humor, novelty of Parisian settings and skill of the cast, this fact does not detract materially from its entertaining qualities. This may be recommended as one of the best of the finer type of musical films. Adolescents: excellent; children: good." Women's Univ Club, Los Angeles

+ Fox W Coast Bul D 21 '35

"Excellent. Family."

Motion Pict Guide Mr '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A: Excellent entertainment; Y and C: Splendid."

Par M p54 Mr '36

### Newspaper and Magazine Reviews

"It is the singing, Miss Pons's lively personality and the acting of the cast assembled around her that give the picture its merit. The story is rather obviously fabricated, as are most such stories, to provide the setting for her songs. Though this department as a rule yields to none in its admiration for Mr. Kern, the film might have been even better if there had been more operatic music. Miss Pons is not always available to sing for the movies. And there are other singers who can carry Mr. Kern's melodies, pleasant though they may be." E. F. Melvin

+ — Boston Transcript p5 Ja 2 '36

"Mme. Pons reveals a talent for gaminerie besides displaying her soloist abilities in an operatic presentation of the Bell Song from 'Lakmé,' and singing several of the compositions of Jerome Kern and Dorothy Field."

+ Christian Science Monitor p13 N 13 '35

"The motion picture debut of petite Lily Pons, the fragile diva, will be a surprise to cinema followers, for they will find a sparkling, lovable new personality who carries from the stage of the opera a great voice that is set on film as naturally and capably as the performance of an established cinema comedienne, to the music and laughter of a musical comedy bubbling with fun." J. P. Cunningham

+ Commonweal p219 D 20 '35

"I will say that I, personally, get some of my best cinema thrills when one of the real singers is hitting on all eight—and I, myself, can't sing a straight line. I like singing, but I hate singers, and I am going on a one-man rampage if I have to listen to any more biographies of singers. Most of these singing pictures would be better if they expurgated everything but the singing. 'I Dream Too Much' . . . is exceptionally clever in getting its songs into the picture . . . but it is another singer plot, just the same—better than most, but a singer plot, nevertheless." Don Herold

Life p20 F '36

"Miss Lily Pons contrives to sing a little more in tune and with less of a vibrato than at the Metropolitan. It is said that she possesses moderate comedy sense. That may very well be. Perhaps in her next picture the scenarists will permit her to prove it." Robert Stebbins

— + New Theatre p41 Ja '36

"[Miss Pons's] English is not always as clear as it should be in the Kern numbers, but her voice is effectively recorded and registers with genuine effectiveness. In addition, she plays her scenes of gamin comedy with genuine charm and handles her emotional episodes as well as necessary." Richard Watts, Jr.

+ N Y Herald Tribune p15 N 29 '35

"Equipped with a good romantic story, hampered only slightly by slow direction, this new musical film is a happy occasion. . . . The script is full of pleasant fantasy, the cast a handsome and engaging one, the score and Lily Pons's voice equally delightful to music lovers." Eileen Creelman

+ N Y Sun p36 N 29 '35

"Fortified by superb mechanical recording, Miss Pons proves to be a thorough delight in this conventional and musically undistinguished tale." Andre Sennwald

+ — N Y Times p7x D 8 '35

"Besides possessing one of the loveliest voices in the world, Miss Pons is an accomplished and attractive actress who can hold her own in the company of more experienced performers. . . . One can see that the plot is not exactly striking, but, nevertheless, the little fable is so engagingly and humorously performed that it makes for an entirely charming little screen comedy. Chiefly, though, the film is concerned with giving Miss Pons chances to sing. This she does beautifully. . . . All in all, the occasion is quite a triumph for both the star and screen." William Boehnel

+ N Y World-Telegram p31 N 29 '35

"In general, the story is bright and lively. . . . [Miss Pons] does so well that I feel she deserves the best, and I think that this film just misses being one of the great charmers. The trouble is that old one which always seems to turn up in musical movies. . . . It's plot trouble. Too much plot. Too much situation. There is less of that kind of thing here than usual, but there's enough to take off the fine edge of things." John Mosher

+ — New Yorker p121 D 7 '35

"When the star is [singing] the entertainment is wholly delightful, but when the director insists upon following the dictates of the

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**I DREAM TOO MUCH—Continued**

scenarists, the film is deluged with narrative of lingering tendencies. Romance is its keynote, but John Cromwell, the supervisor, makes so many sidetrips in search of variety that the action is cluttered. Miss Pons does not sing often enough and more of her voice and less of the story would not be amiss." Louise Mace

+ — Springf'd Republican p2 Ja 2 '36  
Time p45 D 9 '35

**Trade Paper Reviews**

"Despite shortcomings of a thin story this is a delightfully entertaining picture with Lily Pons' marvelous singing alone worth the price of admission. . . Good direction," by John Cromwell, Operatic-musical-comedy."

+ Box Office p29 D 7 '35

"Lily Pons has absolutely everything, including an accent which in itself is lovable."

+ Canadian Moving Pict Digest p6 D 28 '35

"Much amusing comedy, a fine production, a good supporting cast and painstaking direction. They ought to like it."

+ Film Curb p13 D 1 '35

"All they have promised for Lily Pons in her first for the screen has been more than fulfilled. She is sensational. Besides a gorgeous voice, she has genuine dramatic ability both in her comedy scenes and her dramatic interpretations."

+ Film Daily p7 N 27 '35

Motion Pict Daily p10 N 18 '35

"It also presents a newcomer to the screen, whose vocal ability is known, but whose flair for comedy is certain to prove a pleasing surprise to picture fans. . . It's almost certain that after this picture audiences will want to see her again."

+ Motion Pict Herald p70 N 23 '35

"Family comedy with music. 'I Dream Too Much' will not only bring to movie millions Lily Pons' voice but it will reveal her as a comedienne who has more than her voice to mark her as potential starring material. Well produced, with no check on the production cost, [the film] aims not at class appeal but entertainment which should attract all classes."

+ N Y Exhibitor p54 D 10 '35

"Songs are none too well spotted. . . Photography would have been good if the cameraman and the director had taken more care with close-ups."

— + Variety p15 D 4 '35

**I FOUND STELLA PARISH. N 16 '35 84min**  
First national

Players: Kay Francis. Ian Hunter. Paul Lukas. Sybil Jason

Director: Mervyn LeRoy

A famous London actress with a prison record, desiring to protect her child, flees to New York where a reporter digs up the scandal of her past. Later he learns of her innocence and of her love for him.

**Audience Suitability Ratings**

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Interesting; Y: Good; C: Beyond them."  
Christian Century p1664 D 25 '35

"A well mounted picture that will hold its audience because of the chain of gripping dramatic events which are woven together by

dialogue, settings, fine direction and acting. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast)  
O 30 '35

"Adults and young people."  
Jt Estimates N 1 '35

Mo Film Bul p195 D '35

"Good. Adults & young adults."  
Motion Pict Guide Mr '36

"This is absorbing entertainment for adults."  
+ Nat Council of Jewish Women N 1 '35

"Mature."  
Wkly Guide N 9 '35

**Newspaper and Magazine Reviews**

"'I Found Stella Parish' is merely an ordinary Hollywood film, uninspired but mechanically close to perfection. All the English scenes in it, of course, are wrong. . . [It] has a cinematographic unity and coherence that would be remarkable if these qualities were not common to so many American films. The mechanism, for example, does not creak." D. W. Buchanan

— + Canadian Forum p15 Ja '36

Christian Science Monitor p13 D 7 '35

"The entertainment [is] reasonably good."  
Marguerite Tazelaar

+ — N Y Herald Tribune p16 N 4 '35

"Flowery dialogue does not help to make the plot less preposterous, nor the characters more likable." Eileen Creelman

— N Y Sun p46 N 4 '35

"A sorry tale and one that has but few redeeming qualities. . . Miss Francis's unfortunate lisp continues to plague this corner; it makes even more unbelievable the notion that London could regard her Stella Parish as the Duse of the day." F. S. N.

— N Y Times p24 N 4 '35

Reviewed by Gerald Breitgam  
N Y World-Telegram p14 N 2 '35

"The background is authentic and the drama occasionally verges on melodrama."  
Springf'd Republican p2 N 15 '35

**Trade Paper Reviews**

Box Office p54 N 16 '35

"It is nothing remarkable, just a bit above average in the dramatic line."

+ — Film Curb p6 N 15 '35

"A generally satisfying affair, especially for the women fans, chiefly because of the good performance by Kay Francis in a role that covers a wide range."

+ Motion Pict Daily p4 N 2 '35

"Family drama."  
N Y Exhibitor p30 N 10 '35

**I GIVE MY HEART. O 1 '35 85min**  
Associated British

Players: Gitta Alpar. Owen Nares. Hugh Miller. Patrick Waddington

Director: Marcel Varnel

Made in England from the operetta The Du Barry, by Paul Knepler and J. M. Welleminski. "The story pictures the elevation of Jeanne, a Paris milliner, to the role of King's mistress in succession to the dead Madame Pompadour. The intrigue by which she is first married to the penniless Count Dubarry and then introduced to the King, in preference to the candidate of a rival court faction is treated in a musical comedy vein." (Motion Pict Daily)

**Audience Suitability Ratings**

Mo Film Bul p146 D '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

*Trade Paper Reviews*

"Gitta Alpar, from Vienna, has a series of good numbers and sings them all, particularly the title theme song, very well. She is the main appeal of the picture and her voice compensates for some shortcomings as a screen actress."

Motion Pict Daily p6 N 14 '35

"It is also well staged and notably better costumed than many British efforts, and its best spectacular effects come at the right place—the end."

+ Motion Pict Herald p66 N 16 '35

**I LIVE FOR LOVE.** S 28 '35 64min Warner  
Players: Dolores Del Rio. Everett Marshall  
Director: Busby Berkeley

In this light musical comedy a temperamental actress quarrels with her leading man and later when he becomes a great radio star she falls in love with him.

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Well mounted, this picture is ably cast, interestingly directed, has good photography, and the beautiful voice of Everett Marshall adds much to its entertainment value. Family."

+ Gen Fed of Women's Clubs (W Coast) S 3 '35

"Fine singing and beautiful clothes in an otherwise undistinguished film. Family."

— + Jt Estimates S 15 '35

"Fair. Family."

Motion Pict Guide Mr '36

"Family."

Nat Bd of R M N '35

"A mildly amusing light musical comedy. . . Slow motion but good direction, beautiful stage settings, gorgeous gowns. Family."

+ Nat Council of Jewish Women S 1 '35

"Family."

Wkly Guide S 28 '35

*Newspaper and Magazine Reviews*

"A commonplace musical of back-stage life."

— N Y Times px5 O 27 '35

*Trade Paper Reviews*

Box Office p60 N 16 '35

"Only mildly entertaining and is only saved by some excellent comedy and some songs."

— + Film Curb p11 O 15 '35

"Family comedy with music."

N Y Exhibitor p36 O 10 '35

**I LIVE MY LIFE.** O 4 '35 99min MGM

Players: Joan Crawford. Brian Aherne. Frank Morgan

Director: W. S. Van Dyke

From the story Claustrophobia, by A. Carter Goodloe. Set against a lavish background of New York society and outdoor scenery in Greece, this film tells the story of a spoiled young heiress and a serious young Irish archeologist who meet, quarrel and marry.

*Audience Suitability Ratings*

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

Christian Century p1358 O 23 '35

"This lively comedy is beautifully mounted and presented. [It is] a most entertaining picture, adroitly directed, most fittingly cast, with Joan Crawford, doing the best work of her career. Family."

+ Gen Fed of Women's Clubs (W Coast) O 5 '35

"Mature."

Jt Estimates O 15 '35

Mo Film Bul p195 D '35

"It is amazing to discover that the most hackneyed, threadbare plot when adroitly directed, beautifully mounted and enhanced by a well chosen, capable cast, can emerge as good entertainment. The picture has no ethical value and serves no problems, but the entire production is fast-moving, with clever dialogue, lavish stage settings and beautiful outdoor photography. Adults."

+ Nat Council of Jewish Women O 1 '35

"A and Y: Entertaining; C: Little interest." Par M p54 Mr '36

"The film abounds in the Van Dyke humor that enlivened 'The Thin Man.' The cast [is] full of likable players. Family."

+ Wkly Guide O 5 '35

*Newspaper and Magazine Reviews*

"W. S. Van Dyke's satirical directing touch helps largely in piling up the laughter."

+ Christian Science Monitor p13 O 26 '35

Reviewed by Richard Watts, Jr.

N Y Herald Tribune p9 O 12 '35

"One of the better Joan Crawford pictures. Nonsense, really, but enlivened by W. S. Van Dyke's direction."

+ N Y Times px5 O 20 '35

"An unusually alert series of tantrums and tussles."

+ New Yorker p4 N 16 '35

Springf'd Republican p6c O 13 '35

*Trade Paper Reviews*

Box Office p56 N 16 '35

Film Curb p16 O 1 '35

"Family comedy drama."

N Y Exhibitor p35 O 10 '35

**IF YOU COULD ONLY COOK.** D 30 '35  
73min Columbia

Players: Herbert Marshall. Jean Arthur. Lionel Stander. Alan Edwards. Leo Carrillo. Frieda Inescourt

Director: William A. Seiter

"It tells of a man and a girl who meet on a bench in Central Park and, because the only suitable want ad demands a couple, apply for the jobs of butler and cook in a country estate and get them. The man happens to be a millionaire, head of an automobile company, and the girl the orphaned daughter of a college professor. The man happens also to be engaged to marry within a week. Naturally he falls in love with his supposed wife, the cook." N Y Sun

*Audience Suitability Ratings*

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Pleasing; Y: Very good; C: Good." Christian Century p206 Ja 29 '36

"A sparkling comedy that keeps one chuckling throughout. Very good."

+ Endorsed Motion Pict Ja '36

++ Exceptionally Good; + Good; +- Fair; - Mediocre; - Poor; -- Exceptionally Poor



**IF YOU COULD ONLY COOK—Continued**

"Excellent entertainment. Family." Calif Congress of Par & Teachers

"It is directed with a nice feeling for comedy values, and is excellently acted. Adults and young people." E Coast Preview Committee

"Jean Arthur delights with her naturalness, while Herbert Marshall's charm and ability will please. Family." Gen Fed of Women's Clubs (W Coast)

"A sparkling comedy that keeps one chuckling throughout. Mature." Internat Fed of Cath Alumnae

"Light and lively. Family." Nat Bd of R

"Excellent entertainment with wide appeal in its blending of romance and humor. Family." Nat Council of Jewish Women

"Audiences over 14." Nat Soc of New England Women

+ Fox W Coast Bul Ja 12 '36

Mo Film Bul p195 D '35

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A and Y: Entertaining comedy; C: Mature." Par M p54 Mr '36

Selected Motion Pict Ja 1 '36

"Highly amusing comedy of two people who hired out as cook and butler to a man who turned out to be a racketeer. Light and lively. Family."

+ Wkly Guide D 14 '35

**Newspaper and Magazine Reviews**

Boston Transcript p6 D 24 '35

"'If You Could Only Cook' is a well-acted film, if you do not ask too much in the way of plausibility, and it will be found highly diverting." Laura Elston

+ Canadian M p38 F '36

Christian Science Monitor p13 D 28 '35

"One of the unsolved, but amiable, mysteries of Hollywood is the facility which expert scenarists have for transforming a feather into an honest yard of dapper wool. The plot-structure of Columbia's new flippant comedy is strictly in the feather school of lightweight story-making. The resulting scenario is excellent entertainment."

+ Lit Digest p22 D 21 '35

"Although the formula is familiar and the story not overrun with surprises, the photoplay is managed with dexterity and lightness, and, while you will find the work in a regulation plot tradition, you should enjoy its amiability and its easygoing romantic charm. . . Mr. Marshall and Miss Arthur are excellent in the leading roles, and Mr. Carrillo is effective in his characteristic part of jovial bandit. Lionel Stander, a really fine comedian, is immensely helpful as the gang chief's suspicious assistant, and the handsome Miss Inescourt obviously deserves better things than the small and unpleasant role of the routed fiancée." Richard Watts, Jr.

+ N Y Herald Tribune p9 D 28 '35

"'If You Could Only Cook' is a gay, light comedy concocted along the same lines as 'Hands Across the Table' and 'It Happened One Night.' William A. Seiter keeps the audience chuckling from that first scene of a wedding rehearsal to that last extraordinary wedding sequence. Jean Arthur, at her forthright comedy best, and Herbert Marshall, not required to be at all noble this time, make a good romantic comedy pair." Eileen Creelman

+ N Y Sun p25 D 26 '35

"Herbert Marshall, wearing too often a hat like reporters are supposed to wear but seldom do, strives solemnly to coax the most out of the lead of [the film] but the texture of

the production is too uneven. It has laughs but lacks pace. . . The sentimental touches which have marred films of the light-and-airy genre before have been applied again, although sparsely—and the inevitable result is like woolen patches on a fluffy print frock." M. B.

+ N Y Times p21 D 26 '35

"A merry movie full of light and laughter and it's all clean fun." Louise Mace

+ Spring'd Republican p2 D 26 '35

"'If You Could Only Cook' has a quality most easily assessed as charm, which definitely compensates for such minor shortcomings as its title."

+ Time p28 Ja 6 '36

**Trade Paper Reviews**

"Smart, refreshing entertainment geared for laughter and pleasure. It will delight the average fan."

+ Box Office p23 D 21 '35

"An entertaining yarn, well acted and produced. . . Marshall, Arthur and Carrillo turn in fine performances, picture has been well directed and should have appeal for all classes. Quite a bit above general program grade."

+ Film Curb p12 D 15 '35

"Despite a story that is not of very great weight, this production has been handled with ingenuity and tempo that make it thoroughly palatable fare for the fans at large. It's in the 'It Happened One Night' mood, with some good writing and continuous action to keep interest consistently keyed up."

+ Film Daily p3 D 27 '35

"Good entertainment. The production and acting are excellent. . . Suitable for all. [Family.]"

+ Harrison's Reports D 28 '35

"Clever dialogue and cast do much to give an ancient story audience appeal. . . The story and screen play are unconvincing, but the dialogue helps to smooth over impossible situations."

+ Motion Pict Daily p7 D 11 '35

"Though the story may be far-fetched, the acting [and] writing [are fine], with the result a show that can be strongly recommended. Family comedy."

+ N Y Exhibitor p38 D 25 '35

"In this far-fetched bit of whimsy there's a mixture of humor and heart-tugging that should appeal to any class of audience. Neatly blended performances are turned in by Herbert Marshall and Jean Arthur, while the direction has all that it takes to keep them absorbed in a Cinderella theme."

+ Variety p44 Ja 1 '36

"Old masquerade pattern of rich man posing as poor man to find true love has been delightfully refreshed in smart writing, capital direction and persuasive comedy performances in this one. . . Only minor drawback to picture is occasional slowness of pace—a little too much lagging in dwelling on the assumed man-and-wife relationship of the butler and the cook in the midsection of the piece."

+ Variety (Hollywood) p3 D 7 '35

**I'LL NAME THE MURDERER.** Ja 27 '36  
67min Puritan

Players: Ralph Forbes. Marion Shilling.  
Malcolm MacGregor

Director: Raymond K. Johnson

"Story depicts columnist as a one man police organization who, in opposition to the police and a special investigating organization, solves a very complicated double murder and brings gangster leader to answer for the crimes." Variety (Hollywood)

*Audience Suitability Ratings*

"Poor. General patronage."  
Nat Legion of Decency F '36

*Trade Paper Reviews*

"A tale of a newspaper columnist that will fit in nicely in the smaller spots. It is not big-time by any means but is a pleasing piece of entertainment for the not too particular."

+ — Film Curb p12 F 22 '36

"With night club sequences, some singing that runs to the usual pattern, it has some fair performances throughout, looks much more attractive than the usual low budget pictures. Estimate: for double features, neighborhoods."

+ N Y Exhibitor p59 Mr 10 '36

"Story and dialog are well written, but marred by faulty and jumpy editing. With faults eliminated it will bring picture up to the fair program class."

+ — Variety (Hollywood) p3 F 12 '36

IN OLD KENTUCKY. N 22 '35 84min 20th century-Fox

Players: Will Rogers. Bill Robinson.  
Charles Sellon. Dorothy Wilson

Director: George Marshall

From play of same title by Charles T. Dazey. "Will Rogers in a story about the feud between two horse trainers. He has charge of a steed that runs best on a wet track, and a rainmaker assists in the dénouement wherein the heroine rides the winner in the time-honored way of this long-popular melodrama of the stage." (Christian Science Monitor)

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Good; Y and C: Excellent."  
Christian Century p1574 D 4 '35

"Excellent. Family."  
Motion Pict Guide Mr '36

"A, Y and C: Excellent."  
Par M p54 Mr '36

"Family. Junior matinee."  
Wkly Guide N 9 '35

*Newspaper and Magazine Reviews*

"Never has Mr. Rogers been so versatile or ingratiating as in this film. The familiar mannerisms, lovable as they were are less apparent. No longer does Will slouch through the film twisting up his face or rumpling his hair, but moves purposefully and gives several exhibitions of tap dancing, modeled on Bill Robinson's, and almost as good as the original."

+ Boston Transcript p4 N 15 '35

Christian Science Monitor p16 N 16 '35

"The last of the Will Rogers films is likely to be regarded with mingled emotions. Possessing its pleasantly farcical humors and its traces of clumsy plot maneuvering, 'In Old Kentucky' must be judged chiefly on your reaction to the posthumous sight of one of the nation's most revered figures indulging in extravagant comedy." Richard Watts, Jr.  
N Y Herald Tribune p10 N 30 '35

"This is a typical Rogers film, plenty of hokum, plenty of laughs, enough of the Oklahoman's homely philosophy. Since it must be a farewell, it is well that this is a cheerful farewell." Eileen Creehan  
+ N Y Sun p8 N 30 '35

"From the treasure trove of the old Charles T. Dazey melodrama, which first saw the light of Broadway back in Ninety-four and has run through two previous screen editions, Sam Hellman and Gladys Lehman have purloined enough material for a warm, human and jolly comedy. Mr. Rogers has seldom found himself in finer fettle or in more agreeable company. 'In Old Kentucky' can be listed as a first-rate comedy and a handsome epitaph to twentieth century America's first humorist." F. S. N.

+ N Y Times p24 N 29 '35

Reviewed by William Boehnel  
N Y World-Telegram p31 D 5 '35

"[The picture] is a rather minor affair."  
John Mosher

+ New Yorker p122 D 7 '35

"Will Rogers is gone but his memory will linger through the fine understanding and humorous readings he has given his screen characters."

+ Springf'd Republican p6 N 21 '35

Time p46 D 9 '35

*Trade Paper Reviews*

Box Office p30 N 30 '35

"'In Old Kentucky' is a delightful comedy."  
+ Variety p15 D 4 '35

IN PERSON. N 22 '35 85min RKO

Players: Ginger Rogers. George Brent

Director: William A. Seiter

Based on a serial story of same title by Samuel Hopkins Adams. "A famous movie star suffers a nervous breakdown when mobbed by an admiring throng at a personal appearance. Disguised as an unattractive bachelor maid, she seeks solitude in a mountain retreat with a student of nature, who penetrates her incognito with happy results." (Calif Cong-of Par & Teachers)

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Perhaps; Y: Amusing; C: Little interest."  
Christian Century p1606 D 11 '35

"Good."  
+ Endorsed Motion Pict D '35

"Adults: entertaining; 8-18: amusing; possible for family." Calif Congress of Par & Teachers

"The direction is slow moving, the cast too good for so trivial a picture which is somewhat redeemed by the beautiful dancing of Ginger Rogers. Family." Nat Council of Jewish Women

"The picture has plenty of action and the dialogue is amusing, but somehow the story misses fire as a satire on personal appearances. Good. Family." Nat Fed of Business & Professional Women's Clubs

"Nicely staged with some good dancing and singing, this film is acceptable family entertainment." Nat Soc of New England Women

"An undesirable Cabaret scene, in which Ginger Rogers dances on a table, is introduced, having no bearing on the plot. Mature." So Calif Council of Fed Church Women

"Some good music and two clever dance routines for good measure [are included in this film]. Family." Mrs T. G. Winter

"It makes no pretense at either plausibility or subtle characterizations, but it attains its mission of providing an evening of whole-

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**IN PERSON—Continued**

some fun. 12-16: amusing; 8-12: no interest."

Women's Univ Club, Los Angeles  
+ — Fox W Coast Bul N 16 '35

"Family."

Jt Estimates N 1 '35

Mo Film Bul p196 D '35

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A and Y: Rollicking comedy; C: Little interest."

Par M p54 Mr '36

"A romance, some lovely mountain scenery, clever dancing and singing give this picture its entertainment value. Family."

+ Sel Motion Pict D 1 '35

"Bright and literate with some incidental sly digs at movies, radio, and human folly in general. Family."

+ Wkly Guide O 16 '35

**Newspaper and Magazine Reviews**

Boston Transcript p4 N 22 '35

Christian Science Monitor p13 N 23 '35

"This is Miss Rogers' first starring vehicle, and it is pretty sad. The story is a pulp romance, and VERY dull. . . Here is a nickel's worth of entertainment for which theatres everywhere are getting from forty to eighty-five cents, with stage shows sometimes thrown in which usually is a case of minus instead of plus." Don Herold

— Life p21 F '36

"The film goes on being quite reasonably bright all through. . . [It is] a pleasant, easy little picture."

+ New Statesman & Nation p188 F 8 '36

"[The] vehicle is so feeble and so clumsily padded that it is not likely to cause much of a sensation. . . and the thoughtless, instead of laying the work's defects on a third-rate script, are likely to blame it on the innocent Miss Rogers." Richard Watts, Jr.

— N Y Herald Tribune p18 D 13 '35

"The atmosphere is light, the idea fresh and the performances fairly spontaneous. . . [It] is a pleasant comedy." Eileen Creelman

+ — N Y Sun p36 D 13 '35

"With many a huff and a puff, 'In Person' works up some laborious fun out of the situation, prolonging it far beyond its normal life-span." Andre Sennwald

— N Y Times p31 D 13 '35

"Among the complaints that may honestly be lodged against the narrative of 'In Person' are that it is pat and trifling and that it fritters away to nothing as it is unreel. The story of a spoiled and headstrong woman who is finally brought to her senses by a strong man who ignores her is a fairly standardized one by now. That in itself, however, is not a serious criticism, because if it were treated in a gay and sparkling manner and done with wit and imagination it could still result in a gay and frolicsome entertainment. Since the present version of this theme is told in a heavyhanded manner and is altogether lacking in invention, we may perhaps be pardoned if we point out that what it resolves itself down to is the traditional tug-of-war between two headstrong characters, with nothing to distinguish it from countless other variations of the same plot. . . Only middling fair is the best that can be said of 'In Person.'" William Boehnel

— + N Y World-Telegram p31 D 13 '35

"The Ginger Rogers movie has its bright moments, what with Miss Rogers herself being in evidence throughout most of it. Oddly enough, Hollywood has seized the occasion to show off one of its pretty stars as a fright. The plot demands it, and Miss Rogers doesn't shirk the problem. . . The whole sketch has

its mildly lively incidents, a number of them somewhat solidified, to be sure, by George Brent's rather unbending behavior. I should add, perhaps, that though Miss Ginger has a chance to do a turn or two on her toes, she has no big Astaire moments in this little comedy." John Mosher

— + New Yorker p89 D 21 '35

Springf'd Republican p4c Ja 19 '36

Time p41 D 16 '35

**Trade Paper Reviews**

Box Office p58 N 16 '35

"[The picture] can be depended upon to keep an audience in, rare good humor throughout its presentation."

+ Film Curb p9 N 15 '35

"RKO has done handsomely by Ginger Rogers' first starring film, providing George Brent as the leading man, light romantic comedy and good songs."

+ Motion Pict Daily p7 O 30 '35

"The picture, while being different in every way from those featuring Miss Rogers and Fred Astaire, does provide Ginger with ample opportunity to exercise her singing and dancing forte."

Motion Pict Herald p57 N 9 '35

"Family comedy."

N Y Exhibitor p36 N 25 '35

"Away from the Fred Astaire partnership, which catapulted Ginger Rogers into radiance as a screen satellite, 'In Person' is an unfortunate debut starring effort for her. It may fetch an abnormal amount of negative comment at the expense of Miss Rogers when it's strictly a script fault."

— Variety p12 D 18 '35

**INDESTRUCTIBLE MRS TALBOT.** See Lady consents (new title)

**INVISIBLE RAY.** D 30 '35 72min Universal

Players: Bela Lugosi. Frances Drake. Boris Karloff

Director: Lambert Hillyer

"Deep in Africa, a scientist discovers an invisible ray that contains all the destructive and part of the beneficial qualities of cosmic creation. When his domestic happiness is menaced he uses the ray to turn killer." Box Office

**Audience Suitability Ratings**

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"The ensuing fantastic story is rendered plausible by a highly imaginative script, good cast and excellent photography. Adults: thrilling; 14-18: interesting; 8-14: no." Calif Congress of Par & Teachers

"Good. Mature." DAR

"One of the most logical and plausible fantastic mystery tales yet brought to the screen. . . Adults and young people." E Coast Preview Committee

"Family." Nat Bd of R

"The change in a scientist from a man of intelligence and poise to that of a madman infused with radium poison is not pleasant to behold. Adults." Nat Council of Jewish Women

"Adult." Nat Fed of Business & Professional Women's Clubs

"Interesting and very well photographed, this film will fascinate audiences over 14 who enjoy the fanciful and pseudo-scientific." Nat Soc of New England Women

"An impossible fantasy with no constructive value. The drinking scenes are objectionable. Mature." So Calif Council of Fed Church Women

"Although some excellent astronomical slides are used to enhance credibility, the whole idea is based on false principles of science. . . Adolescents of the older groups; children: no." Women's Univ Club, Los Angeles

+ Fox W Coast Bul Ja 18 '36

"The story is convincingly told; the direction thoughtful and intelligent; each member of a most able cast gives a realistic performance; lighting and photography effectively used, in all an exceptional entertainment for the mature audience."

+ Gen Fed of Women's Clubs (W Coast) Ja 8 '36

"A spectacular and fantastic thriller of the horrific type. . . Suitability: adult. It is very definitely not a film for children or for the nervous of any age."

Mo Film Bul p28 Ja 27 '36

"A: Horror melodrama; Y and C: No." Par M p54 Mr '36

"A thrilling and dramatic horror story." Wkly Guide Ja 4 '36

### Newspaper and Magazine Reviews

Reviewed by Marguerite Tazelaar  
N Y Herald Tribune p8 Ja 11 '36

"Universal, which seems to have a monopoly on films of this sort, has made its newest penny dreadful with technical ingenuity and the pious hope of frightening the children out of a year's growth. There is evidence, too, that Carl Laemmle wanted to say 'boo' to maturer audiences. In a printed foreword is the legend, 'That which you are now to see is a theory whispered in the cloisters of science. Tomorrow these theories may startle the universe as a fact.' Boo right back at you, Mr. Laemmle!" F. S. N. N Y Times p9 Ja 11 '36

"If the object of a horror film is the terrorizing of the timid moviegoer let us doff our caps to 'The Invisible Ray,' which in lieu of subtler qualities to keep its plot moving, substitutes a medley of pseudo scientific experiments, gruesome murders and vandalism. Granting the premise, then, that not much sense is ever expected from a shocker, 'The Invisible Ray,' by incredible but crudely effective clashes between a half-crazed scientist and the people he believes ruined him, achieves its purpose and constantly keeps its audience on pins and needles. . . Although 'The Invisible Ray' is nothing to write home about, it is, in spite of its unbelievable antics, fairly exciting." William Boehnel

+ — N Y World-Telegram p21 Ja 11 '36

Spring'd Republican p2 Ja 15 '36

### Trade Paper Reviews

Box Office p38 D 7 '35

"It packs the chills and thrills and all fans who like this sort of entertainment will go for it. . . It is a bit above average popular entertainment."

+ — Film Curb p16 Ja 18 '36

Film Daily p3 Ja 11 '36

"A well-produced horror melodrama; it holds one in tense suspense. But the material is extremely gruesome, and the closing scenes leave one with a sickening feeling. Too gruesome for children, adolescents, or Sundays. Adult entertainment."

+ — Harrison's Reports Ja 11 '36

"On the whole the film is good entertainment, interest-holding and salable, and largely without the 'horror' theme which has featured many of the films of Karloff and Lugosi."

+ Motion Pict Daily p4 Ja 11 '36

"This production is a typical Karloff-Lugosi shudder picture and therein lies its entertainment values. . . Of interest is the fact that Karloff appears without the distorted makeup of his 'Frankenstein' pictures."

+ Motion Pict Herald p39 Ja 25 '36

N Y Exhibitor p13 Ja 25 '36

"It isn't blood-curdling to the point achieved in some Hollywoodian efforts but it is different and fairly entertaining. . . Scenes in Africa are a bit absurd but the radium idea and the power it generates makes a grand excuse for horror stuff."

+ — Variety p18 Ja 15 '36

"'Invisible Ray' deservedly will stand among the top productions in Universal's fine gallery of mystery and horror fantasies, a class of pictures on which this studio virtually has a patent. . . It will fulfill every entertainment requirement wherever bizarre and macabre melodrama is relished. . . Karloff has never done a more impressively macabre character nor given a more credible and well conceived performance. Transition of the scientific zealot to the mad destroyer is superbly managed."

+ Variety (Hollywood) p3 Ja 11 '36

INVITATION TO THE WALTZ. N 14 '35 80min  
Associated British

Players: Lillian Harvey, Wendy Toye, Carl Esmond, Harold Warrender

Director: Paul Merzbach

Made in England, "An English dancing girl is asked by the British ambassador to Wurttemberg to influence the impecunious duke to sell his army to the Allies instead of to Napoleon. She is in love with an officer, who is ignorant of her mission and who assumes that she has become the duke's mistress. Napoleon descends on the city, the dancer is captured and the officer faces court-martial for trying to arrange her escape, but Napoleon frees the girl and benevolently arranges for her to carry off her lover concealed in a trunk." (Motion Pict Daily)

### Audience Suitability Ratings

Mo Film Bul p146 D '35

### Trade Paper Reviews

"The production has not made the most of the material or of the artists, the general atmosphere being one of staginess. The American appeal of the picture seems likely to be slight."

— Motion Pict Daily p7 O 30 '35

"The waltz theme is well used and generally the musical background is attractive, but the production as a whole is not very expert and many good situations are inadequately used."

— Motion Pict Herald p65 N 16 '35

IT HAD TO HAPPEN. F 14 '36 78min 20th century-Fox

Players: George Raft, Rosalind Russell, Leo Carrillo, Arline Judge, Alan Dinehart

Director: Roy Del Ruth

Based on the novel, Canavan, by Rupert Hughes. "The story centers around [a city laborer] and his fast rise in the political life of New York and the romance that won the hand of the country's richest girl." (Hollywood Reporter)



## IT HAD TO HAPPEN—Continued

*Audience Suitability Ratings*

"Implausible and ethics twisted. Usual Raft 'acting' and English. A: Depends on taste; Y: Better not; C: No."

Christian Century p415 Mr 11 '36

"Adults: entertaining; 14-18: doubtful; 8-14: no." Calif Cong of Par & Teachers

"Mediocre. [It is] a highly improbable romance. Mature." DAR

"The story is lacking in idealism and the picture spares us none of the sordid and depressing details of the game of politics. Adult." Nat Fed of Business & Professional Women's Clubs

"Very handsomely mounted, this far-fetched story presents an undercurrent of rotten politics and deals very casually with divorce and remarriage. Terse dialogue and accurate atmosphere. Adults." Nat Soc of New England Women

"Adults will find it an absorbing picture, interesting in its characterization and motivation. The family will enjoy it for its clean wholesome entertainment, and children will like the humor and drama." S Calif Council of Fed Church Women

Fox W Coast Bul F 15 '36

"This unlikely story is made plausible and thought provoking by skilful direction and excellent character interpretations. Adults and young people."

Gen Fed of Women's Clubs (W Coast) F 8 '36

"Adults and young people."  
Jt Estimates F 1 '36

"Could this picture have been intended for satire? Anything can happen in America and sometimes does, but this production is hardly clever enough to put over its thesis, assuming that it has one. Adolescents, 12-16: no; children, 8-12: no."

Motion Pict R Mr '36

"An implausible story is made somewhat convincing because of a capable cast. . . Illogical episodes and a dubious ending detract [from its value.] Adults."

— Nat Council of Jewish Women F 5 '36

"Fair. Objectionable in part."  
Nat Legion of Decency F '36

"Adults and young people."  
Sel Motion Pict F 1 '36

*Newspaper and Magazine Reviews*

"The followers of Raft will be pleased to see him in a role unlike the others he has played, one which in my opinion makes demands upon him beyond his ability to meet satisfactorily. Twentieth Century presents him as an actor instead of as a type. As a type he has distinction; as an actor he has his weaknesses. Miss Russell, though, is a delight. . . The story is somewhat slow in getting under way, in letting us know what it is going to be about, but when it gets going it moves along briskly. It is not a story you will believe readily, but it will hold your interest, and that is all that matters."

— Hollywood Spec p7 F 15 '36

"Though it is somewhat less than compelling cinema fare, 'It Had to Happen' is a satisfactory movie of the unpretentious sort. . . The surprising and most gratifying thing about the picture, though, is that it shows that Raft can handle a comedy scene when given the chance." (3 stars) Beverly Hills

Liberty p28 Mr 21 '36

"Could you do anything with George Raft and a script about how the humble ditch-digger, turned honest politician, won the heart of Mayfair's most elusive and richest jewel?"

— New Theatre p24 Mr '36

"On the whole, it is rapid, amusing, artificial entertainment." Marguerite Tazelaar  
N Y Herald Tribune F 15 '36

"As entertainment 'It Had to Happen' seems to me to be woefully inept and childish and this in spite of the fact that it has in its cast the lovely and talented Rosalind Russell, who does her best to help matters along." William Boehnel

— N Y World-Telegram F 15 '36

"Rosalind Russell, still a rookie Myrna Loy, and Raft, whose arrogance may be taken as an expression of his delight at not having to do a rumba sequence, act it pleasantly enough."

+ Time p58 F 24 '36

*Trade Paper Reviews*

"Well-knit success story of lowly Italian emigrant's rise to political power and wealth." Family."

+ Box Office p25 F 29 '36

"It is an entertaining bit of business."

+ Canadian Moving Pict Digest p10 F 22 '36

"It's a typical Hughes story and if you like this author perhaps you'll enjoy this picture. It must be said that Raft does better work than usual while the balance of the cast is quite satisfactory. Direction cannot be complained of and the production is up to 20th Century standard."

Film Daily p13 F 1 '36

"Not even the combination of George Raft and Rosalind Russell can save this from being just ordinary entertainment. It is all talk instead of action. . . Not for children or adolescents. Adult entertainment."

— + Harrison's Reports F 22 '36

"Good entertainment, with George Raft in the best part he has had in ages, acting it with his best ability. That's the rating of Darryl Zanuck's latest, 'It Had To Happen.'"

+ Hollywood Reporter p3 Ja 27 '36

"Built on a popular, semi-topical theme, this is a comedy-drama with all the earmarks of an attractive feature."

+ Motion Pict Daily p28 Ja 28 '36

Motion Pict Herald p44 F 15 '36

"'It Had to Happen' should have no trouble all the way down the line. Estimate: good program anywhere."

+ N Y Exhibitor p37 F 25 '36

"'It Couldn't Happen' would be a more appropriate title for this picture. A lot of good production effort is tossed away, in it, on an extremely unworthy subject. . . Rosalind Russell, co-starred with and playing opposite Raft, wears some stunning [clothes] and gives a neat performance, but she's always up against the problem of seeming real in unreal situations. . . An error was committed in giving Raft several too lengthy speeches. Raft's playing weakness, outside of gangster roles, is permitted to show up too prominently ever so often, particularly in the anti-climactic recrimination scene in which he pleads himself out of a bribery indictment."

— Variety p12 F 19 '36

IT'S A GREAT LIFE. D 20 '35 64min Paramount

Players: Joe Morrison. Paul Kelly. Charles (Chic) Sale. Rosalind Keith. William Frawley

Director: Edward F. Cline

This tells the story of two young men who join a C. C. C. Camp. They find the going tough in the camp under the leadership of a war-hardened sergeant. They both fall in love with the same girl and after one shows his heroism and rescues his comrades during a

terrific forest fire, the other steps out and lets him win the girl.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Good. Family."  
Motion Pict Guide Mr '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A: Moderately diverting; Y and C: Interesting and wholesome."  
Par M p54 Mr '36

Sel Motion Pict Ja 1 '36

### Newspaper and Magazine Reviews

Christian Science Monitor p15 Ja 11 '36

### Trade Paper Reviews

"There is not much of a plot and the best we can give this is just program fare."  
+ — Film Curb p12 Ja 25 '36

"Ordinary program fare. The story is inane, and the action slow. . . The production is hardly worthy of a Paramount release. Suitable for all. [Family.]"  
— + Harrison's Reports Ja 18 '36

"Mild, it is suitable only for family type, small town or neighborhood audiences."  
+ — N Y Exhibitor p33 Ja 10 '36

IT'S IN THE AIR. O 11 '35 80min MGM

Players: Jack Benny, Ted Healy, Una Merkel, Nat Pendleton

Director: Charles Reisner

"Two young men, living by their wits, through shady activities, inadvertently become heroes through a stratosphere adventure." Gen Fed of Women's Clubs (W Coast)

### Audience Suitability Ratings

"A: Feeble; Y: Dubious ethics; C: No."  
Christian Century p1606 D 11 '35

"A light entertaining comedy, suitably cast and well directed. Family."  
+ Gen Fed of Women's Clubs (W Coast)  
O 5 '35

Mo Film Bul p146 D '35

"Good. Adults and young adults."  
Motion Pict Guide Mr '36

"An excellent cast and competent direction, realistic photography are responsible for the success of this farce. . . Because of questionable ethics, the picture is suitable for adults only."  
+ Nat Council of Jewish Women O 1 '35

"A: Farce; Y: Amusing, if unethical; C: Doubtful."  
Par M p54 Mr '36

### Newspaper and Magazine Reviews

Christian Science Monitor p3 N 9 '35

Liberty p23 N 16 '35

Reviewed by Marguerite Tazelaar  
N Y Herald Tribune p15 N 8 '35

Reviewed by Eileen Creelman  
N Y Sun p28 N 8 '35

N Y Times p18 N 8 '35

"An engaging bit of nonsense with some good and some not-so-good gags in it." William Boehnel

+ — N Y World-Telegram p11 N 11 '35

Time p53 O 28 '35

### Trade Paper Reviews

Box Office p56 N 16 '35

"It's all nonsense but highly amusing."  
+ Film Curb p7 O 15 '35

"It's not a pretentious picture, but it does appear to be one that has entertainment to offer."  
+ Motion Pict Herald p66 N 16 '35

"A laugh show that can't help but please those who like their fun. Family comedy."  
+ N Y Exhibitor p34 O 25 '35

ITTO. Ja 28 '36 90min Eureka

Players: Simone Berriau, Moulay Ibrahim, Ben Brick, Mohaud Youssef

Directors: Jean Benoit-Levy, Marie Epstein

This film was made in Morocco and has English sub-titles to translate both the native dialect and the French language. "[It] is a drama of North African tribesmen involved in war with the first white men they have ever known, the conquering French. Dissension between the various tribes, with some of them going over to the French, leads to tragedy for the young hero and heroine." (N Y Sun)

### Audience Suitability Ratings

"Very good. Objectionable in part."  
Nat Legion of Decency F '36

### Newspaper and Magazine Reviews

"Although it may provide documentary reportage on the difficulties of tribal conquest in Northern Africa, it is singularly devoid of dramatic compulsion. Even as imperialistic propaganda the work falls far short of conviction. It does not redound to M. Benoit-Levy's credit that he has lent his name, if not his talents, to such an unmitigated piece of jingoistic nonsense. The best that can be said of 'Itto' is that the photography, at times, is extraordinarily effective." Howard Barnes  
— + N Y Herald Tribune p13 Ja 30 '36

"'Itto,' because of the authenticity of its background—Hollywood art directors could never get the feeling of that harsh yet picturesque landscape—and because its theme seems almost as real as its setting, is the most vivid of all the Moroccan melodramas. . . Had the acting been equal to the opportunity, 'Itto' might have been an important picture." Eileen Creelman

+ — N Y Sun p26 Ja 29 '36

"'Itto,' the new importation contributes more to the cause of French imperialism than it does to that of entertainment. . . Scattered, unhappily, at too-distant intervals through the film are some brilliant episodes and photographic studies which make one regret all the more that 'Itto' was not what it might have been." F. S. Nugent  
— + N Y Times p15 Ja 29 '36

"Although 'Itto,' the new French film won a prize of some sort at the Venice International Exposition last year, it has none of the qualities which put 'La Maternelle,' 'Crime et Châtiment' and 'Maria Chapdelaine' among the first flight screen entertainments. . . 'Itto' is a puffy little weakling celebrating romantic life in the Atlas Mountains of Morocco, with feeble shots of native customs and ceremonials in it to give it an authentic flavor. The only one who does reasonably good work is Simone

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**ITTO—Continued**

Berriau as Itto; the others try, but are handicapped by the wearisome circumstances under which they labor." William Boehnel  
— N Y World-Telegram p19 Ja 29 '36

**Trade Paper Reviews**

"This latest French importation is a superior travelogue of Morocco and contains a weak story upon which the direction of Jean Benoit-Levy and Marie Epstein is lost. The film may be acceptable for 'little theatre' audiences with its high technical skill and photography which is a treat to the eye."  
Motion Pict Daily p2 Ja 30 '36

**IVORY-HANDLED GUN.** O 30 '35 59min Universal

**Players:** Buck Jones. Charlotte Wynters. Frank Rice

**Director:** Ray Taylor

"[The] action revolves around an ivory-handled gun that is in the possession of a clan which has been engaged in a long feud with the Jones side. Jones' mission is to recover the gun and reestablish the Jones family. In true hero fashion, he accomplishes the job." Film Daily

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A, Y and C: Usual Western."  
Par M p54 Mr '36

**Trade Paper Reviews**

Film Curb p14 D 1 '35

Film Daily p8 N 19 '35

"Buck Jones is up to his usual standard in this rough and tumble Western. There is plenty of guntoting and shooting, horseback riding and hand-to-hand encounters which meet all requirements of the fastidious action seekers."  
+ Motion Pict Daily p7 O 31 '35

"Family Western."  
N Y Exhibitor p36 N 25 '35

"Contains usual number of implausible situations and incredible stunts, but will get over with the Western fans. . . Frank Rice turns in neatest rough-and-ready Western characterization uncovered in horse operas for months. Head and shoulders above others here though supporting cast is satisfactory. Charlotte Wynters is welcome relief from usual sugary heroines of these pictures, though a slightly English accent is incongruous."  
+ — Variety p15 Ja 22 '36

**J**

**JUDGMENT BOOK.** N 1 '35 61min Beaumont

**Players:** Conway Tearle. Bernadine Hayes. Howard Lang

**Director:** Charles Hutchinson

In this tale of the lawless west, a group of cattle owners ruthlessly dominate a town and its citizens. A young man comes out to run the town newspaper after the death of his uncle and soon learns of the dictation of the group. When they attempt to intimidate him as they had his uncle, he determines to clean them out.

**Audience Suitability Ratings**

"A, Y and C: Good action Western with picturesque scenery."  
Par M p54 Mr '36

**Trade Paper Reviews**

"An outdoor drama that is different. Tale of frontier days offers excellent entertainment. Plenty of fast-action and excitement when Tearle cleans up a lawless town."  
+ Film Curb p18 N 1 '35

"The picture may be satisfactory as the second half of a double feature program, since it has at least a portion of the expected western action."  
— + Motion Pict Daily p7 D 26 '35

"Family Western."  
N Y Exhibitor p38 N 25 '35

**JUST MY LUCK.** N 11 '35 76min New century

**Players:** Charles Ray. Anne Grey. Eddie Nugent

**Director:** Russel R. Heinz

"Ray is cast as an employe in an automobile tire factory. He has perfected a rubber substitute which he is unable to make his employers inspect seriously. Buffeted about, and made the butt of practical jokes, Ray drifts through the picture until his employers, faced with a rubber shortage, send for him to investigate his substitute. His company's competitors have meanwhile engaged labor agitators to call a strike at the plant, and keep Ray away from the office. In the ensuing melee Ray is knocked down many times before things are settled and he wins the girl, Anne Grey, his employer's daughter." Motion Pict Daily

**Trade Paper Reviews**

"Ray has a poor vehicle for his attempted comeback. [The] familiar character he made famous is seen again."  
— Film Curb p15 D 1 '35

"Charles Ray works very hard in this picture to revive the character of the abused awkward boy which he made famous, but handicapped by a weak story and production which lacks professional finish, only in occasional flashes does he achieve his purpose."  
— Motion Pict Daily p8 N 11 '35

"'Just My Luck' isn't strong enough to attract, although the star turns in a sincere, effort-trying performance. Family comedy drama."  
— N Y Exhibitor p56 D 10 '35

**K**

(\*)**KANNIBAL KAPERS.** N 21 '35 7min Columbia

**Director:** Charles Mintz

"Krazy Kat starts off in the middle of the ocean and is flung by a fish into a palm tree on a tropical isle. He tries to entertain the cannibal chief and enrages the regular entertainers." Motion Pict Daily

**Audience Suitability Ratings**

"Family-junior matinee."  
Wkly Guide Ja 11 '36

**Trade Paper Reviews**

"This is a fairly-amusing cartoon."  
+ — Box Office p48 Ja 18 '36

"The cartoon has clever [joke sequences], and moves fast."

+ Film Daily p14 Ja 3 '36

"[It has] little novelty. . . An ordinary cartoon offering."

+ Motion Pict Daily p11 Ja 7 '36

"In the absence of any interesting plot, Mintz has savages run through various dance forms and the hot-cha orchestra display the versatility with instruments that only a cartoon will allow. Result is so-so. Fair."

+ N Y Exhibitor p31 Ja 10 '36

#### KIND LADY. D 13 '35 78min MGM

Players: Aline MacMahon. Basil Rathbone. Doris Lloyd. Donald Meek

Director: George B. Seitz

Based on the play of the same title by Edward Chodorov, which in turn was taken from a short story, The Silver Mask, by Hugh Walpole. A kind lady, collector of famous art treasures, befriends a needy stranger who turns out to be a suave and vicious leader of a gang of art thieves. As a guest in her house he torments and terrorizes her, brings in a weird assortment of characters, prepares to sell her art collection, and so completely frightens the old lady and deceives her friends that she cannot inform anyone of her predicament. In the finale, she does get news to the outside and finally triumphs over the gang.

#### Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide Cath News p24 Ja 25 '36

"Of no interest to children. Very good for adults."

+ Endorsed Motion Pict Ja '36

"Adults: very good; 14-18: good; 8-14: no interest." Calif Congress of Par & Teachers

"Poorly edited and directed. Mature." DAR

"An outstanding picture by dint of splendid direction, expert acting and excellent photography as well as a sympathetic and exciting narrative. The director has fully utilized the possibilities of an atmosphere of sinister mystery, the effect of which is aided by appropriate musical accompaniment. Adults and young people." E Coast Preview Committee

"This attention-compelling melodrama, well cast and well acted, with notable characterizations by Aline MacMahon and Basil Rathbone, is intensified by effective music and settings. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"An excellent cast and fine direction, because of rare ability, only succeed in making this unpleasant story more morbid and depressing. Adults." Nat Council of Jewish Women

"This tense mystery story by Hugh Walpole will please those who like the unusual in picture entertainment. . . Suspense and interest are sustained until the very end of the picture because of good direction and sincerity of the cast. Adult." Nat Fed of Business & Professional Women's Clubs

"A sinister story filled with painful details and offering anything but entertainment." Nat Soc of New England Women

"There is very little relief, and somehow the conclusion, though satisfactory lacks strength. Mature." So Calif Council of Fed Church Women

"Characteristic of Walpole's stories of the Herries clan, filled with evil forebodings and odd people, it is directed with understanding of its singular moods and tenses and is well

cast. The suspenseful machinations of vulture-like crooks preclude its suitability for young children. Adults." Mrs T. G. Winter + -- Fox W Coast Bul D 21 '35

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A: Spellbinding melodrama; Y: Tense; C: No."

Par M p54 Mr '36

Sel Motion Pict Ja 1 '36

"Unusual in plot, with a fine melodramatic tenseness. Mature."

+ Wkly Guide D 7 '35

#### Trade Paper Reviews

Box Office p34 D 7 '35

Film Curb p18 D 15 '35

"There is a fair amount of strong action and suspense, but the story as a whole does not make very comfortable amusement."

+ -- Film Daily p3 D 27 '35

"This melodrama is too horrifying for sensitive people. . . Hardly suitable for children, adolescents, or Sundays. Adult entertainment."

Harrison's Reports D 21 '35

"Director George Seitz builds suspense, once the plot starts, with a scene where the gang closes in on Miss MacMahon. This serves as a tense climax. The cast, almost entirely British, gives good performances."

+ Motion Pict Daily p8 N 29 '35

"On paper this production promised much. On the screen it results in so much plot and so little entertainment that few can understand what it's all about. . . As screen material, it is a demonstration that if there are to be double bills, there must be double bill pictures."

+ -- Motion Pict Herald p68 D 7 '35

"Generally a melodrama that has been well handled, considering the material, it is, however, restricted in the name division, should please best in neighborhoods."

N Y Exhibitor p38 D 25 '35

"Stands out as one of Miss MacMahon's best acting contributions, with Rathbone running her a close second. Chief flaw is the tedious build-up to a fairly intriguing plot."

+ -- Variety p58 Ja 1 '36

#### KING OF BURLESQUE. Ja 3 '36 83min 20th century-Fox

Players: Warner Baxter. Jack Oakie. Alice Faye. Charles Quigley. Gregory Ratoff. Arline Judge. Dixie Dunbar

Director: Sidney Lanfield

Based on the novel Day Never Came, by Vina Delmar. Not satisfied with the sure profits of the dime trade in cheap burlesque, a producer risks his fortune in one mad gamble and moves to Broadway over the protests of his partner. He becomes the undisputed king of lavish musicals until he meets a once wealthy society girl who, hard pressed for money, consents to a marriage. She inspires him to stage three "arty" plays which are failures and after he loses all of his money, she leaves him. Then a fake millionaire, his old partner and the soubrette from his former burlesque aid him up the ladder of success once again.

#### Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide Cath News p24 Ja 25 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**KING OF BURLESQUE—Continued**

"Originality in scenario treatment lifts this film out of the category of 'just another musical show.' Adults: good; 14-18: good; 8-14: unsuitable. Family." Calif Congress of Par & Teachers

"Trite account. Mature." DAR

"An entertaining picture with clever dialogue. Family." Gen Fed of Women's Clubs (W Coast)

"Interesting picture. Family." Nat Council of Jewish Women

"The plot is of course one of the old standbys, but the picture makes excellent use of the talent assembled. Adult." Nat Fed of Business & Professional Women's Clubs

"Light entertainment for the family with scant interest for young children." Nat Soc of New England Women

"Family." So Calif Council of Fed Church Women

"A good example of this type of picture. Family." Mrs T. G. Winter

"Old story but with fresh handling it is made into fast-moving, entertaining drama. Family." Women's Univ Club, Los Angeles  
+ Fox W Coast Bul Ja 4 '36

"Good. Family."  
Motion Pict Guide Mr '36

"Objectionable in part."  
Nat Legion of Decency Mr 12 '36

"A, Y and C: Jolly comedy romance."  
Par M p54 Mr '36

"Jolly entertainment."  
+ Wkly Guide Ja 4 '36

**Newspaper and Magazine Reviews**

Boston Transcript p4 Ja 25 '36

Christian Science Monitor p15 Ja 11 '36

"The musical comedy film never strays very far from the formula of its school, but it is lively, good-looking and tuneful, and for these reasons it should be greeted as one of the pleasant entertainments of the new cinema season. Although the plot is not enormously stimulating, it is serviceable enough as a framework for the music and the production numbers, and, above all, for a number of exceptionally bright bits of humorous badinage of the wisecracking school, which lose nothing from the expert delivery of Jack Oakie and Miss Arline Judge." Richard Watts, Jr.  
+ N Y Herald Tribune p14 Ja 16 '36

"[This is] one of the fastest, liveliest and most tuneful musicals the season has witnessed. . . 'King of Burlesque,' being a story of show business, is strikingly original in neither plot nor atmosphere, not even in characterizations. That is surprisingly unimportant in this case. . . [It] is a nice piece of work." Eileen Creelman  
+ N Y Sun p20 Ja 16 '36

"If you are willing to overlook the antiquity of the fabric and concentrate on its trimmings, 'King of Burlesque,' may be set down as one of the screen's more entertaining ventures in the musical comedy line. . . Our advice is to overlook the story entirely and concentrate—as you probably will without being told—on the comic pursuits of Jack Oakie and Arline Judge who, until now, never have loomed very seriously as contenders for comedy crowns." F. S. Nugent  
+ N Y Times p25 Ja 16 '36

"It would have been a great deal heartier if its topic were less familiar. But it is entertaining enough for a pleasant and agreeable if not exceptional hour in the cinema. . . In a less skilfully played and directed produc-

tion the narrative's banalities would be more apparent. But because the players and the director bring a certain freshness and vigor to it 'King of Burlesque' emerges a reasonably entertaining film." William Boehnel

+ — N Y World-Telegram p15 Ja 16 '36

"The little acts and songs and bits that are scattered through this woeful story are quite funny and lively, and refresh a spectator who might otherwise be oppressed by the revelations of highbred fidgets." John Mosher

New Yorker p63 Ja 25 '36

"'King of Burlesque' [is] one of the year's best musicals."

+ Time p28 Ja 6 '36

**Trade Paper Reviews**

"[It] will capture any audience from New York's Broadway to the most obscure main street. . . Tuneful laughfest, a real show for every showman and every patron."

+ Box Office p25 Ja 4 '36

"The old backstage story brought forth again and it is only mildly entertaining. . . It will provide fair entertainment for the fans but they aren't going to rave about it."

+ — Film Curb p13 Ja 4 '36

"Only fair. . . There is nothing offensive in the story, and so it is suitable for all [Family]."

+ — Harrison's Reports Ja 18 '36

"Twentieth Century-Fox is hitting a handsome stride in musicals with its second tuneful film ringing a positive bong on the well-known bell. . . Oakie was never funnier than in his Jolson imitation and crying jag scene. Arline Judge, determined on marriage, is a perfect foil for the rapid-fire buffoonery, Baxter makes the extremes of the mood count; Miss Faye scores in the song and dance numbers; Miss Barrie is charming and convincing as the social registerite, and Dixie Dunbar draws individual applause in a dance."

+ Motion Pict Daily p6 D 24 '35

Motion Pict Herald p49 Ja 4 '36

"Estimate: Satisfactory anywhere."

+ N Y Exhibitor p33 Ja 10 '36

Variety p14 Ja 22 '36

"It's the familiar story of the man who married the wrong girl, but so well written, brightly dialoged, that is takes on a new countenance. Picture is packed with laughs, most of them handled by Jack Oakie who gives a sterling performance. Production is noteworthy both in supervision and intelligent handling of the story. . . Dialogue is excellent writing by the Markey-Tugend combination. Their continuity flows easily, is well written. James Seymour has made a good adaptation of the none too original Vina Delmar story."

+ Variety (Hollywood) p3 D 21 '35

**KING OF THE DAMNED.** Ja 20 '36 75min  
Gaumont British

Players: Helen Vinson, Noah Beery, Conrad Veidt

Director: Walter Forde

Based on the play of the same title by John Chancellor. The film was made in England. Convicts in the Devil's Island penal colony unable to bear the harsh treatment of the gaolers, mutiny and take over its government. Under the leadership of Noah Beery they turn the island into a communal workshop. In the end they surrender on a promise that they will receive justice.

**Audience Suitability Ratings**

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Adults. . . Though not entertaining in the usual sense this timely theme is thought provoking."

Gen Fed of Women's Clubs (W Coast)  
Mr 1 '36

"The tempo is slow and there is no comedy relief in this story of bitterness and revolution. Adults."

Nat Council of Jewish Women Mr 4 '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A: Social drama; Y: Mature; C: No."

Par M p54 Mr '36

"Adults."

Sel Motion Pict F 1 '36

Wkly Guide Ja 25 '36

### Newspaper and Magazine Reviews

"Finely sincere acting by Veidt and Helen Vinson make this better than just a scene of horror." Laura Elston

+ — Canadian M p38 F '36

"Mr. Veidt, rarely seen these days, is forceful in the rôle, and has the excellent help of the still rarer screen personality, Noah Beery."

Lit Digest p19 Ja 25 '36

"So obvious, sensational and blatant is the story that it is doubtful whether the cruel injustice dealt to the tortured prisoners will depress you too much. . . The film, while paced rapidly, wastes too much time over certain sequences and is not always clear in its story-telling as it might be. The lighting, while effective, in its shadow quality and atmospheric feeling, leaves something to be desired for the strained eyes of the spectator, and the arty camera work proves most too self-conscious." Marguerite Tazelaar

— + N Y Herald Tribune p4 F 1 '36

"Although 'King of the Damned' deals with a penal colony in the Caribbean and possesses most of the elements necessary for blood-curdling melodrama, it has been put together in a lax manner and its story has been permitted to become so preposterous that the result is pretty mediocre in every respect." William Boehnel

— + N Y World-Telegram p21 F 1 '36

"This is a minor film about a penal settlement of some unnamed country on some unnamed island in the Caribbean." John Mosher

— + New Yorker p69 F 8 '36

"The story of a wicked commandant and a mutiny led by a convict with ideas of social reform is unconvincing." Graham Greene

— + Spec p50 Ja 10 '36

"A penal colony story, enlivened by floggings, garrottings, and miscellaneous misery. . . You never care much whether they end up as heroes or shark bait."

Stage p8 F '36

### Trade Paper Reviews

"A regular he-man's picture. Should please in practically any situation."

+ Film Curb p9 F 8 '36

"The British studio went heavy on the depressing phases of this penal colony drama of Santa Maria and overlooked the good possibilities for building the romantic side of the story between Conrad Veidt and Helen Vinson. . . So all that remains is a rather heavy and stodgy recital of a revolt plot engineered and carried through successfully by Conrad Veidt, and the only relief in sight is the grand work of Noah Beery as the tough convict sentenced to death before his fellow-prisoners."

— + Film Daily p7 F 1 '36

"This British made melodrama is good entertainment, suitable for American audiences, particularly men. . . It may be a little strong for children. Good for adults."

+ Harrison's Reports F 1 '36

"There is fighting aplenty and it is hair-raising stuff in the scenes of the convicts' capture of the barrack square and of the shelling of the settlement from a cruiser. . . Veidt is a very gentle revolutionary, but many will respond to the emotional appeal of his last demand for justice for the oppressed, which nevertheless does not quite lift the film out of the class of effective melodrama."

+ — Motion Pict Daily p4 Ja 18 '36

"In sheer strength of incident and in scale of production the film has showman values. Outstanding are scenes in which the revolting convicts, paraded for the garrotting of one of their comrades, storm and capture the barrack square; grimly original also are the episodes in which the captured officers are made to welcome officers from a cruiser and to pretend that all is well, because the convict servants who wait at table have pistols. . . Its appeal, which is definitely to adults, rests almost entirely on the exceptional realism of its details and the strength of the revolt and execution scenes, reinforced by the fact, already indicated, that it can be sold to certain audiences as an indictment of the system of punitive settlements."

+ Motion Pict Herald p39 Ja 25 '36

"Made on a scale that indicates no expense was spared, 'King of the Damned' is well-produced melodrama, backed by good performances. Moving rapidly, strong on suspense, with excellent mob scenes, it will please melodramatic followers in any spot and will prove satisfactory."

+ N Y Exhibitor p26 F 10 '36

"Forde, who rates high as a native producer, made the most of the fight scenes, and despite occasional patches where it doesn't convince, the film generally has plenty of punch."

— + Variety p19 Ja 15 '36

KING SOLOMON OF BROADWAY. S 16 '35  
70min Universal

Players: Edmund Lowe, Dorothy Page,  
Pinky Tomlin, Edward Pawley

Director: Alan Crosland

This musical melodrama tells how a debonair partner in a Broadway night club loses his interest to a gangster in a game of poker, rescues a wealthy girl who has been kidnapped and re-wins his palace of revelry.

### Audience Suitability Ratings

"A: Depends on taste; Y: Unwholesome; C: No."

Christian Century p1471 N 13 '35

"While the presentation is attractive, photography good, Pinky Tomlin and his music pleasing, the direction and cast adequate, the picture is not constructive because of the tawdry story and much unnecessary drinking. Adults."

+ Gen Fed of Women's Clubs (W Coast)  
S 25 '35

Mo Film Bul p147 D '35

"A lavish social drama. . . Moments of good entertainment are afforded by Pinky Tomlin who steals every scene in which he appears. Adults."

+ Nat Council of Jewish Women S 1 '35

"A and Y: Waste of time; C: No interest."  
Par M p55 Mr '36

### Newspaper and Magazine Reviews

"All of this should somehow make for more excitement and good hearty entertainment than is to be found in this curiously outdated melodrama of what once was called the Great White Way." Richard Watts, Jr.

— N Y Herald Tribune p8 O 19 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**KING SOLOMON OF BROADWAY—Continued**

"A feeble comedy melodrama."

— N Y Times p5 O 27 '35

Springf'd Republican p6 N 14 '35

*Trade Paper Reviews*

Box Office p36 N 23 '35

Film Curb p19 O 1 '35

"Family melodrama."

N Y Exhibitor p37 O 10 '35

**KISS ME GOODBYE. D 9 '35 66min Celebrity**

Players: Arthur Riscoe. Naunton Wayne.  
Magda Schneider

Director: Carmine Gallone

Made in England. "The theme is that of two London playboys hitting Vienna, meeting a little hostess in a night spot, and promoting her into a musical comedy by a ruse of getting the director of the opera to hear her sing against his will. Then the old stuff of the little girl making good in a big way. The two London lads who are both in love with her realize that they must be good sports and save their friendship by losing the girl." (Film Daily)

*Audience Suitability Ratings*

"A, Y and C: Passable."

Par M p55 Mr '36

*Trade Paper Reviews*

"A charming Viennese actress, Magda Schneider, makes her bow to American audiences in this foreign-made musical. Miss Schneider's pleasing singing voice, captivating accent and attractive smile will carry her far if she is given the proper material. Her present vehicle has few entertaining qualities, the star and the supporting players struggling valiantly, but unsuccessfully, with a weak story and inferior direction."

— + Box Office p25 Ja 4 '36

"This production is so far inferior to the independent product from Hollywood in the same field of musical romance that it is out-classed in every department. Magda Schneider alone is worth while. She has real talent and personality, but the inept story and direction leaves her sunk. Add to this good photography, and that's all the most kindly critic can say for it."

— Film Daily p4 N 30 '35

"A fair musical picture of program grade. . . Suitable for all. [Family.]"

+ — Harrison's Reports Ja 4 '36

"The star sings effectively and the film's music is attractive, but the story is almost too light. . . The comedy elements are fairly well handled with an occasional touch of slapstick."

+ — Motion Pict Daily p4 N 30 '35

"The production ends on [an] indecisive note and because of it the picture suffers from lack of completeness. The ending, however, is in keeping with the whimsical tenor of the story, which is perhaps too light. The singing sequences and the comedy help to balance the production and its dearth of story value."

+ — Motion Pict Herald p63 D 14 '35

"What is for British audiences a fair musical comedy is not necessarily entertainment for our own people. [The] picture is often recorded badly, has little plot, has a parochial viewpoint."

— N Y Exhibitor p40 D 25 '35

**KLONDIKE ANNIE. F 28 '36 80min Paramount**

Players: Mae West. Victor McLaglen. Philip Reed. Harold Huber

Director: Raoul Walsh

"In self-defense, Mae kills the wealthy Chinese, who has been keeping her cooped up as an entertainer in his resort in San Francisco. She boards a freighter bound for the Klondike. Victor McLaglen is the captain of the ship and he [falls in love with her.] At Seattle, Victor learns his passenger is wanted for murder. At Vancouver, they pick up a settlement worker, Sister Annie, who is bound for the Klondike, too. Annie dies and Mae becomes Sister Annie. She makes a great success of settlement work in the rough-and-tumble town. While there the handsome policeman, Philip Reed, falls for her and she likes him, too. However, she realizes McLaglen is the man for her and she goes back to San Francisco to face the music, believing that the self-defense alibi will clear her." Film Daily

*Audience Suitability Ratings*

"A: Disgusting; Y: Unwholesome; C: No."  
Christian Century p446 Mr 18 '36

"It is most evident, however, that this picture is made to exploit the particular talents of Mae West with the usual wise-cracking innuendoes. Adults." Am Legion Auxiliary

"Typical West risque dialogue. Victor McLaglen is fine. Adults. Mediocre. Unwholesome." DAR

"The dramatic situations are so evidently created for the purpose of giving full scope to Miss West's peculiar talents that there is hardly a note of sincerity in the whole production. Her reformation seems but a temporary one and the questionable taste of her actions and dialogue is very apparent. Adults." E Coast Preview Committee

"Quite shameless is the characterization of a Christian worker which will give rise to well-merited objections. Replete with insinuations, the picture is a typical Mae West vehicle with the usual amount of risque and pungent wisecracks and obvious sex appeal. Adults: matter of taste." Gen Fed of Women's Clubs (W Coast)

"Mae West, limited to one type of role, labors valiantly to give vitality to an improbable and shoddy story. . . 'Klondike Annie' impresses one as being an artificial and theatric contrivance designed to exhibit Miss West's robust good nature and her flamboyant personality without skirting too near the objectionable. A good deal of this picture is in questionable taste. Adults." Nat Fed of Business & Professional Women's Clubs

"A combination of sophisticated farce and melodrama, this film will undoubtedly meet adverse criticism in many quarters. Nevertheless, it has definite dramatic structure, the acting is very real and the motivation is logical. It deals, of course, with a side of life ignored by polite society, but it is not without a note of genuine truth. Definitely adult." Nat Soc of New England Women

"A picture full of questionable and suggestive dialogue and action. . . In the masquerade [of a Christian worker, Mae West] still seems to bring her love life, [also] the situation she creates in the Settlement House will not meet the approval of any member of the Protestant Churches. Even the men missionaries or settlement workers are caricatures. The picture is a direct insult to the many good self-sacrificing men and women who enter this field of work. Not fit to be shown." S Calif Council of Fed Church Women  
Fox W Coast Bul F 29 '36

"It is difficult to gage the entertainment value of the film for others, but for us she has been a buxom woman too long for us to be

sympathetic when young heroes emote over her as a 'lovely girl'. . . It fails because its motivation is insincere, and the humor is at the expense of religious missionaries. . . Miss West's field is too limited to attempt to camouflage the type of character which she alone presents to her public. In attempting to avoid censorship the production merely becomes ludicrous. . . Adolescents, 12-15: no; children, 8-12: no."

Motion Pict R Mr '36

"In spite of its attempt at compromise and the obvious concessions made to censors and others who object to this brand of vulgarity we find the same Mae West with her strut and eye-rolling as well as the garb and voluptuous manner of the gay 90's. Adults."

Nat Council of Jewish Women F 19 '36

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

### Newspaper and Magazine Reviews

"The truth is that La West needs to change her act. The rolling gait, the husky tones, the words spoken through slightly parted teeth, even the form of the dialogue are very familiar by now. There is a singular lack of variety to her acting. Not only is she the same in one part after another, but there is an unvarying sameness to her expression within a given characterization. She can be amusing the first or second time. But by the fourth or fifth she is drawing perilously close to boredom. Her audiences are still impressively large. But they used to roar with laughter. Now they only look and listen." E. F. M.

Boston Transcript p4 F 29 '36

"In Mae West's new picture the Production Code Sapolio missed a spot or two. Mae West still is the arch-exponent of the hurly burly, the *double entendre* and the questionable-taste, though talking and acting limitedly."

J. P. Cunningham

Commonweal p524 Mr 6 '36

"'Klondike Annie,' is not worth seeing but its career will be well worth watching. If Paramount is foolish enough to release it generally, it is going to be met with an uproar of protest by all the organizations which stand for good taste and decency in screen entertainments. . . The whole thing reveals the functioning of a foul mind at the peak of its odor. It is a horrible picture, a revolting one, a disgrace not only to Paramount but to the entire film industry. And it bears the purity seal of the Hays organization."

— — Hollywood Spec p5 F 20 '36

"'Klondike Annie,' Mae West's outspoken history of a bad woman turned revivalist, is the worst picture she has ever made. It is dull, dirty, and poorly played. Its noisy attempts at robust life are contrived with self-conscious leering." (1 star) Beverly Hills

Liberty p29 Mr 21 '36

"As long as Miss West is moving about in the select underworld set of San Francisco . . . she is in old-time form and is as vulgarly amusing as only she can be at her best. For the rest of the time, however, her vehicle and her performance are as dull as they are cheap, and that is no small tribute. . . 'Klondike Annie' is vulgar without being funny and rowdy without being gay. . . Anyway, I think we've had enough of Miss West for a while." Richard Watts, Jr.

— — N Y Herald Tribune p14 Mr 12 '36

"It is somehow the most distasteful role Miss West has yet played. Mae West as a comedienne burlesquing sexy dramas is not nearly as offensive as Mae West in a settlement worker's bonnet talking of religion and good deeds. The reformation seems as phoney as the costume, and just about as becoming. . . 'Klondike Annie,' dullest film she has made, is both the cleanest and the most offensive." Eileen Creelman

— — N Y Sun p20 Mr 12 '36

"Mae West's 'Klondike Annie' really does not merit the agitation it has caused. Neither as healthily rowdy nor as vulgarly suggestive as many of her earlier pictures, it emerges on the screen as a tiresome and rather stupid combination of lavender and old japes. . . It is, of course, highly ironic that the more she attempts to please the censors the more she displeases them. . . It is unfortunate that there can be no truce between Miss West and the censors. Under present restrictions, there is no place on the screen for her former Rabelaisian humor; but there is no place anywhere for the stupid substitute that Miss West now is trying to pass as comedy. We found 'Klondike Annie' quite unconvincing, quite witless, quite archaic and quite a bore."

F. S. Nugent

— — N Y Times p18 Mr 12 '36

"Among the complaints that may safely be lodged against 'Klondike Annie,' the new Mae West picture, are that it is feeble, shambling, bogus, completely lacking in good taste and thoroughly dull. Even if there weren't sufficient reasons for excoriating the film for its bad taste, it could still be condemned on the grounds that it is about as tiresome an offering as has come along in weeks. . . It has a few brief moments in the beginning when it is amusing. . . But for the most part it ambles along aimlessly and tiresomely, trying to get its laughs by some bewhiskered jokes and at the expense of ridiculing religion, which someone thought would be funny but which is indelicate, insensitive and tasteless. In the end, when it has finally run its course, some ninety minutes of valuable time have forever disappeared." William Boehnel

— — N Y World-Telegram p19 Mr 12 '36

"Also a surprise to scientists, Miss Mae grows less surprising to her public as she continues to be the same Mae in picture after picture. Such a stalwart and confident personality should not be asked to alter the general line of her behavior, perhaps, and in the deadly level of the commonplace, she stands out a refreshing oddity on the face of the globe. . . There are men, as usual, all about her, eloquent with their admiration, and for once Miss Mae allows an actor of consequence (Victor McLaglen) to share her quaint honors." John Mosher

New Yorker p75 Mr 21 '36

"Mae West's new story, written by and for herself, is undeniably her worst."

— — News-Wk p32 Mr 7 '36

"The current one differs only in detail from earlier Mae West films. . . As usual, the comedy depends mainly upon the incongruity between Mae West's up-to-date wisecracks and their *fin de siècle* background."

Time p44 Mr 9 '36

### Trade Paper Reviews

"Of course the picture is a bit risqué but it wouldn't be a Mae West yarn if it wasn't. McLaglen is swell and balance of cast okay. Direction and production [are] all that could be asked for. It's another West success."

+ Film Curb p14 F 15 '36

"The picture is Mae's all around. She still has the knack of putting over lines as only she knows how, and her fans should like her in this number. Under Raoul Walsh's direction the plot moves along smoothly with interest held throughout."

+ Film Daily p3 F 10 '36

"It takes La West back to the nineties where she is most effective and, despite some unsavory aspects of the plot, is a better tailor-made vehicle than her last two modern stories. . . It is expected that several sequences will be toned down before release. Unlike previous West pictures, situations rather than lines offend. One scene is particularly distasteful. This is where Mae changes clothes with the dead Sister. It is unnecessary to show the flash of the dead woman with her hair



**KLONDIKE ANNIE—Continued**

curled and dressed in flimsies. Other dangerous situations are the relationship with a Chinese and some of the things that are said from the settlement platform."

+ — Hollywood Reporter p3 F 5 '36

"Previewed in the Alexander Theatre, Glendale. Audience reaction vividly denoted thrill and surprise that might be interpreted as shock. . . . If creating controversy based upon objections to the moral and ethical character of the picture can be construed at this time as being desirable exploitation or interest-creating asset, audience reaction gives every indication that this should appease the most rabid."

Motion Pict Herald p44 F 15 '36

"Back to 'She Done 'Em Wrong' technique, Mae West should turn in a good gross in 'Klondike Annie.' Again the bad woman who turns straight, who has a penchant for double entendres, Mae swaggers through the picture, handing out laugh lines between melodramatic moments. . . . Adult in theme, the picture may not be for children but looks as if it is made for showmen."

+ N Y Exhibitor p34 F 25 '36

"Newspaper attacks will probably pulmotor the chances of this one materially. As a picture it is again Mae West with the usual formula of wisecracks. That is no longer enough. . . . The mission scenes are merely the peg for some canting hypocrisy and a farcical development that may give more offense to earnest church workers than anything since Chaplin's 'The Pilgrim.' It is in this, rather than the supposed indecency, that offense is apt to be found. And it is unnecessary. . . . Miss West really ought to let someone else have a word as to her stories. There is a rough, if unpalatable humor in the mission scenes. . . . But in general the picture lacks comedy points. . . . 'Annie' is badly told, insincerely acted and largely lacking in the salty quips anticipated."

— Variety p17 Mr 18 '36

"Subject matter contained in 'Klondike Annie' is highly controversial, will possibly be considered in bad taste by many a fan. Nevertheless, picture is well produced, acted and directed, should please those who rave over La West's personality, her ability to handle broad characterizations. . . . [The story] falls down. Dialog is the usual type for Miss West, in spots extremely stupid in order to build up to a blackout finish for the star. There's plenty of double entendre spotted throughout the picture, handled in Miss West's best fashion."

+ — Variety (Hollywood) p3 F 5 '36

**KNOCK-OUT. F 28 '36 86min Bavaria-film**

Players: Anny Ondra. Max Schmeling. Hans Schonrath

Director: Karl Lamac

Dialogue film made in Germany with English sub-titles. Also called Ein Junges Madchen—Ein Junger Mann. "A story about the rise of a prize-fighter and his romance with a pretty blonde." (Film Daily)

**Audience Suitability Ratings**

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

**Trade Paper Reviews**

"Fairly entertaining."

Film Daily p6 Mr 2 '36

"'Knock-Out' proves that Max Schmeling is still clever with his mitts but that the acting to be done in his family will be done by his wife, Anny Ondra. Both are in the film,

but the only thespian ability is displayed by Miss Ondra. . . . Even with its apparent flaws, this feature should prove a welcome change of fare for German-speaking houses."

+ — Variety p27 Mr 4 '36

**L****LAC AUX DAMES. Ja 14 '36 90min Franco-American**

Players: Simone Simon. Jean-Pierre Aumont. Rosine Derean. Michel Simon. Odette Joyeux

Director: Marc Allegret

Based on the novel, Martin's Summer, by Vicki Baum. The film was made in France and has English sub-titles. Eric, a young, impractical and impoverished engineer acts as a swimming instructor at a famous Austrian resort hotel. There he meets Puck, an elfish young girl whose father owns an estate on an island. She loves him but he in turns falls in love with Danielle, daughter of a wealthy manufacturer. Danielle's father is opposed to their marriage and he takes his daughter away. Ill, starving, Eric is found by Puck whom he tells of his love for Danielle. Puck realizing he will never love her, brings Danielle back to him.

**Audience Suitability Ratings**

"Class A. Approved for adult audiences."

N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

**Newspaper and Magazine Reviews**

"'Lac Aux Dames,' belongs to the nymph school of literature, with its portrayal of puckish character and thin bohemian situation. The practical French have attempted to nail its flights to solid earth, thank goodness, but still wafting through the picture's hollow plot comes ethereal essence of strained artiness. . . . Very likely the picture has been badly cut, for its string of episodes does not always make sense. It is a series of fantasies set against a beautiful background of the Austrian Alps, and the lovely lake which plays such an important part in the story. The swimming exhibits are handsome, M. Jean-Pierre Aumont (Eric) proving himself an excellent swimmer and diver, if not a breath-taking actor, and the carefree, sunny atmosphere surrounding the indolent vacationists is refreshing." Marguerite Tazelaar

+ — N Y Herald Tribune p14 Ja 16 '36

"The views of the Tyrol are so stunning that they completely over-shadow the fragile little love story. . . . The film is rather poorly cut and slight in its plot, and whatever moderate pleasure it affords is due to its lovely backgrounds and to its pleasant players." William Boehnel

+ — N Y World-Telegram p19 Ja 22 '36

**Trade Paper Reviews**

"This is an enjoyable love story, filmed in the beautiful background of the Tyrol, with some music and dancing, and acted by an excellent cast. Principal player is Simone Simon, a very engaging actress, who is now at the 20th Century-Fox studios in Hollywood."

+ Film Daily p12 Ja 16 '36

"This French importation of the adaptation of a story by Vicki Baum presents strong and interesting drama. . . . Largely devoid of action, the film nevertheless tells an interesting story of young romance and its trials and happiness."

+ Motion Pict Daily p8 Ja 16 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

(s) **LADIES LOVE HATS.** N 1 '35 19mim Educational

Players: Ernest Truex. Mary Jane Barrett. Cora Witherspoon

Director: Al Christie

Based on the magazine story, *High Hats*, by Roy L. McCardell. "This short subject describes the adventures of a husband who unwittingly causes his wife to wear a hat belonging to another woman. Since this woman is regarded as a social leader and the possessor of a vituperative nature, the husband, is admittedly in a tough spot." (Motion Pict Herald)

### Trade Paper Reviews

"Truex does a neat bit of comedy work throughout."

+ Film Daily p10 O 30 '35

"[It] is a reasonably entertaining comedy of the usual Truex variety. For once Truex does not come out the loser."

+ Motion Pict Daily p9 N 7 '35

Motion Pict Herald p75 N 23 '35

"The story is slightly effeminate. . . Fair."

+ — N Y Exhibitor p27 N 10 '35

"Mildly amusing. Not enough devotion to detail as more laughs might have been squeezed out of [a] couple of fair and off-usual-track situations."

— Variety p13 D 18 '35

**LADY CONSENTS.** F 7 '36 75min RKO

Players: Ann Harding. Margaret Lindsay. Herbert Marshall. Walter Abel. Edward Ellis

Director: Stephen Roberts

Ann Harding portrays a young woman in love with her husband who consents to a divorce when she realizes that he is in love with another woman. As it becomes apparent that the second wife has married only for social position and luxury, the husband is very unhappy. Over the death bed of his father, he meets his former wife and they renew their love. After a divorce, they are remarried.

### Audience Suitability Ratings

"A: Interesting; Y: Doubtful; C: No."

Christian Century p311 F 19 '36

"Intelligent action, pointed dialogue and amusing repartee, with considerable casual drinking and tricky manipulation of situations which brings about the inevitable happy ending. Mature." Calif Cong of Par & Teachers

"Excellent. Mature." DAR

"This variation of the old triangle theme is well and smartly done. Adults." Nat Fed of Business & Professional Women's Clubs

"The story is of no particular value and the picture of smart society with the implication of continuous casual drinking is not edifying. Distinctly an adult film." Nat Soc of New England Women

"Full of human interest. Mature." S Calif Council of Fed Church Women

"The easily managed marriage, divorce, and remarriage of the principals involves a good deal of strategy on the part of an understanding wife, but the picture makes such things seem rather like a pleasant way of breaking the monotony of existence. Adults." Women's Univ Club, Los Angeles

+ Fox W Coast Bul F 1 '36

"Adults and young people."

Gen Fed of Women's Clubs (W Coast)  
Ja 22 '36

"There is a general atmosphere of drinking, gaming and easy divorce. Adults."

Jt Estimates Ja 15 '36

"Adults."

Nat Council of Jewish Women Ja 22 '36

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

"A: Dramatic romance; Y: Mature; C: No."

Par M p55 Mr '36

"The production is to be commended for its dignified treatment of an important and ever-present problem of modern life. Adults and young people."

+ Sel Motion Pict F 1 '36

"Mature."

Wkly Guide Ja 25 '36

### Newspaper and Magazine Reviews

"It is a neatly played conversation piece."

Laura Elston

+ Canadian M p42 Mr '36

Christian Science Monitor p13 Ja 25 '36

"The Lady Consents' can not be singled out as a production of outstanding character, being rather solid every-day entertainment of which the largest part of the screen is constructed." J. P. Cunningham

+ — Commonweal p440 F 14 '36

"Here is a demonstration of how to make agreeable entertainment out of threadworn material cut to the pattern always used in the repeated telling of the story on the screen. There is nothing new in it, no surprising situations, no unexpected punches, but you will find 'The Lady Consents' to be as delightful an evening's diversion as you could wish for. . . Ann Harding never was more delightful. She gives the suffering wife the relief of a sense of humor; indulges in no heroics or lamentations, but always is womanly human and earns the full measure of audience sympathy."

+ Hollywood Spec p10 Ja 18 '36

"In 'The Lady Consents,' Ann Harding, the screen's Public Ennui No. 1, shows what a large amount of anguish a wayward husband can cause a wife. Miss Harding suffers considerably, though she does attempt at times to hide her broken heart behind feeble and heavy-handed wisecracking. . . Though most of the players are bogged knee-deep in charm, Ilka Chase and Walter Abel give the film some good moments. Edward Ellis, who plays Mr. Marshall's father and who tries to reconcile the couple, steals the show. But stealing 'The Lady Consents' is, at most, only petty larceny." Beverly Hills

+ — Liberty p50 F 29 '36

"Ann Harding deliberately relinquishes that most relinquishable and stubborn of ex-juveniles, Herbert Marshall, to the scheming Margaret Lindsay. Eventually, Marshall returns to his senses and returns to Ann. Everything returned but your money at the box office."

+ — New Theatre p24 Mr '36

"Unless the cinema is deceiving us once again, the word 'lady' must have been invented for the exclusive use of Miss Ann Harding. . . Always you will see Miss Harding as a victor over the powers of evil by the sheer force of her nobility. In fact, it is my fear that she is so filled with spiritual sweetness that she ends by making you just a trifle resentful of so much greatness of soul. . . One virtue of the picture is that it presents Miss Lindsay in the proper sort of role. Hitherto she has striven chiefly to be a heroine and she is less than perfectly equipped for such a role. As a shallow and selfish villainess she is admirable, and I predict that if she continues in such unsympathetic parts she will be vastly successful in her cinema career." Richard Watts, Jr.

N Y Herald Tribune p7 F 8 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## LADY CONSENTS—Continued

"The screen's leading exponents of suffering nobility, Ann Harding and Herbert Marshall, exhibit their customary gallantry and restraint under fire, in the new film. . . [It] drags Miss Harding through the divorce courts once more, but manages to be much more amusing about it than usual. 'The Lady Consents,' for all its expected talk of good sportsmanship and its tears behind the smile, is much livelier than most of Miss Harding's dramas. . . The trouble with it probably lies in the writing of Miss Lindsay's part. This is a heavy handed characterization, bald and obvious in its conception as in its dialogue. Miss Lindsay, dressed almost as unbecomingly as Miss Harding, has little chance to make the scheming Jerry a human being. Because of that, the drama becomes little more than a charade in which to exhibit the stars in the type of role they have played so often and so profitably." Eileen Creelman

+ — N Y Sun p25 F 5 '36

N Y Times p23 F 8 '36

"It twitters aimlessly along for some eighty minutes or so, and when it is over leaves the cinema just about where it found it. . . Some of the film's monotony is relieved by the good acting of the cast. . . But in spite of their efforts 'The Lady Consents' remains one of the least interesting of the current cinema's entertainments." William Boehnel

— + N Y World-Telegram p25 F 5 '36

"The story of a disrupted home, told in homily and cliché."

— Stage p8 Mr '36

"Ann Harding has a clause in her contract which permits her to select her own stories. The only kind of stories she likes are those in which she appears as a lady who, disappointed in love, eventually gets what she wants by mouthing whimsicalities beneath a stiff upper lip. 'The Lady Consents,' true to type, is less painful than most of Miss Harding's pictures."

+ — Time p48 F 17 '36

## Trade Paper Reviews

Box Office p29 Ja 25 '36

"The three leads are almost perfect and Edward Ellis turns in a remarkably fine performance. It's a great woman's story and the ladies will go for it. . . This is the sort of entertainment that should fare well in both the big and small town theatres. An attraction that can be shown in practically any class of theatre."

+ Film Curb p15 Ja 18 '36

"Well handled triangle drama, nicely directed and acted, with special appeal for women."

+ Film Daily p7 Ja 14 '36

"Good! It is an interesting marital drama, with deep human appeal. Although the plot is of the familiar triangle variety, it is somewhat more significant than pictures of this type because of the unusual relationship between Ann Harding, the wife, and Edward Ellis, the father-in-law. . . Not for children or adolescents. Good for adults."

+ Harrison's Reports F 1 '36

"This is dramatic romance with smart dialogue and intriguing situations."

Motion Pict Daily p4 Ja 13 '36

"A picture that should make audiences laugh much and maybe sob a bit, it's a story of heartache, sacrifice, frustration and triumph of more than ordinary appeal to women."

+ Motion Pict Herald p44 Ja 18 '36

"Smart from the first camera turn, likely to be most pleasing in class sectors, it will probably have its troubles in the mass neigh-

borhood sectors where smart drawing room comedies lose their appeal. Because the actors have strong followings, however, this may overcome its handicaps."

N Y Exhibitor p27 F 10 '36

"It is a well-made picture and even if the plot is somewhat mechanical at times, the results are a bit above average for this type of story, the type that could easily have been botched up. The indications are that box-office reaction will be fair or better. Sophisticated audiences will [respond] more to this kind of merchandise than the folks in the sticks."

+ — Variety p18 F 12 '36

"Though the P. J. Wolfson story is none too original, [it has been] dialoged so expertly that the tale of the divorced woman who wins her husband back from his second and unsympathetic spouse, takes on a refreshing atmosphere."

+ Variety (Hollywood) p3 Ja 11 '36

LADY IN SCARLET. N 20 '35 66min Chesterfield

Players: Reginald Denny. Patricia Farr. Dorothy Revier

Director: Charles Lamont

A nonchalant detective finds the solution to the murder of an antique dealer after suspicion turns to the man's wife, his assistant, a business rival, a doctor, and a lawyer.

## Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

Mo Film Bul p172 N '35

"Smoothly and entertainingly told story Family."

+ Nat Bd of R M N '35

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A and Y: Entertaining; C: Little interest."

Par M p55 Mr '36

"A regulation murder mystery logically solved by an amateur detective. The suspense is well sustained and moves to a satisfactory climax. Well acted and directed. Entertaining for followers of mystery drama. Adults and young people."

+ Sel Motion Pict N 1 '35

## Trade Paper Reviews

"Here is a murder mystery drama that should please lovers of this sort of film fare. It has its moments of comedy also."

+ Film Curb p5 Ja 4 '36

Film Daily p7 D 21 '35

"There is somewhat more than the usual amount of humor and entertainment in this mystery film than in the usual run of such independent product."

Motion Pict Daily p3 D 27 '35

"Family mystery drama."

N Y Exhibitor p36 N 25 '35

"Fair murder mystery."

+ — Variety p12 Ja 8 '36

LADY OF SECRETS. Ja 25 '36 75min Columbia

Players: Ruth Chatterton. Otto Kruger. Marian Marsh. Lionel Atwill

Director: Marion Gering

This film was formerly called No More Yesterdays. Based on the novel, Maid of Honor, by Katherine Brush. Ruth Chatterton

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

plays the part of a young woman whose lover is killed in the war. She is compelled by her father to rear her illegitimate child as her sister. When the child grows up, complications in her love affairs cause the mother much anguish, but in the end all turns out well.

### Audience Suitability Ratings

"A: Good; Y: Perhaps; C: No interest."  
Christian Century p415 Mr 11 '36

"Adults and young people." E Coast Preview Committee  
Fox W Coast Bul F 22 '36

"Adolescents, 12-16: no; children, 8-12: no."  
Motion Pict R Mr '36

"Unobjectionable for adults."  
Nat Legion of Decency Mr 12 '36

"Although the theme, that of the interference of parents in the lives of their children, has universal appeal, the tame and complicated story moves slowly and is darkened, but not deepened, by the unconvincing melodrama which dominates it. Adults and young people."  
— + Sel Motion Pict F 1 '36

"Mature."  
Wkly Guide F 1 '36

### Newspaper and Magazine Reviews

"Ruth Chatterton returns to the screen after an uncommonly long absence in a motion-picture likely to divide film-critics into bitter, sullen camps. Already, at preview in Hollywood, Columbia's 'No More Yesterdays' has caused critical division. . . 'A daring, dramatically high-lighted story of maternal love, told without pulling punches, but with fine subtlety and restraint, gives the [film] appeal not only to the Chatterton and Kruger followers, but to the vast audience of entertainment seekers,' the Hollywood Reporter decides after seeing the film. . . No such commendation, however is found in the criticism in the Hollywood Daily Variety, which bluntly, and with pungent phrasing, takes an entirely opposite view."  
Lit Digest p20 Ja 11 '36

"It can be said for Miss Chatterton that no matter how poor her material she gives freely of her talent, never stooping to walk through her lines or offer an indifferent performance. Had Mr. Gering leavened his production with a little humor, or had the script writers turned the light of modern psychology upon their weighty efforts, the piece might not have seemed such stilted hokum." Marguerite Tazelaar  
— N Y Herald Tribune p8 F 24 '36

"This stress on plot has kept the picture from making full use of mood and characterization. The acting, like the script, is conventional. The theme should have been moving, the climax poignant. Instead, the script is routine and the acting almost wooden. . . In spite of its stereotyped treatment 'Lady of Secrets' does at least have a central theme not yet worn out by constant use on the screen." Eileen Creelman  
— + N Y Sun p8 F 22 '36

"A picture that sashays back and forth in space and time without progressing far in any direction, 'Lady of Secrets,' is scarcely worthy of its cast. . . The result, in the curious mathematics of the cinema, is zero." B.R.C.  
— N Y Times p12 F 22 '36

"No less a shining star of the fiction field than Katherine Brush is credited with the original story, and such recognized practitioners of stage and movie writing as Zoe

Akins and Joseph Anthony fashioned the screen play, while Ruth Chatterton plays the leading role. With such a star-spangled combination you might reasonably expect at least a modicum of perfection in their combined efforts. But 'Lady of Secrets' lacks every proof that its perpetrators are anything but a group of ambitious amateurs." William Boehnel  
— + N Y World-Telegram p15 F 25 '36

### Trade Paper Reviews

Box Office p27 Ja 4 '36

"This is a tale of mother-love that ought to spell box office. It is well played by the leads and supporting cast and has been well produced and directed. It will have a particular appeal for women, of course. Chatterton turns in a remarkably fine performance in a difficult role."  
+ Film Curb p5 Ja 4 '36

"Ruth Chatterton returns to the screen with another story that ticks her. Though she and the rest of the good cast try hard, and despite all the efforts of Director Marion Gering, the yarn is one of those creaky mother-love things that may get a little appreciation from part of the feminine clientele but not from the fans at large unless the story has some novelty or big punch, which this one hasn't got."  
— + Film Daily p13 F 21 '36

"A somewhat slow-moving drama of mother love, with an appeal mainly to women. Parts of it are unpleasant owing to the cruelty inflicted on Ruth Chatterton by Lionel Atwill, her domineering father. . . Not for children, adolescents, or Sundays."  
— + Harrison's Reports F 1 '36

"A serious problem drama, this is essentially a woman's picture. Impressive in character, slow moving dialogue is the interpretive medium as the action is noticeably played down. Told both as a straight story and in retrospect, this formula show aims at sympathy for the leading player. . . Convincingly acted in the spirit of the story, the picture's appeal is directed mainly at the more serious-minded audience contingents. Kruger's and Miss Chatterton's fans may find much to please them. General audiences, however, are apt to find the picture too deep and complicated to hold sustained interest."  
+ Motion Pict Daily p7 D 26 '35

"When she last appeared in pictures, heroine Ruth Chatterton was slipping at the box office. Columbia picked her up, placed her in 'Lady of Secrets.' Miss Chatterton may not slip further but she will not advance very far in her path back to box office prowess. . . Bearing little that doesn't seem familiar, the picture will have to be helped by whatever star draw the female star still retains. . . Estimate: weak for de luxers."  
— + N Y Exhibitor p42 Ja 25 '36

"Ruth Chatterton, back to the screen after a long absence, is still having trouble with her offspring. This time she is also having trouble with the play, the direction and occasionally with the photography. . . It adds up as a creaky old-fashioned and stilted production of a story hard to swallow. . . The talk is often hackneyed, the dramatic moments are hokum and the direction is stiff. It's just one of those productions that petered out all along the line. . . As a whole an excellent cast is wasted."  
— Variety p37 F 26 '36

"Lacking [star] names and with the most familiar of stories, 'No More Yesterdays' will have to struggle for its living. The picture is draggy throughout, extremely talky. Despite being well produced and written, it lacks the motivation to hold interest. . . Marion Gering's direction is heavy-handed throughout. Picture has but few light moments. Half of the story is told in a single flashback. There's little happening that is not telegraphed away in advance."  
— Variety (Hollywood) p3 D 24 '35

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**LAND OF PROMISE.** N 20 '35 60min Urim  
Palestine picture corp

Players: People of Palestine

Director: Juda Leman

"The film is a pictorial record of the achievements of the 300,000 Jews who have poured into the Near East in the last fifteen years, enduring hardships reminiscent of the pioneers of the last century to cover the arid, barren land with orange groves, thriving settlements and bustling towns." N Y World-Telegram

### Audience Suitability Ratings

"A, Y and C: Interesting and impressive."  
Par M p55 Mr '36

### Newspaper and Magazine Reviews

Christian Science Monitor p13 N 13 '35

"While the film is in the nature of a travelogue, it is never dull because of the vigor and liveliness of its theme; also because it has been produced, directed and edited by experienced persons." Marguerite Tazelaar

+ N Y Herald Tribune p17 N 22 '35

"Rarely has the camera presented such magnificent portraiture, nor used it with more telling effect. As a factual account of life in Palestine, colored slightly no doubt, by the film-makers' point of view, the picture is complete. Whether as a newsreel of the new Palestine, as a documentary film of historic and sociological importance or as pictorial entertainment, 'The Land of Promise' deserves being seen." F. S. N.

+ N Y Times p27 N 21 '35

N Y World-Telegram p22 N 21 '35

Reviewed by John Mosher  
New Yorker p122 D 7 '35

### Trade Paper Reviews

"Impressive picture of Palestine-rebuilding by the Jews is entertainingly developed."

+ Film Daily p8 N 19 '35

"Juda Leman, a German refugee, has done a fine job in his handling of the theme, skillfully applying his directing talent to make this a splendid production. . . The picture is not regulation entertainment and, as such, will have a limited appeal among average audiences."

+ Motion Pict Daily p6 N 19 '35

"'The Land of Promise' is a complete recording of the multifarious activities engendered by a migratory and pioneering people. [It is] an interesting and instructive production."

+ Motion Pict Herald p70 D 7 '35

"Well photographed, with interesting narration by announcer Ross, tasteful musical accompaniment, this is inspiration for all Jews. . . Its appeal is limited, however, to sections strongly Jewish. Family travel."

+ N Y Exhibitor p55 D 10 '35

"For Zionist meetings, religious sessions and other sectarian affairs it's highly meritorious, being the most comprehensive treatise on the Palestine subject yet devised, and telling more about Palestine, and with more power and authority, than reams of printed data and hours of lecture platform dissertations."

+ Variety p30 N 27 '35

**LAST DAYS OF POMPEII.** O 18 '35 85min  
RKO

Players: Preston Foster. Basil Rathbone.  
Dorothy Wilson

Director: Ernest B. Schoedsack

Suggested by the Bulwer-Lytton novel of same title. The scene is Jerusalem and

Pompeii during the first century A. D. under the Roman Empire. "The adventures of an upright blacksmith who loses wife and child because of his poverty and then determines on an unscrupulous career of wealth. As gladiator, as slave dealer, as horse trader and as armed mercenary, he builds a fortune for himself and his adopted son, only to find in the end that the doctrines of Christ have influenced his heir more profoundly than his own credo of financial success." (N Y Herald Tribune)

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Fine of kind; Y: Probably good; C: No."  
Christian Century p1439 N 6 '35

"A brilliant, dynamic and powerful spectacle which carries a message of the ever-present conflict between material and spiritual forces. Family, emotional for young children."

+ Gen Fed of Women's Clubs (W Coast)  
O 26 '35

"Director Schoedsack, who ranks high in the production of the spectacular, should be complimented for his skillful handling of the masses in the arena, and for the delicacy and restraint displayed in the introduction of the Christ. . . Adults: good; possible for family."

+ Jt Estimates O 15 '35

Mo Film Bul p172 N '35

"Good. Adults."  
Motion Pict Guide Mr '36

"'Last Days of Pompeii' frankly bears no relation to the old Bulwer-Lytton novel except in its title." J. S. H.

Nat Bd of R M p14 N '35

"This picture is most interesting with its well told story, its fine cast, sincere portrayals, expert direction, lavish stage sets, fine photography and spectacular scenes. Family, but not for small children."

+ Nat Council of Jewish Women O 1 '35

"A, Y and C: Good spectacular drama."  
Par M p55 Mr '36

"Unusually human for so spectacular [a] production. Magnificent pictures of ancient Pompeii and Jerusalem, culminating excitingly in the famous eruption of Mt. Vesuvius. Family. Recommended for church use."

+ Wkly Guide S 28 '35

### Newspaper and Magazine Reviews

Boston Transcript p8 O 16 '35

"Spectacular melodrama. . . Parents will use discretion about taking their children to a film that closes with scenes of terror and destruction that may be frightening."

+ Christian Science Monitor p15 O 19 '35

Liberty p27 N 9 '35

"There is enough heart interest and plot and historical aura in this strut-and-fret movie to keep you interested until Vesuvius pops, and then the real show begins." Don Herold

+ Life p22 D '35

"'The Last Days of Pompeii' is shrewdly arresting." Richard Watts, Jr.

+ N Y Herald Tribune p16 O 17 '35

"Although it is persuasively staged and excitingly narrated, the work is rather more absorbing in its straightforward melodrama than in the later phases." Andre Sennwald

+ — N Y Times p29 O 17 '35

Springf'd Republican p4c D 29 '35

Time p52 O 28 '35

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

*Trade Paper Reviews*

Box Office p58 N 16 '35

"Flawlessly directed and enacted by a cast that do it full justice."

+ Film Curb p18 O 1 '35

"Family drama."

N Y Exhibitor p37 O 10 '35

**LAST OF THE CLINTONS.** N 15 '35 60min  
Ajax

Players: Harry Carey, Betty Mack, Del Gordon, Victor Potel

Director: Harry Fraser

A range detective breaks up a gang of rustlers and wins the girl.

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A, Y and C: Melodrama of the West."  
Par M p55 Mr '36

*Newspaper and Magazine Reviews*

Christian Science Monitor p16 N 16 '35

*Trade Paper Reviews*

"This is the final one in the first series of four Carey action Westerns, and looks to be about the best so far."

+ Film Daily p7 N 12 '35

"This Western is routine material of its kind, containing that amount and sort of action which is usually found pleasing by the youngsters and those of the adults who still enjoy western fare."

— + Motion Pict Daily p6 N 14 '35

"Family Western."

N Y Exhibitor p56 D 10 '35

**LAST OF THE PAGANS.** D 13 '35 72min MGM

Players: Ray Wise, Lotus Long

Director: Richard Thorpe

Native dialogue with English subtitles. Filmed in the South Sea Islands. Based on the novel Typee, by Herman Melville. "On a wife hunting expedition, Mala finds Natita and takes her back to his island to marry her. Natita learns to love the boy, but before the marriage ceremony, Mala is abducted and taken to the phosphorus mines on a nearby island. During a blast, he helps to save a white boss, and for his deed, Natita is sent for. The officials want to ship her back, because they believe she is the wife of a chief. After being jailed for becoming violent, Mala escapes, finds his Natita and they sail away to a new life on another island." (Film Daily)

*Audience Suitability Ratings*

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Family." Calif Congress of Par &amp; Teachers

"Good. Light entertainment; beautiful scenery. Mature." DAR

"Good atmosphere, and a touching love story. Family." Nat Bd of R

"Here we have a picture which is absorbing entertainment despite the fact that all of the dialogue is in native tongue with Eng-

lish sub-titles for so clearcut is the entire action that every bit is most understandable. . . Family." Nat Council of Jewish Women

"The photography is exquisite, the settings beautiful and the direction excellent. Outstanding. Family-mature." Nat Fed of Business & Professional Women's Clubs

"The story becomes [too] harrowing and over-melodramatic for enjoyment. Adults." Nat Soc of New England Women

Fox W Coast Bul D 28 '35

"This picture, somewhat of a travelogue, most artistically photographed and well acted, shows in all its beauty the native life of islanders, and the dramatic effect of storm, sky and sea."

+ Gen Fed of Women's Clubs (W Coast)  
D 16 '35

"It is an interesting and vivid picture. Outstanding. Excellent entertainment. Family."

+ + Jt Estimates D 15 '35

"Carefully synchronized music also aids an appreciative understanding of the moods and emotional reaction. The film is especially notable for its pictorial beauty. . . It is consistently appealing and entertaining, with many novel features."

+ Motion Pict &amp; Family p2 Ja 15 '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A and Y: South Sea idyll; C: Interesting."  
Par M p55 Mr '36

Sel Motion Pict Ja 1 '36

"Good atmosphere, and a touching love story."

+ Wkly Guide D 21 '35

*Newspaper and Magazine Reviews*

Christian Science Monitor p15 Ja 4  
'36

"While the new picture cannot compare in beauty or artistic achievement to 'Moana,' 'Tabu' or 'White Shadows in the South Seas,' it is reasonably interesting; its workmanship is competent and its camera studies pleasing. Its plotty story rather cheapens the pastoral beauty of the theme and setting." Marguerite Tazelaar

+ — N Y Herald Tribune p13 Ja 9 '36

"'Last of the Pagans,' keeps up to the high standard of South Sea Island location films. . . Richard Thorpe, director of 'Last of the Pagans,' has brought home a sturdy moving, exciting melodrama as well as a pictorially memorable film. It is well worth seeing." Eileen Creelman

N Y Sun p26 Ja 9 '36

Reviewed by F. S. Nugent

N Y Times p25 Ja 9 '36

"It is a rather ambling and familiar little romance." William Boehnel

— + N Y World-Telegram p29 Ja 9 '36

Reviewed by John Mosher

New Yorker p61 Ja 18 '36

*Trade Paper Reviews*

Box Office p34 D 7 '35

"It is a fine example of painstaking direction and seldom has a more entrancing production been released."

+ Film Curb p18 D 15 '35

"With the South Sea Islands for a setting, this picture is a beautiful piece of work. The love story of the boy and girl is simple and realistic and wisely remains native throughout. The writer and director have included some very good thrill scenes, which help to hold one's interest. The dialogue is all native with explanations given by a few subtitles."

+ Film Daily p4 D 11 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**LAST OF THE PAGANS—Continued**

"Delightful entertainment for discriminating audiences, something on the order of 'Tabu.' . . . Suitable for all. [Family.]"

+ Harrison's Reports Ja 4 '36

"Located in the South Sea Islands, this picture tells the exotic love-drama of a primitive native couple. Essentially, its elements are those common to all dramatic romances. Sub-titles explaining the Polynesian dialect and movement are made understandable by the interpreting medium. Its love interest is idyllic and the sympathy of the stimulating drama is powerful and appealing. Intelligently produced and directed, it is acted with a simplicity rare in current attractions. . . . As the native courtship customs are depicted in song and dance, Herbert Stothart's musical score accentuates the romance and drama. . . . The charm of the beautiful backgrounds is excellently accentuated by Clyde De Vinna's expert photography."

+ Motion Pict Daily p13 D 7 '35

"Unusual photography has captured the full charm of strange and beautiful backgrounds. . . . To make the feature, a large company of actors, technicians and production crew spent months on the Islands, as a result of which all that will be seen on the screen is actual and authentic. As the backgrounds are real, so is the character of the story. With simple humans featured, it concentrates on humaneness in its strange love interest and gripping drama."

+ Motion Pict Herald p50 N 16 '35

"Metro has produced a sincerely made South Pacific idyll, one that may do its best in the better type houses, but which ought to be saleable anywhere."

+ N Y Exhibitor p38 D 25 '35

"Probably will mostly make double bills but elsewhere it may also do some fair single role business. Picture is weighted down with native chatter (often with English titles appended on film) that means little. This is counter-balanced in later footage by good mixture of suspense and dramatics."

+ Variety p19 Ja 15 '36

**LAST OUTPOST. O 11 '35 72min Paramount**

Players: Cary Grant. Claude Rains. Gertrude Michael. Kathleen Burke

Directors: Louis Gasnier. Charles Barton

Based on novel Drums by F. Britten Austin. "Against a background of border warfare with uncivilized tribes of Kurdistan and the African Sudan, during the Great War, we see the rescue of a British officer by a member of the Secret Service Department, their subsequent friendship and its peril when love enters in the comely person of Nurse Hayden." (Gen Fed of Women's Clubs)

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Fairly good; Y: Thrilling; C: Unsuitable." Christian Century p1439 N 6 '35

"An entertaining drama due to fine work by an able cast. Family."

+ Gen Fed of Women's Clubs (W Coast) O 12 '35

Mo Film Bul p173 N '35

"Good. Adults."

Motion Pict Guide Mr '36

"Unconvincing and tedious. Adults."

— Nat Council of Jewish Women O 1 '35

"A: Fair Western; Y and C: Interesting." Par M p55 Mr '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"A beautifully photographed and interesting, although rather confusing story. Family."

+ — Wkly Guide O 5 '35

**Newspaper and Magazine Reviews**

"An ill-considered release at this time, with machine guns mowing down hordes of dark natives."

— Christian Science Monitor p13 O 26 '35

"[It is] a stereotype of the same old excessive and silly romance of two uniforms and a girl. It is not wholly bad, however; Claude Rains is in it. The first half is excellent, good enough to make what follows doubly regrettable."

+ New Statesman & Nation p937 D 14 '35

Reviewed by Andre Sennwald  
N Y Times px5 O 13 '35

Springf'd Republican p6c D 1 '35

**Trade Paper Reviews**

Box Office p34 N 23 '35

"Paramount fell down trying to make another 'Bengal Lancer.'"

— Film Curb p7 O 15 '35

"Family melodrama."

N Y Exhibitor p35 N 10 '35

**LAUGHING IRISH EYES. Mr 10 '36 70min Republic**

Players: Phil Regan. Walter Kelly. Evelyn Knapp

Director: Joseph Santley

"Kelly, fight promoter of the Irish-American A. C., goes to Ireland to find a good fighter to restore the prestige of his club. Miss Knapp, his daughter, accompanies him. There she meets and falls in love with a blacksmith, Regan, who wins a singing contest at a fair."

Motion Pict Daily

**Audience Suitability Ratings**

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"Family."

Wkly Guide F 7 '36

**Newspaper and Magazine Reviews**

"That it perhaps will hold up its end of a double bill is about the best that can be said for this picture. . . . It is a sad waste of acting ability. Phil Regan has possibilities, possessing a pleasing personality and a singing voice of ingratiating quality. He can be built into a favorite if given better vehicles than fell to his lot in his first starring production." Allan Hersholt

+ Hollywood Spec p10 Mr 14 '36

**Trade Paper Reviews**

"Here is a mixture of Irish blarney, songs and the prize ring that is excellent entertainment. It should appeal to all classes, male and female. It gives Phil Regan his first big chance and he comes through in great style." . . . This one can be highly recommended."

+ Film Curb p16 Mr 7 '36

"For the popular houses of all classes it [will] please audiences of all types. And we are free to state that it carries more real human appeal and downright entertainment than a big slice of the more pretentious productions. . . . You can shout about this as grand entertainment for the entire family and you'll have no kick-backs. For Irish communities [it will be] a cleanup."

+ Film Daily p5 Mr 4 '36

"Very pleasant fare it is, with a limited budget expertly handled for entertainment values and it will dual to good returns pretty well up the scale."

+ **Hollywood Reporter** p3 Mr 5 '36

"Light and entertaining, although unpretentious fare, this should prove satisfying in the smaller situations particularly. It is tuneful and often amusing, and a film which should be easy to sell in the Irish communities. Phil Regan, in the lead, sings several Irish songs in attractive fashion."

+ **Motion Pict Daily** p29 Mr 4 '36

"Here's a show that is not only entertaining but also one that readily lends itself to unique and effective interest-creating exploitation. For entertainment purposes it blends the sock of prize ring thrill action with the appeal of music tinged with love interest. . . . Previewed at the Fairfax Theatre, Los Angeles, subsequent-run neighborhood house. The audience watched picture intently, occasionally breaking out into applause in appreciation of Regan's singing and the thrill action."

+ **Motion Pict Herald** p58 Mr 14 '36

"Well cast and studded with a group of names that mean box office for any independent picture, 'Laughing Irish Eyes,' though marked by production carelessness, should be able to hold its own outside of the de lusers. In the [neighborhood houses], it has a good chance of being the top of double bills. . . . Story is none too original but well written, and holds up throughout."

+ **Variety (Hollywood)** p3 Mr 5 '36

**LAWLESS BORDER.** D 10 '35 58min Spectrum  
Players: Bill Cody. Molly O'Day. Martin Garralaga.

Director: Ray Kirkwood

A western melodrama.

### Audience Suitability Ratings

"A, Y and C: Interesting Western."  
Par M p55 Mr '36

### Trade Paper Reviews

"Interesting Western with more than the usual amount of dramatic and romantic sequences. Action, however, has not been neglected with Bill Cody providing enough hard-riding and gun fights to please the most exacting lover of adventure films."

+ **Box Office** p33 D 28 '35

"The love interest is well handled and more attention paid to developing dramatic scenes than in most Westerns. This makes up for some overemphasis in close-up scenes with too much explanatory conversation."

+ **Film Daily** p4 D 11 '35

"Designed for juveniles. While not enjoying a full quota of action and suspense, the material presented will satisfy the youngsters who go in for this sort of entertainment."

+ **Motion Pict Daily** p7 D 11 '35

"Photography is only fair, together with editing and recording; but acting is competent, casting excellent, story certainly as good as in other Westerns. Family Western."

+ **N Y Exhibitor** p40 D 25 '35

**LAWLESS NINETIES.** F 15 '36 57min Republic  
Players: John Wayne. Ann Rutherford. Harry Woods

Director: Joseph Kane

A western melodrama of the early days of Wyoming when the territory applied for admission to the Union.

### Audience Suitability Ratings

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

### Trade Paper Reviews

"A fast-riding, hard-shooting action yarn has been wisely placed against an authentic historical background with excellent results. The story of those turbulent days when Wyoming was still a territory seeking admission to the Union as a State is ideal material for this higher type of Western which will furnish exciting entertainment for audiences everywhere."

+ **Box Office** p13 Mr 14 '36

"Fully up to the standard of the Wayne Westerns. . . . While Westerns are pretty much alike as to plot, an attempt is being made by producers to make them a bit different. In this case it has been done successfully."

+ **Film Curb** p16 Mr 7 '36

"The yarn whips into a series of knock-down fights and gun play with plenty of furious riding. . . . The finale is a pitched battle at the edge of the barricaded town and the clean-up of the gang and capture of the leader. Has all the exciting stuff the fans will go for."

+ **Film Daily** p7 F 29 '36

"An excellent Western; it is packed with action and comedy and has been photographed amid beautiful scenery. One thrilling and exciting situation is where Wayne, attacked by two ruffians, is forced to fight for his life. . . . Suitable for all. Family."

+ **Harrison's Reports** Mr 21 '36

"A western yarn built around the efforts of the lawless element to control the vote of Wyoming territory when it applied for admission to the United States in 1890, and the manner in which Government agents protected the voters. This picture is fast-moving and lively action fare, good for the week-end program or on a double bill."

+ **Motion Pict Daily** p6 Mr 2 '36

"Although the picture is a run-of-the-mill action drama, similar in plot and trimmings to previous members of this series starring John Wayne, it has the stuff which, taken as a whole, has proved successful with audiences in most situations where this type film is presented."

+ **Motion Pict Herald** p53 Mr 7 '36

"Estimate: fast moving Western."

+ **N Y Exhibitor** p55 Mr 10 '36

**LAWLESS RANGE.** O 3 '35 57min Republic  
Players: John Wayne. Sheila Mannors

Director: Robert N. Bradbury

Mysterious raids on ranches in an isolated valley containing gold deposits are uncovered by a shrewd government agent in this western melodrama.

### Audience Suitability Ratings

"Good."

+ **Endorsed Motion Pict** D '35

"A, Y and C: Good Western melodrama."  
Par M p55 Mr '36

### Trade Paper Reviews

**Box Office** p35 N 23 '35

"'Lawless Range' can hold its head high because its action is [good] . . . its story keeps moving at a rapid speed. Family Western."

+ **N Y Exhibitor** p54 D 10 '35

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**LAWLESS RIDERS.** D 28 '35 57min Republic  
 Players: Ken Maynard, Geneva Mitchell  
 Director: Spencer Gordon  
 A western melodrama.

### Trade Paper Reviews

Box Office p10 D 28 '35

"Estimate: satisfactory Western anywhere."  
 + N Y Exhibitor p42 Ja 25 '36

**LEATHERNECKS HAVE LANDED.** F 22 '36  
 65min Republic

Players: Lew Ayres, Isabel Jewell, Jimmy  
 Ellison, James Burke

Director: Howard Bretherton

A hot-tempered marine in constant scrapes with his fellow soldiers is dishonorably discharged when he is involved unwittingly in a murder. He joins a gun smuggling gang in Shanghai and later has a chance to help the marines in a battle with raiders whom he had supplied with guns.

### Audience Suitability Ratings

"Very good. General patronage."  
 Nat Legion of Decency F '36

"Family."  
 Wkly Guide F 29 '36

### Newspaper and Magazine Reviews

"It is not a big picture, but it is one of the neatest jobs of picture making I have seen for some time. . . As a result of the intelligent direction Bretherton gives the well constructed story, we have a picture which will give satisfaction to any audience." Allan Hersholt

Hollywood Spec p11 F 29 '36

### Trade Paper Reviews

"Appropriately titled 'The Leathernecks Have Landed,' this offering lands directly on the box-office front with barrage of sure-fire entertainment that should capture one hundred percent family patronage."

+ Box Office p25 F 29 '36

"An entertaining picture with the Marines as a background. It is fast moving, amusing and has several thrilling sequences."

+ Film Curb p8 F 29 '36

"Good popular entertainment with an action story and nice work by a capable cast."

+ Film Daily p18 F 17 '36

"A pretty good action melodrama. It is a little slow in getting started, but once it finishes establishing the different characters it becomes exciting and holds one's attention to the end. . . Suitable for all. Family."

+ Harrison's Reports Mr 7 '36

"It packs a lusty dramatic wallop and a vein of genuine sentiment and it is so well made that it ranks with the best independent productions of the year. Only the lack of strong box office names will keep it from soaring and as it is, it will head double bills to a swell profit."

+ Hollywood Reporter p3 F 13 '36

"Although the story has some elements of weakness, there is enough fighting to satisfy those who enjoy two-fisted action."

+ Motion Pict Daily p3 F 15 '36

Motion Pict Herald p44 F 25 '36

"Estimate: good programmer, saleable anywhere."

+ N Y Exhibitor p55 Mr 10 '36

"Picture should hold up its end on generality of programs, and here and there may ride solo. . . Howard Bretherton's direction soundly builds up the melodrama with punch and suspense, without sacrificing valid character, an excellent job in every respect."

+ Variety (Hollywood) p3 F 13 '36

**LEAVENWORTH CASE.** F 10 '36 65min Republic

Players: Donald Cook, Jean Rouverol, Norman Foster, Erin O'Brien-Moore, Maude Eburne, Warren Hymer

Director: Lewis D. Collins

Based on the novel of the same title by Anna Katherine Green. "Although there are a number of suspects, the murderer is identified for the audience at the start. The point is to have the detective discover the killer. However, the person who unravels the mystery is not the detective but the comic hard-of-hearing old maid aunt." (Film Daily)

### Audience Suitability Ratings

"A: Murder mystery; Y: Doubtful; C: No."  
 Par M p55 Mr '36

Wkly Guide Ja 18 '36

### Trade Paper Reviews

"While this one won't set the world afire its bound to hold its own in most situations."

+ Film Curb p12 Ja 11 '36

"Entertaining murder mystery with good cast and emphasis on the comedy angle. . . Its best point is the comedy work of Warren Hymer and Maude Eburne."

+ Film Daily p9 Ja 6 '36

"In adapting this from the novel, the producers have altered the plot considerably; to such an extent, in fact, that the story is unrecognizable. It is, however, a good murder melodrama, holding the spectator in fair suspense throughout. . . Unsuitable for either children or adolescents, in theatres where murder melodramas are not shown to them. Good adult entertainment."

+ Harrison's Reports Ja 18 '36

"Of average entertainment value and providing little that is new, the picture is benefited by good names."

+ Motion Pict Daily p12 Ja 3 '36

"In this picture, a murder mystery embellished with comedy and romance and with drama building suspense, the motive for murder and the mystery of how it is done are made evident in the first few sequences. Thus it differs materially from the usual manner in which mystery drama features are presented."

Motion Pict Herald p53 Ja 11 '36

"What should have been an intriguing sleuth-murder mystery film wobbles badly through inept casting and slovenly direction. Net result is that 'The Leavenworth Case' is just another detective melodrama, lacking good draw names and destined for double programs."

+ Variety p14 Ja 22 '36

"Fair. . . Mystery is exploded after the first ten feet but there's enough interest to hold . . . not too particular audiences. Direction indicates haste."

+ Variety (Hollywood) p3 D 31 '35

**LEGONG.** N 15 '35 50min DuWorld

Players: Native cast

Director: Marquis Henri de la Falaise

"A slight story relates the love of the boy, Nyong, for the girl, Saplak. Unfortunately, he is betrothed to Poutou, [and] cannot break off lest she lose face before the community. The clandestine affair is found out by Poutou;

she eases herself out of the way, via suicide."  
N Y Exhibitor

### Audience Suitability Ratings

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

### Newspaper and Magazine Reviews

Boston Transcript p4 N 14 '35

"The picture has been produced with care, and many of its backgrounds, against the sea, in the market place, and those for the dance of the virgins, are handsome reproductions in natural colors." Marguerite Tazelaar

+ N Y Herald Tribune p19 O 3 '35

### Trade Paper Reviews

"[A] pictorial review of [a] beautiful island as it really is."

+ Film Curb p12 O 15 '35

"Adult melodrama."

N Y Exhibitor p36 O 25 '35

LIEBELEI. F 27 '36 68min Elite tonfilm

Players: Paul Hoerbiger. Magda Schneider. Luise Ullrich. Gustaf Gruendgens

Director: Max Ophuels

Based on play of same title by Arthur Schnitzler. German dialogue film made in Vienna with English sub-titles. "Having fallen in love with a fraulein, a young officer is haunted by the complications of a former affair with a married woman. In the end he has to fight a duel with the husband." (Variety)

### Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

### Newspaper and Magazine Reviews

"It is suffused with German sentimentality and approaches again in spirit those pictures that came out of Germany several years ago when they were producing such things as 'Two Hearts in Waltz Time.' . . . The story is presented with persuasive charm and believability. It is rather old-fashioned in its settings and atmospheric feeling, as it should be, of course. The performances are excellent." Marguerite Tazelaar

+ N Y Herald Tribune p13 Mr 4 '36

"'Liebeleil' is not epochal, but it is a charming, Old World, sensitively performed and absorbing photoplay which ends on a note of poignant tragedy. . . . With so somber a tale at its mercy, the wonder of 'Liebeleil' is that it can at the same time be so mellow, radiant and tender a picture. But it is, and that can be attributed only to the players, their director and to the photography." F. S. Nugent

+ N Y Times p18 F 28 '36

"I, for one, however, must admit to mixed and troubled feelings about this latest cinema importation. It is extremely well acted, and there is a great deal of charm in its curiously pathetic and tender little love story. But it tells this tale in such a languid manner that most of its effectiveness is lost. . . . All of this would be pretty unbearably archaic and depressing if it were not for the work of a really expert cast of players who recite it tenderly, carefully, often charmingly and sometimes even movingly." William Boehnel

+ — N Y World-Telegram p25 Mr 4 '36

"It's mostly about lovers walking around the block in a drizzle. That's how you feel,

anyhow, after two or three hours of it." John Mosher

New Yorker p76 Mr 7 '36

### Trade Paper Reviews

"This is a better than average foreign production with very good cast, good direction, fine acting and the best in the way of photography. The story is a romantic drama with a tragic ending."

+ Film Daily p7 F 29 '36

"Spoken in German and fitted out with English subtitles, Arthur Schnitzler's tragic romance ranks well above the average importation of its kind in dramatic power and general makeup. To an audience of evidently Teutonic origin in attendance at the 55th Street Playhouse, New York, the picture appeared to be immensely amusing in its early stages, gripping in its closing sequence."

+ Motion Pict Herald p58 Mr 14 '36

"It is a picture of few virtues and many obvious limitations, even for the Teutonic market in the United States. Performance, direction, sound and photography passable but undistinguished."

— + Variety p31 Mr 4 '36

LIMELIGHT. (Release date not determined)  
65min Wilcox

Players: Anna Neagle. Arthur Tracy. Ellis Jeffreys. Tilly Losch

Director: Herbert Wilcox

This film was made in England. "A [chorus girl] hears a down-and-outer singing in the street, and when the star singer of her show loses his voice within a half hour of the first night she drags the boy in and pleads with the management to give him a chance." (Variety)

### Trade Paper Reviews

"There are some good ballet scenes, but in the absence of really convincing story values it stands or falls as a singing show by Tracy. His numbers are well put over and balance his lack of screen personality."

+ — Motion Pict Daily p4 Ja 25 '36

"The high spots of this picture are the graceful dancing in it and Arthur Tracy's fine voice. . . . There is too much repetition; too much flashing back to the same stage set and recurrence of song scenes. But withal there is an air of sincerity that makes the story pleasing, if not epoch-making. . . . Interesting, but maybe the appeal will be more local [England] than universal."

+ — Variety p27 Mr 11 '36

LITTLE AMERICA. O 4 '35 52min Paramount

Players: Members of the second Byrd Expedition

Director: Dario Faralla

A scene-by-scene account of Rear Admiral Richard E. Byrd's second Antarctic expedition; filmed by John L. Herrmann and Carl O. Peterson who were among the band of fifty-six men comprising Admiral Byrd's crew and staff. The picturization of the expedition shows how the colony lived during the long months of winter night, how scientific information of all sorts was recorded and even how they discovered that microscopic life existed.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Thrilling scenes of unloading the ship, preparations necessary for their existence through the long Arctic night, the care of the dogs, the terrific storms, the dangerous crevasses,

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**LITTLE AMERICA—Continued**

the scientific research made, and the almost tragic ending of Admiral Byrd's solitary vigil in the trackless waste are but parts of this most stirring and educational drama. Excellent entertainment. Family and junior matinee."

+ Gen Fed of Women's Clubs (W Coast)  
O 12 '35

"This film has excellent educational values for it glorifies the best in human life—devotion to science, self-sacrifice, and high courage. Family."

+ Jt Estimates O 15 '35

"Very good. Family."  
Motion Pict Guide Mr '36

"It is a valuable document of history in the making. . . . Excellent entertainment. Family and junior matinees."

+ Nat Council of Jewish Women O 1 '35

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A, Y and C: Entertaining and instructive."  
Par M p55 Mr '36

"This picturization of Admiral Byrd's second expedition to Little America is an inspiring narrative of devotion to science. . . . This film has excellent educational values, for it glorifies the best in human life—devotion to science, self-sacrifice and high courage. Family."

+ Sel Motion Pict N 1 '35

"Both entertaining and instructional. Recommended to Exceptional Photoplays Committee. Suggested for schools and libraries and for list of films worth keeping permanently available. Family. Junior matinee."

+ + Wkly Guide S 28 '35

**Newspaper and Magazine Reviews**

"[This] is a splendid, forthright, dramatic motion-picture, complete with sound, conversations, even hints of plot-structure. The drama is real and convincing. . . . This is the first of the factual polar films accomplished with fine coordination among cameramen, writers with a sense of drama, and the events themselves. It is more nearly a feature fictional film in form than a factual narrative, but there is no spurious filming here. It was 'shot' in Little America. . . . Advance screening took place first in Hollywood."

+ Lit Digest p28 O 12 '35

"The film is disappointing in not revealing why Admiral Byrd engaged in his lonely experiment or what he did while at his farthest south and in giving no word of explanation from him regarding the solitary sojourn. . . . The picture is interesting from beginning to end and is accompanied by intelligent comment." Marguerite Tazelaar

+ — N Y Herald Tribune p19 O 15 '35

"The photography is generally excellent and the sound recording clear." F. S. N.

+ N Y Times p19 O 15 '35

Springf'd Republican p6 N 21 '35

**Trade Paper Reviews**

Box Office p58 N 16 '35

Film Curb p8 O 15 '35

"Family drama."

N Y Exhibitor p35 O 25 '35

**LITTLE LORD FAUNTLEROY.** F 28 '36 98min  
United artists-Selznick International

Players: Freddie Bartholomew. Dolores Costello Barrymore. C. Aubrey Smith. Guy Kibbee

Director: John Cromwell

Based on the play of same title by Frances Hodgson Burnett. Previously made as a silent

film. "It tells of a youngster whom fate elected to yank out of happy surroundings and set down in a tradition-encrusted manor house of age old English aristocracy to become Lord Fauntleroy, heir presumptive to the title, The Earl of Dorincourt." (Motion Pict Herald)

**Audience Suitability Ratings**

"Frances Hodgson Burnett's classic as adapted by Hugh Walpole is an outstanding picture. Handsomely mounted, the settings, costumes, and decorative details give indication of careful consideration of the period and the social environment to be portrayed."

+ + Motion Pict & Family p4 Mr 15 '36

"A story which might easily have become saccharine and sentimental avoids every pitfall because of tasteful direction and exceptional acting, and in addition this young English actor may well be called an ambassador of good will, interpreting to American children the customs and habits of another land. We recommend this as an ideal family treat. Adolescents, 12-16; highly entertaining; children, 8-12; excellent."

Motion Pict R Mr '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A: Delightful, particularly for those who remember; Y and C: Splendid."

Par M p55 Mr '36

"Suggested for schools and libraries. Family. Juvenile."

Wkly Guide F 7 '36

**Newspaper and Magazine Reviews**

"There was bound to be a good deal of sentiment in 'Little Lord Fauntleroy.' That is the way Frances Hodgson Burnett wrote the story. But in adapting it to the screen Hugh Walpole has avoided as much sugary sweetness as he could. . . . 'Little Lord Fauntleroy' has merits to appeal to the masculine as well as the feminine audience." E. F. Melvin

+ Boston Transcript p3 Mr 7 '36

"'Little Lord Fauntleroy is no longer the oversentimental lace and old lavender Fauntleroy of Mary Pickford's portrayal of the early 1920's. Instead, he stands, happily, in the enactment of Master Freddie (David Copperfield) Bartholomew, a thoroughly human youngster, a regular little fellow whose movements require no strain of the imagination to understand why he worms his way into the crabby old heart of the Earl of Dorincourt." J. P. Cunningham

+ Commonweal p552 Mr 13 '36

"While I do not agree that the script is the best that could be written from the book, I grant it is quite good enough to permit John Cromwell to give us a picture which should satisfy audiences throughout the world. The story of Little Lord Fauntleroy is classic hokum. It is all sentiment, its goodness dripping with virtue and its badness yielding to virtue triumphant. If the story had no classic background and had been submitted to a Hollywood producer as an original, its progress toward the screen would have come to an abrupt stop at the desk of the first reader who scanned it. But it has become a classic, so it comes to the screen and will do big business at the box-office." Allan Hersholt

+ Hollywood Spec p5 F 29 '36

"The most prying and suspicious psychologist will pass over the mother-and-son situation in the picture, and Freddie wears no curls.

What's more, the astute producers have allowed him a good gutter brawl in the streets. 'Little Lord Fauntleroy' has overtones of 'Skippy' in his 1936 version."

Lit Digest p20 Mr 21 '36

"Almost any screen rendering of Frances Hodgson Burnett's famed story . . . would automatically have been assured of an enthusiastic response from female cinemaddicts. How-

ever, not content to let the production depend upon the haloed sentimentality of its source, Producer Selznick has made this picture much more than a stock sample of Hollywood lavender and old lace. . . . Handsomely rewritten for the screen by Hugh Walpole, beautifully staged, and superbly directed by John Cromwell, it affords proof that Selznick International is off to a flying start and offers an actors' holiday to Freddie Bartholomew, C. Aubrey Smith and Dolores Costello Barrymore."

+ Time p48 Mr 23 '36

### Trade Paper Reviews

"'Little Lord Fauntleroy' is another triumph for David O. Selznick. Laughter and tears are expertly woven into a cinematic fabric that resolves itself into magnificent entertainment patterned for mass and class appeal, and definitely establishes Freddie Bartholomew as the screen's greatest male child star. Family."

+ Box Office p35 Mr 7 '36

"This will be popular with all types of audiences, but will have especial appeal for women. It is full of warm heart interest and is a credit to all concerned in its making."

+ Film Daily p9 F 25 '36

"Excellent! It is a warmly human, deeply moving, as well as humorous story. Excellent for all. Family."

+ + Harrison's Reports Mr 21 '36

"Strictly in the mood which has characterized all of his recent pictures, such as 'A Tale of Two Cities,' the producer has turned to the sticky and minor classic of Frances Hodgson Burnett and, by dint of considerable ingenuity and intelligence, has fashioned an attraction which should send parent-teacher associations out cheering and club-women into ecstatic raves over this celluloid exploration into motives pure and chivalry untarnished."

+ Motion Pict Daily p10 F 25 '36

"As conceived, prepared, acted, directed and produced, it is a valuable piece of screen merchandise. In every way it is potentially promising as being entertainment at least as important to exhibitors and theatre-goers as was 'David Copperfield,' the picture that introduced its star, Freddie Bartholomew."

+ Motion Pict Herald p40 F 25 '36

"It will delight all manner of audiences, critical or casual, with its high comedy, effective pathos, genuine feeling and fine dramatic unfoldment, and will clean up financially from the ace [houses] to the subsequents because of its sheer merit and irresistible human appeal. . . . It may well be that young Bartholomew's sensitive and wholly captivating performance will make him a high contender for top acting awards for 1936. His ability to invest his restrained childish comicalities with genuine pathos give him as much appeal to men as to women—and 'Little Lord Fauntleroy' will score as a strong mixed-audience picture."

+ Variety (Hollywood) p3 F 21 '36

**LITTLEST REBEL.** D 27 '35 70min 20th century-Fox

Players: Shirley Temple. John Boles. Jack Holt. Karen Morley. Bill Robinson. Frank McGlynn

Director: David Butler

From the old play of the same title by Edward Peple. A little Southern girl, caught in the turmoil of the Civil War loses her mother and finds her father taken prisoner by a Yankee officer. She pleads with him to free her father. When he does so, both he and the father are sentenced to death. Then she goes to the Great Emancipator himself to plead for her father and the Northern officer.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Shirley gives one of her most charming performances. Excellent."

+ Endorsed Motion Pict Ja '36

"Family." DAR

"Fascinating entertainment with a nice blend of humor and pathos that is largely due to Shirley Temple's beguiling charm and remarkable talents and the gifted dancing and acting of Bill Robinson. Family." E Coast Preview Committee

"Family. Junior." Nat Bd of R

"Photographed with artistry and grace, it has a tear-drenched beauty, only momentarily lighted by whimsical comedy. Bill Robinson, as the faithful family slave, shares laurels with little Miss Temple. The balance of the cast is finely adequate but it is the clowning, the singing, the tap-dancing and the spontaneity of these two which will captivate all." Mrs T. G. Winter

"12-16; good; 8-18; exciting but good." Women's Univ Club, Los Angeles

+ Fox W Coast Bul D 21 '35

"Once in a blue moon there comes a picture which will prove delightful to every member of the family; from little sister right through to Grandma and Grandpa. . . . Family and junior matinee." Calif Congress of Par & Teachers

"This is a delightful story. Family." Nat Fed of Business & Professional Women's Clubs

"Excellent for family." Nat Soc of New England Women

+ + Fox W Coast Bul D 28 '35

"The delightful naturalness of Shirley Temple, the dramatic appeal of her work with John Boles, her expert dancing with Bill Robinson, again win the heart of the audience, giving to this talented child added honors. Family and junior matinee."

+ Gen Fed of Women's Clubs (W Coast) D 16 '35

"Very good. Family."  
Motion Pict Guide Mr '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A and Y: Appealing, with Shirley Temple: C: Excellent."

Par M p55 Mr '36

Sel Motion Pict Ja 1 '36

"Family."  
Wkly Guide D 14 '35

### Newspaper and Magazine Reviews

"The Civil War seems to have been fought, according to this picture, simply to harass poor little Shirley Temple. . . . In 'The Littlest Rebel' battles are fought on Shirley's front lawn and raiding parties tramp through the parlors of her splendid Southern mansion, in spite of her efforts to repel them with a slingshot. It was not, as you might say, a war that went to waste, however, as it gave the wonder tot a chance to black up, be determinedly merry in distressing circumstances, sing a few tunes, weep with the old realistic heart-break . . . and best of all, dance. When Shirley Temple and Bill Robinson team up, they work a heel and toe magic that is unsurpassed by any of their contemporaries. Though half a century of time divides the two, Robinson is as feather-footed and nimble as his small partner and Shirley is as adroit, inventive and entralling as he. This reviewer would gladly swap the noble officers, both Blue and Gray, of the film, the rude Yankee plunderers, the too-quaint-for-words slave, John Henry, the



**LITTLEST REBEL—Continued**

darky cook named Roosevelt and throw in Abraham Lincoln, who displays his brooding profile in one scene—all for another glimpse of Robinson and Temple doing their sidewalk strut and the tap on a flight of stairs.” M. E. P.

+ — Boston Transcript p4 D 21 '35

Christian Science Monitor p10 D 5 '35

“Dextrous young Shirley Temple makes her début in so-called ‘straight drama,’ but not without a generous sprinkling of the Shirley Temple smile, song and dance. A Civil War ‘meller,’ but not quite a Civil War ‘tear-jerker.’” J. P. Cunningham

+ Commonweal p244 D 27 '35

Reviewed by Robert Stebbins  
New Theatre p41 Ja '36

“I must confess that I invariably encounter films starring child players with skepticism and a trace of discomfort. As frequently as I have seen little Miss Temple, I find myself still unreconciled upon approaching her latest vehicle. Yet so amazing is the talent and persuasiveness of the most famous of baby actresses that each time I am slowly won over by her remarkable expertness and end filled with admiration. Here Miss Temple is in her best vein, whether acting or singing, whether being comic or emotional, and the result is that you will find no debunking of the baby Bergner in this vanquished commentary.” Richard Watts, Jr.

+ N Y Herald Tribune p22 D 21 '35

“The little star is entertaining her large and fervent audience in a picture that is probably her best since ‘Little Miss Marker.’ . . Shirley Temple remains, through some happy miracle, still a wonder-child, and a likeable as well as an extraordinary one. She has dropped some of her mannerisms and lost the air of self-consciousness so apparent for a while. The dimples are still in excellent working order; she dances more gayly than ever; and she does some heavy crying with heart-breaking naturalness.” Eileen Creelman

+ N Y Sun p28 D 20 '35

“You may have got the mistaken notion from ‘So Red the Rose’ that the war between the States was filled with ruin, death, rebellious slaves and horrid Yankee barbarians. ‘The Littlest Rebel’ corrects that unhappy thought and presents the conflict as a decidedly chummy little war. The film is shrewdly spiced with humor and there is a winning quality in the utter shamelessness of its sentimental phases.” Andre Sennwald

N Y Times p30 D 20 '35

“Whether or not Miss Temple’s art is more mature than Frank McGlynn’s as Lincoln, may be a question, but it certainly seems more mature to me than the art, as we love to call it, of John Boles or Jack Holt, two of the gentlemen of the piece. . . In the eyes of all parents who are tired of working, Miss Temple must indeed be the model child.” John Mosher

New Yorker p57 D 28 '35

“The horrors of the Civil war are kept well in the background, so that the youngest Shirley Temple fan will not find the film too grim. Judging from the reaction of last night’s audience, it is entertaining adult fare as well, even the highly sentimentalized Temple-Lincoln scene going over big.” Louise Mace

+ Springfield Republican p2 Ja 2 '36

Time p16 D 30 '35

**Trade Paper Reviews**

“This has splendid comedy relief.”

+ Box Office p29 D 7 '35

Film Curb p13 D 1 '35

“Among the best of the Shirley Temple pictures. Highly enjoyable for any audience. The spotlight is on Shirley most of the time,

the story has a lot of charm, a little sentiment, and with Shirley playing her role very naturally, the picture is a highly enjoyable one. Bill Robinson is there with his dancing, and with Shirley they are some combination. Besides his dancing, Robinson carries a large acting assignment, which he handles very well. . . The screen play moves along nicely with never a dull moment.”

+ Film Daily p8 N 22 '35

“Shirley Temple carries the burden of this picture on her shoulders and is entirely responsible for whatever entertaining values it has. The plot is feeble. . . Suitable for all. [Family.]”

+ — Harrison’s Reports D 21 '35

“Shirley Temple is this picture’s prime entertainment and commercial asset. The singing, dancing and smiling Shirley scores a personal triumph, her first straight, starring dramatic role.”

+ Motion Pict Daily p8 N 20 '35

“In this, an adaptation of an old and popular legitimate stage attraction, there is a singing, dancing, acting Shirley smuggling her way into the hearts of foe and friend alike, in a dramatic role which mingles tears and heart throbs with smiles and laughs, as the story narrates one of the most pungent romantic dramas of the Civil War.”

+ Motion Pict Herald p50 N 16 '35

“Family comedy drama.”

N Y Exhibitor p54 D 10 '35

“All bitterness and cruelty has been rigorously cut out and the Civil War emerges as a misunderstanding among kindly gentlemen with eminently happy slaves and a cute little girl who sings and dances through the story. Bill Robinson and the child again dance. This is surefire, and it bespeaks plenty of hoofing rehearsal. Robinson is once more the trusty family butler who guards little missy. [There is] no trace of the Edward Peple play in the Burke film version. . . [The] story is synthetic throughout but smart showmanship instills the illusion of life. Besides which the picture has good tempo.”

+ Variety p15 D 25 '35

**LONE WOLF RETURNS.** D 31 '35 69min Columbia

Players: Arthur Hohl, Melvyn Douglas, Gail Patrick, Thurston Hall

Director: Roy William Neill

Based on the novel of the same title by Louis Joseph Vance. An international jewel thief plans to steal a collection of jewels from a wealthy young woman. When he meets her at a social function he falls in love with her and decides to go straight. Another gang of thieves really steal the jewels and arrange matters so as to throw suspicion on the reformed thief. Through a clever ruse he rounds up the gang and recovers the jewels.

**Audience Suitability Ratings**

“Class A. General approval.” N Y Archdiocese  
Motion Pict Guide  
Cath News p24 Ja 25 '36

“Unobjectionable for general patronage.”  
Nat Legion of Decency Mr 12 '36

“A and Y: Entertaining; C: If interested.”  
Par M p55 Mr '36

“The implausible story is complicated, but never confused, has effective comedy, is cleverly directed, very well acted and constantly entertaining. Adults and young people.”

+ Sei Motion Pict F 1 '36

WKly Guide Ja 11 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

*Newspaper and Magazine Reviews*

"Mr. Neill presents his story with such freshness it almost achieves the deft touch of a Vandeyke or a Capra. It is gay and lilting in its rapid pace, and it bends to the director's humor as a weed in the wind. The staging, too, while not elaborate, is never drab, and the performances are excellent." Marguerite Tazelaar

+ N Y Herald Tribune p7 F 3 '36

"The international jewel thief, one of Hollywood's most overworked brain children, is with us again in a periodic revival of Louis Joseph Vance's 'The Lone Wolf Returns.' . . . The time may pass pleasantly enough if this sort of thing is new to you, or if you may be beguiled into a more charitable mood by the performance of Mr. Douglas. . . . Speaking for ourselves, we thought the Lone Wolf had picked the wrong night to howl—wrong by fifteen years." F. S. Nugent

— N Y Times p25 F 4 '36

Springf'd Republican p6 Ja 16 '36

*Trade Paper Reviews*

"Mystery, romance and a dash of comedy have been neatly blended by Director Roy William Neill in this entertaining melodrama. Family."

+ Box Office p13 Mr 14 '36

"There is an abundance of first rate comedy and the story moves along at a fast pace. All in all it provides, better than average program entertainment."

+ Film Curb p7 Ja 25 '36

"While its theme has been done over and over, this crook drama makes a generally entertaining program number principally on the basis of a little freshness in handling and the work of an able cast."

+ Film Daily p10 F 4 '36

"A moderately entertaining crook melodrama of program grade. The action is somewhat slow and the situations far-fetched. Comedy has been put into some of the situations but it is forced and tends to retard the action. The closing scenes are fairly exciting and hold one in suspense. . . . Because of the robberies it is unsuitable for children, adolescents, or Sundays. Adult entertainment."

+ — Harrison's Reports Ja 18 '36

"A well-blended concoction of comedy, romance, crook intrigue and light drama, this is enjoyable entertainment. While not pretentious in cast or production values, it succeeds in being amusing. The story is well conceived, acted and directed."

+ Motion Pict Daily p12 Ja 15 '36

"The followers of the Louis Joseph Vance novels are numbered in the legions and the pictures that preceded this provide a ready-made audience. The fact that the picture is a combination of mystery and drama and plays up a type of criminal that is probably more pleasing to women patrons than other thieves would seem to indicate a campaign directed towards both sexes."

+ Motion Pict Herald p48 F 15 '36

"Estimate: good neighborhood programmer."

+ N Y Exhibitor p42 Ja 25 '36

"Cast, director and writers have done well with this Louis Joseph Vance story. Resulting entertainment is deft society-crook comedy that rates top position on any dual assignment."

For the beautiful heiress to fall blindly in love with the suave thief in spite of later revelations taxes the credulity. As does the crook's reformation. But it's not stressed and is put over so glibly that the average audience won't mind. Proper suspense is injected in tight scene when one false move means turning the slick Lone Wolf over to his enemies or the cops. [It is a] perfect example of exciting situations."

+ Variety p33 F 5 '36

LOVE BEFORE BREAKFAST. Mr 2 '36 72min  
Universal

Players: Carole Lombard. Preston Foster. Janet Beecher. Cesar Romero. Betty Lawford

Director: Walter Lang

Based on the novel, Spinster Dinner, by Faith Baldwin. "The plot deals with a millionaire's pursuit of the lady of his choice. He buys an oil company so that another suitor can be sent to Japan and thereby removed from competition. The girl rebuffs all his advances, meeting trick with trick, until he suddenly abandons the chase. The tables are quickly turned. The pursued becomes the pursuer. After a rescue at sea, the couple are married by the captain. They are still arguing." (Hollywood Reporter)

*Audience Suitability Ratings*

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"Adults and young people."

Sel Motion Pict F 1 '36

"Family. Amusing."

+ Wkly Guide F 22 '36

*Newspaper and Magazine Reviews*

"It is an extremely tiresome and silly picture . . . [which] talks incessantly, but a great deal of background music eases the pain of listening to it but does not condone its many faults."

— Hollywood Spec p11 F 29 '36

"The hero and heroine of the new film represent types that Hollywood seems to find peculiarly fascinating. . . . In private life you would find both of them selfish, arrogant and unmannerly bores, but on the screen you are supposed to think them inexpressibly charming. . . . On behalf of the film it can be said that the dialogue is frequently more sprightly than the plot. The acting, too, is passable. Mr Foster is quite credible as the romantic executive, Miss Lombard is at least less mannered than usual as the girl." Richard Watts, Jr.

+ — N Y Herald Tribune p8 Mr 16 '36

"It's rather a merry piece in its unostentatious way, fast, lively, and good looking. Carole Lombard, surrounded by leading men usually seen in heavy roles, has to carry most of the fun single-handed."

+ — N Y Sun p10 Mr 14 '36

"A story thin to the point of emaciation is padded out with blatantly effective lines, boisterous incidents and scene after scene involving the stylized mouth and eyebrows of Miss Carole Lombard sufficiently to make of 'Love Before Breakfast,' a quantitatively passable picture. Incidentally, collectors of titles that have little or no bearing on their supposed subject-matter will find this one a veritable museum piece." B. R. C.

+ — N Y Times p10 Mr 14 '36

"This is another footling adaptation of a story by Faith Baldwin, the popularity of whose work in Hollywood may be due to the fact that no visible effort is required to translate it to the screen. . . . Miss Lombard resents Mr. Foster's methods with such fury that her actions seem less a study in feminine psychology than a problem for psychiatry."

Time p58 Mr 16 '36

*Trade Paper Reviews*

"Smart, amusing story of love among the socialites that has good family appeal."

+ Box Office p35 Mr 7 '36

"Three of our favorites in the lead, Carole, Preston and Cesar and do they score!"

+ Canadian Moving Pict Digest p10 F 22 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**LOVE BEFORE BREAKFAST—Continued**

"A rather sophisticated comedy this will undoubtedly do nicely especially in the smaller spots."

+ Film Curb p15 F 22 '36

"Handsome production values, and the parading of a lot of fancy apparel by Carole Lombard to delight the feminine clientele, do much to cover up this story's lack of substantial or novel plot. . . . There is no development in the way of genuine action, the story being largely a matter of conversation."

Film Daily p7 Mr 14 '36

"A fair comedy; it should please romantically inclined young people. There is nothing unusual about the story, which is another modern version of 'The Taming of the Shrew.' . . . Suitable for all. Family."

+ — Harrison's Reports F 29 '36

"One long howl from start to finish, Universal has a smash box-office comedy in 'Love Before Breakfast.' . . . For any house, this adds up to money in the bank. It simply can't miss. . . . No short synopsis can do justice to the infectious humor of the piece. It is farce pure and simple, mad farce. Lang's direction strikes a swift tempo [from the] opening scene and never lets down. He points without seeming to point all the sophisticated laughs and gets everything possible out of the material."

+ Hollywood Reporter p3 F 15 '36

"This picture attempts to overcome its plot deficiencies by resorting to dialogue which may or may not amuse. . . . A pseudo-sophisticated comedy, this picture will doubtless please in many localities."

+ — Motion Pict Daily p8 F 17 '36

"Built upon the premise that a man and a woman can't get along either with or without each other, this picture stacks up as the kind of attraction for any kind of audience. . . . Wholesome, while having just enough of that intimate romantic quality to keep interest continually pepped up, the yarn concentrates on fun."

+ Motion Pict Herald p41 F 25 '36

"Universal had many headaches before 'Love Before Breakfast' went into production. The result on the screen should be a panacea for any head condition of either the studio or exhibitors, for the picture is topnotch entertainment, headed for good returns in anybody's theatre. . . . Picture belongs to Miss Lombard who does the best work she has done in some time. Her transitions are admirably done. She changes pace continually, never lets down. Her handling of the comedy situations is near perfect."

+ Variety (Hollywood) p3 F 15 '36

**LOVE ON A BET. Mr 6 '36 80min RKO**

Players: Gene Raymond, Wendy Barrie, Helen Broderick

Director: Leigh Jason

"Gene Raymond makes a bet with his uncle that he will leave New York dressed only in his underwear, arrive in Los Angeles, ten days later with a good suit, \$100 in cash and a sweet-heart. If he loses, he goes to work in the uncle's meat packing house. If he wins, he will receive sufficient money to produce a play of which the cross country trip is the plot." Variety (Hollywood)

**Audience Suitability Ratings**

"A: Hardly; Y: Probably good; C: Little interest."

Christian Century p415 Mr 11 '36

"Good. . . . Amusing comedy; dialogue vulgarities." DAR

"Lots of sparkle to it and plenty of laughs. Family." Nat Bd of R

Fox W Coast Bul F 22 '36

"Family." Calif Cong of Par & Teachers

"Clean, clever comedy, expert direction and excellent acting by Helen Broderick greatly aid this production. Adults and young people." E Coast Preview Committee

"Family." Gen Fed of Women's Clubs (W Coast)

"It is a gay and refreshing comedy—moving along smoothly, if over a few improbable situations. Family." Nat Fed of Business & Professional Women's Clubs

"A good family picture." Nat Soc of New England Women

"The whole, however, is marred by snatches of vulgar dialogue. Family." S Calif Council of Fed Church Women

Fox W Coast Bul F 29 '36

"Family."

Jt Estimates F 15 '36

"'Love on a Bet' is a light farce of modern American life bearing a resemblance to that type of comedy which holds 'It Happened One Night' as its pattern. It assembles improbable situations and fast-flying wisecracks into an amusing but insignificant and inconsequential piece of entertainment. Adolescents, 12-16: good; children, 8-12: little interest."

+ — Motion Pict R F '36

"Family."

Nat Council of Jewish Women F 19 '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"Adults and young people."

Sel Motion Pict F 1 '36

"Family."

Wkly Guide F 15 '36

**Newspaper and Magazine Reviews**

"The offering, I am told, was intended to be an unimportant program feature. It emerges as one of the most charming comedies of the past twelve months, primarily because of its superb direction." Allan Hersholt

+ Hollywood Spec p14 F 15 '36

"The coy Mr. Gene Raymond is even more whimsical and winsome than is his pretty custom in 'Love on a Bet,' the newest and most distressing of the cinema's innumerable efforts to repeat 'It Happened One Night.' . . . It is only fair to say that if you would enjoy a transcontinental motor trip with Mr. Raymond, you may find the new film more enlivening than did this correspondent, who would rather travel alone. . . . All of this is told amid an outpouring of minor league banter that struck me as being curiously lacking in hilarity after, say, the first ten minutes. For that long it is passable. Miss Barrie isn't immensely helpful as the girl of the story, but then she really cannot be blamed too greatly for that." Richard Watts, Jr.

— N Y Herald Tribune p15 Mr 5 '36

"The fun is fairly constant, the atmosphere gayly romantic and the characters amusing. . . . 'Love on a Bet' is a thoroughly artificial piece, acted competently but hardly with brilliance. It is well above average for its type of film." Eileen Creelman

+ — N Y Sun p21 Mr 5 '36

"Having a diverting and fresh story angle at its disposal and with a cast and director in amiable mood, the picture becomes an engaging treatise on the plausibility of the impossible. . . . Miss Broderick is priceless, as ever, in a rôle that is perfectly suited to her wry, straight-faced humor, and Mr. Raymond and Miss Barrie carry the comedy-romance along splendidly. . . . In brief, after one more good word for the script writers and for Leigh Jason's direction, 'Love on a Bet' is a mighty pleasant little comedy." F. S. Nugent

+ N Y Times p25 Mr 5 '36

++ Exceptionally Good; + Good; +- Fair; - + Mediocre; - Poor; -- Exceptionally Poor

"After the success of 'It Happened One Night' it was inevitable that we should see a good many melodramatic comedies of romantic young people hitch-hiking their way up and down and across the continent. . . . The latest offering in this cycle is called 'Love on a Bet.' But don't be inveigled into expecting something as skillfully directed, attractively played and highly entertaining as 'It Happened One Night.' Indeed, why be inveigled into it at all? For 'Love on a Bet' is just an inconspicuously poor film. However, it is to be hoped that with 'Love on a Bet' out of its system the weakened but still live cinema will begin its slow, uphill convalescence. . . . Potentially, it probably is a fairly amusing idea. But it has been written so maladroitly and it is so clumsy in its mechanics that it seems to me to be an enormously silly entertainment." William Boehnel

— N Y World-Telegram p19 Mr 5 '36

"'Love on a Bet' . . . is nothing at all. [It] could be pretty well dozed through entirely, I should say. Helen Broderick, in her more acrid style, contributes an occasional bright moment, but the two young people chiefly in evidence, Gene Raymond and Wendy Barrie, are inclined to be a bit casual about the few little stunts asked of them." John Mosher

— New Yorker p75 Mr 14 '36

"The title is self-explanatory. Gene Raymond bets his wealthy uncle he can leave New York in his underclothes and no money, and arrive in Los Angeles ten days later with \$100, a suit of clothes and a fiancée. He does, but audience reaction is 'what of it?'"

News-Wk p40 Mr 14 '36

"The result herein is a 75-minute exhibit of biceps and boyish charm by Gene Raymond, pleasantly relieved by glimpses of Wendy Barrie as the fiancée and Helen Broderick as her sharp-tongued aunt."

Time p57 Mr 16 '36

### Trade Paper Reviews

"'Love on a Bet' is a good box-office bet for the family trade. It is riotous comedy full of humorous situations and spiked with witty dialogue. Family."

+ Box Office p27 F 15 '36

"Great stuff."

+ Canadian Moving Pict Digest p10 F 22 '36

"It is one of the most amusing films we've seen in some time and offers real entertainment for any sort of audience."

+ Film Curb p13 F 8 '36

"You can chalk this in your date book right now as a light and breezy comedy of two modern lovers that will send your patrons out hugely pleased and completely entertained."

+ Film Daily p5 F 28 '36

"A pretty good comedy. . . . Some of the gags are old, but they are still funny enough to amuse the average picture-goer. . . . Suitable for all."

+ Harrison's Reports F 22 '36

"This is tops in frolicsome, uproarious mirth that's as clean as a whistle, and hits major league class in entertainment. It's minor league in names, but provides more laughter per footage than many of its highly-touted brothers. . . . Exhibitors can bet on 'Love On a Bet' to outlaugh any picture in a long time."

+ Hollywood Reporter p3 Ja 31 '36

"This romantic farce, loaded with situation and dialogue laughs, rates as splendid family entertainment. . . . The picture should be sure-fire in all but de luxe houses."

+ Motion Pict Daily p4 F 1 '36

Motion Pict Herald p55 F 8 '36

"Estimate: good program comedy; best for neighborhood houses."

+ N Y Exhibitor p35 F 25 '36

"Making no pretense at anything more, 'Love on a Bet' succeeds in being a pleasant comedy that dishes up an hour or so of satisfactory entertainment. It won't rate better than moderately on the draw because it hasn't the kind of names that attract, but it won't chase 'em once they're in."

+ Variety p15 Mr 11 '36

"Top-notch comedy, which if it had stronger names in the cast, would be headed for strong returns. As it is, it should be a profitable programmer, good enough to stand by itself except in the bigger ace houses. In the subsequent runs, it should make money. . . . Raymond romps through the picture in a nice easy manner as does Miss Barrie. Both give excellent performances but it remains for Miss Broderick to steal the picture. She handles the flip lines in a grand manner and tops her previous screen performances considerably."

+ Variety (Hollywood) p3 Ja 31 '36

## M

MAGNIFICENT OBSESSION. Ja 6 '36 110min  
Universal

Players: Irene Dunne. Robert Taylor.  
Charles Butterworth. Betty Furness. Sara Haden

Director: John M. Stahl

Based on a novel of the same title by Lloyd C. Douglas. In this dramatic tale, an unpleasant young wastrel's drunken actions have caused the death of a distinguished brain specialist and also the loss of sight of the doctor's beautiful wife. Sobered and penitent after this second tragedy, the young man decides to become a great healer himself and to live by a mystic philosophy of giving secretly and permitting no re-payment. Years later, distinguished as the world's greatest eye specialist, he operates on the blind woman and enables her to regain her sight.

### Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Notable; Y: Mature; C: Beyond them." Christian Century p158 Ja 22 '36

"In short, a picture one must not miss. Family." Calif Congress of Par & Teachers

"Excellent. The essence of Douglass' fine book has been preserved in the very fine adaptation. Mature." DAR

"Adults and young people." E Coast Preview Committee

"Family." Nat Bd of R

"'Magnificent Obsession' [is] one of the most beautiful and significant pictures of the year." Nat Council of Jewish Women

"Robert Taylor is to be commended for his excellent work. Family." So Calif Council of Fed Church Women

"1935 bows itself out with one more significant and beautiful and unusual picture." Mrs T. G. Winter

"The story is well staged so that many individuals seen, stand out in memory for pictorial qualities as well as notable direction. Adults." Women's Univ Club, Los Angeles

+ + Fox W Coast Bul Ja 12 '36

"A rarely significant and appealing drama of human emotions in which the application of a Christian philosophy overcomes destructive forces. Carefully produced, this picture with its large and able cast is understood and sympathetically directed by John M. Stahl.

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**MAGNIFICENT OBSESSION—Continued**

Irene Dunne's characterization of Helen Hudson is one of beauty and sincerity while Robert Taylor's interpretation of the once irresponsible young man is notably fine. Adults."

+ Gen Fed of Women's Clubs (W Coast)  
D 30 '35

Motion Pict & Family p2 Ja 15 '36

"Family."

Nat Bd of R M Ja '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A: Poignant human drama; Y: Mature; C: Beyond them."

Par M p55 Mr '36

Wkly Guide Ja 4 '36

**Newspaper and Magazine Reviews**

"The formidable task of transferring a copious but very popular novel to the screen has been accomplished with a maximum of deliberation and a minimum of imagination. Once again, there is a demonstration of the limitations of the cinematic medium when the characterization and description so essential to a comprehension of the original fiction version are telescoped and condensed to the comparatively narrow confines of a scenario for the screen. The massivity of the production, the proportions and the problem presented by the author of the novel are too formidable and the combined efforts of the cast and the director are hardly equal to its demands." R. S.

Boston Transcript p4 Ja 11 '36

"If the movie version softens a bit the spiritual tone of the novel, and focusses on the dramatic in the story, it has not been to its disadvantage as a picture. . . On the whole, the movie version has been admirably conceived, and will undoubtedly stand as one of the month's undoubted successes." Laura Elston

+ Canadian M p37 F '36

Christian Science Monitor p15 Ja 4 '36

"The work of the principals, Irene Dunne and Robert Taylor, is sheer artistry, finely developing the concentrated series of dramatic incidents and moved by the fine hand of John M. Stahl, whose specialty is this kind of material." J. P. Cunningham

+ Commonweal p330 Ja 17 '36

"The 'Magnificent Obsession' was a magnificent conception and it is done magnificently, but it is a story which I am afraid will not have wide popular appeal. . . [It] takes nearly two hours to tell a story which failed to evoke from me the sympathetic response I must give a motion picture before it can return dividends in the way of satisfactory entertainment. Failing to hold my interest because of the lack of sympathy, each scene seemed to prolong it unnecessarily. All of which does not mean you will not enjoy it. Other reviewers are loud in its praise."

Hollywood Spec p12 Ja 18 '36

"Of all the tarnation, torturizing pictures I've seen this season, 'Magnificent Obsession' takes the potassium cyanide sundae. I know that it will probably be passed over my veto by a large vote, but I hereby send it back to Hollywood with my venomous disapproval. . . It is one of those stories full of people who have things happen to them to 'change the entire course' of their lives." Don Herold

— Life p28 Mr '36

"If you care for pseudo-philosophical drama, 'The Magnificent Obsession' may be your dish, as we say around the literary clubs. . . The acting, I fear, isn't terribly impressive, although Miss Dunne plays the blind girl with her customary sincerity and quiet charm. Mr. Taylor is too cute for my taste, but that will hardly keep him from becoming a cinema darling of the girls." Richard Watts, Jr.

+ N Y Herald Tribune p9 D 31 '35

"[It] has a certain spiritual quality, less emphasized on the screen than in the best-seller. Three scenarists and a writer of 'added dialogue' have done much shifting about of Mr. Douglas's plot. The picture could have done nicely without that added dialogue. There is more talk, unnecessary pointless talk about matters unrelated to theme or plot, in this picture than in any other production of the past year or more. The story rambles on for a good two hours, not all of it quite as good as it should have been. Some ruthless editing, the cutting out of at least half an hour of loosely woven sequences, would have tautened the drama and high-lighted the characters. 'Magnificent Obsession' is not obsessed with realism, at any rate. . . [This does] not seem to be distressing the 'Magnificent Obsession' admirers. Their interest seems to be in the philosophy which guided Robert's rise to power and brilliance. That remains intact on the screen, with the rest of [the film], a heavily sentimental, long-winded drama of the popular tear-jerker type." Eileen Creelman

— N Y Sun D 31 '35

"Despite its mystic appurtenances, the drama is strictly of the made-to-order kind, and its movements are never remarkable for their conviction or plausibility. Not having to take either himself or the story seriously, Charles Butterworth gives an admirable performance. His dead-pan clowning in the film's chief comedy rôle is quite [its] best feature. Miss Dunne rises to what probably should be respectfully referred to as dramatic heights as the blind girl. Mr. Taylor plays the reformed wastrel with such aggressive charm that the only word for his performance is cute." Andre Sennwald

— + N Y Times p17 D 31 '35

"Since Lloyd C. Douglas, a shrewd and practical artisan at fashioning popular novels, invented them, the events in [the film] have a certain best-seller flavor about them. . . Being unfamiliar with the novel on which the film is based, I cannot say now that these events stood up in print. But on the screen, stripped of their essentials, they have a peculiar nickel-weekly magazine story ring. Taking a commonplace little tale about the reformation of an obnoxious playboy, Mr. Douglas has blown it up to grandiose proportions by coating it with a touch of religion that looks pretty phony and a lot of love and self-sacrifice. To make the whole thing a little more palatable he has put it against a wealthy Westchester background. . . Some of the acting is good, and some is bad, but this is probably less the actors' fault than that of a shallow and obviously fabricated narrative." William Boehnel

— N Y World-Telegram D 31 '35

"Nothing alleviates the woebegone trickeries of 'Magnificent Obsession,' not even the presence of Irene Dunne. Poor Miss Dunne seems oppressed by the plot. Apparently, she gave up any struggle to better it long before the camera began its work." John Mosher

— New Yorker p76 Ja 11 '36

**Trade Paper Reviews**

"A box-office winner with thrills, heart throbs and humor so delicately interwoven that one wishes for more of it. Family."

+ Box Office p33 Ja 18 '36

"This is an excellent screen version of the best-seller of the same name. It offers entertainment that should have wide appeal and is suitable for all classes of audiences."

+ Film Curb p14 Ja 4 '36

"Good sentimental drama with human interest and romantic angles giving it general appeal. Based on the best-selling novel of the same name, this attraction makes good popular fare. . . Miss Dunne and Taylor do excellent work as the leads, with plenty of strength in the supporting cast and effective touches in John M. Stahl's direction. There are also occasional comedy touches."

+ Film Daily p6 D 31 '35

++ Exceptionally Good; + Good; +- Fair; - + Mediocre; - Poor; -- Exceptionally Poor

"Aside from the fact that in the closing scenes there is a minor fault, in that Robert Taylor, the hero, is supposed to have become a famous surgeon within six years—more competent than men with years of training, the story is highly interesting and grips one's attention. There are situations that will tear at one's heartstrings. Suitable for all. [Family.]"

+ Harrison's Reports Ja 11 '36

"In this tender story of faith and hope and charity, the old assertion that the greatest of these is charity is repeated with delicate shadings of emphasis, with accelerating and retarding tempo, and with an emotion-stirring restraint that suggests a symphony developed from a folksong. The 'magnificent obsession' is the theory that a man who lives a life of service achieves an exalted happiness for himself and remolds the lives of those whom he serves. . . . Magnificent is too violent an adjective to describe the work of the principals. But it is sheer artistry. Taylor is gay and irresponsible in the earlier scenes, dignified and tender as the story proceeds. He has a splendid speaking voice. . . . It's one of the important pictures of the year, beautifully presented and directed by a master director, John M. Stahl."

+ Motion Pict Daily p12 D 31 '35

"This production strikes a responsive chord by the fineness of its portrayals and the humanness of its drama."

+ Motion Pict Herald p52 Ja 11 '36

"Though not exclusively so, this is emphatically a woman's picture, told with charm, done handsomely. . . . Estimate: word-of-mouth boulder anywhere."

+ N Y Exhibitor p43 Ja 25 '36

"[It] is another in a recent crop of artistic film successes which is a credit to the industry on the whole. . . . If its 110 minutes running time makes it appear a bit sluggish, the sensitive and intelligent development and motivation of this poignant romance ultimately makes the initial lethargic progression appear justified. . . . 'Magnificent Obsession,' with its metaphysical theme of godliness and faith likewise seems to enter the exhibition arena at a psychologically appropriate period. Whether construed in relation to present-day world turmoil, or to a very limited sphere within the average auditor's immediate contacts, the spiritual background of 'Magnificent' is magnificent. . . . Cast, cameraman and the librettists, along with Director Stahl, rate all the bouquets coming their way for the combined good results of their total efforts."

+ Variety p12 Ja 8 '36

"'Magnificent Obsession' presents a spiritual theme with delicacy, beauty and power in terms of human, moving drama along lines of popular entertainment. It has been intelligently approached and impressively produced and should register solidly. . . . Care, time, pains and intelligent forethought put into the offering by Stahl and E. M. Asher, as associate producer, are fully justified by result in giving Carl Laemmle a winner, both from the prestige and financial angle. In addition, contributions from every department are topnotch. . . . Miss Dunne is never off key. . . . Her scenes while blind are magnificent, and final episode in hospital is one of most powerful emotional enactments screened during the past year. Much of the story is carried by Taylor, and he plays it superbly, both as the flippant reckless youth and the matured, sobered man. His performance and personality will do much to support the picture's special appeal to women."

+ + Variety (Hollywood) p3 D 31 '35

MAKING OF A KING. D 9 '35 82min Deka

Players: Emil Jannings, Leopoldine Konstantin, Werner Hinz, Claus Clausen

Director: Hans Steinhoff

The German film *Der Alte und der Junge Koenig* with English subtitles. "It is the story of how Frederick the First of Prussia, played

by Jannings, forced his eldest son, who was to become Frederick the Great, to put aside youthful occupation with light things and school himself in kingship. The Crown Prince so hated the idea that he sought to escape from Prussia and go to his mother's native England; to this plan his friend, Lieut. Katte, was privy, and when it was discovered, the King ordered that Katte be put to death and that the Crown Prince witness the execution to learn what disloyalty to a nation means. This estranged son and father, but made the son at least a student of state-craft, who is reconciled to the King he is to succeed on his deathbed." (N Y Sun)

### Newspaper and Magazine Reviews

"Emil Jannings is as good as we thought he was. He is still, in round numbers, the greatest of all screen actors. . . . His power is all the more appreciated when you find yourself held spellbound in a picture in the German language, even when you understand only a little German, as I do. The English titles give you the drift, and Jannings sweeps you. He is tender, humorous, sweet, then stern as iron, devastatingly fierce, tragic. Do not miss 'The Making of a King.'" Don Herold

+ Life p20 F '36

"Germany has sent us an official cinematic embodiment of fascist philosophy and ideals. . . . [It] furnishes a complete category of fascist tenets—hatred of other nations, male-superiority, destruction of culture, suppression of individual rights, a total minimization of human life and an insane glorification of the military." Robert Stebbins

New Theatre p22 Ja '36

"Though rather clumsy in its manner and lumbering in its story telling, it possesses an undeniable interest, not as a historical chronicle but as a statement of the official Nazi attitude toward the philosophy and ethics of history. . . . I might add that all of this is presented with earnestness and admiration. If you think I have exaggerated, go and see for yourself. I must say, though, that I found the whole thing just a trifle chilling." Richard Watts, Jr.

+ — N Y Herald Tribune p17 D 10 '35

"'The Making of a King' is heralded here as a hit in Europe. . . . Jannings dominates the film, but Werner Hinz, as the Crown Prince, would have stolen it from many another player, so well does he take his part. . . . There is no doubt but that it is intended as propaganda for the present German Government, with its glorification of country above self, of the martinet in the King. Some of the speeches, in fact, are said to have been cut out of the film as Nazi propaganda when it was shown in Austria. But it remains good entertainment." D. C. A.

+ N Y Sun p31 D 10 '35

"A prefatory note declares that [the film] has been careful to observe strict historical accuracy, and this is entirely possible. It simply happens that the picture has been molded into Dr. Goebbels's scheme of propaganda and public enlightenment, and is obviously designed to work up pro-Nazi hysteria for the past glories of the nation. Judged strictly on its dramatic merits, it emerges as quite the best film that has come out of Nazi Germany, and it presents Emil Jannings in one of his most brilliant characterizations. . . . At the same time, you cannot resist the dramatic skill that has gone into the drama, and the genuine emotional vigor with which it tells of the conflict between two iron temperaments." Andre Sennwald

+ N Y Times p31 D 10 '35

"Although it is as grim and brutal a portrait of a ruthless man as the screen has ever produced, it is also a rousing dramatic characterization. . . . Mr. Jannings' performance as the incredible Wilhelm is at once unbearable and fascinating. It is a performance that blends brutality, meanness, cheapness and a

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**MAKING OF A KING—Continued**

blind heroic quality in an altogether brilliant manner." William Boehnel

+ N Y World-Telegram p29 D 10 '35

"I shouldn't call this one of the major Jannings portraits, but it's a good, sound, sensible picture of the old bully, somewhat on the more than usually sympathetic side. . . [It] follows pretty much the usual outlines in the history books of young Frederick's early life. . . The film is a Jannings picture, and the hero of the piece is the old man, not the youngster, and I don't think the story slumps or just becomes Nazi propaganda, as some insist it is, because Jannings gives the elder Frederick's side of the story too." John Mosher

+ New Yorker p89 D 21 '35

**Trade Paper Reviews**

"[An] impressive German dialogue film with Emil Jannings in a masterly characterization."

+ Film Daily p13 D 10 '35

"Once again the sly German cinema makes faces at the world in this feature. It isn't obvious, in the Russian manner. It doesn't even call itself propaganda; it poses, instead, as historical narrative. But propaganda it is, nevertheless. . . [The] picture has a set of English titles which don't quite make sense but which manages to translate all the important speeches about the holiness of state and country and the necessity to submerge all personal impulses for the general good."

+ Variety p19 D 11 '35

**MAN HUNT. F 1 '36 65min Warner**

Players: Marguerite Churchill. William Gargan. Ricardo Cortez. Charles (Chic) Sale

Director: William Clemens

A small town school teacher in love with a newspaper reporter admires the stories of the bad men of history which an old gunfighter relates. When a notorious gangster breaks jail and is pursued by a trainload of G-men and star newspaper reporters, he hides in the teacher's home. How she and the young man capture the criminal and outwit the pursuers makes up the story.

**Audience Suitability Ratings**

"Adults: fair; 14-18: fair; 8-14: no." Calif Cong of Par & Teachers

"Mature, Good." DAR

"Adult." Nat Fed of Business & Professional Women's Clubs

"Family." Nat Soc of New England Women

"Drinking and too much shooting make it unsuitable for children. Mature." S Calif Council of Fed Church Women

+ Fox W Coast Bul Ja 25 '36

"Family. Mature."

+ Gen Fed of Women's Clubs (W Coast) Ja 11 '36

"While the story is thin, the natural characterization of Chic Sale as the sheriff and the interesting picture of small town life will entertain many. Family. Mature."

Jt Estimates Ja 15 '36

"The direction in this picture is slow moving and undramatic though smooth but the story itself is inane, incredible and impossible. [The] attempt at humor falls very flat. . . Newspaper reporters are portrayed in an unnecessarily stupid manner. Family"

— Nat Council of Jewish Women Ja 15 '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"A and Y: Amusing satire; C: Entertaining."

Par M p55 Mr '36

Sel Motion Pict F 1 '36

**Newspaper and Magazine Reviews**

"Audiences which seek their screen entertainment only in the big, first run theatres, miss a lot of excellent little pictures which are turned out for the neighborhood houses and small-town exhibitors who cannot pay the fancy prices demanded for the big stars. And because these class B offerings must be made economically, they have, as a rule, simple little stories which provide for much outdoor shooting against backgrounds provided without cost by nature. . . I found 'Man Hunt' thoroughly enjoyable. . . This class B picture has been given a class A cast."

+ Hollywood Spec p13 Ja 18 '36

Reviewed by Beverly Hills

Liberty p29 F 16 '36

"While 'Man Hunt' fails to follow the excellent models set by some of Warner's earlier gangster pictures—'Little Caesar' or 'The Public Enemy', for example—it is rather an amusing little film yarn, aided by a cast of competent and experienced players. The absurdity of its plotty doings gives it an unintentional comic twist, and Chic Sale, Civil War deputy, out to capture single-handed the desperado who so grimly stalks through the piece, is a unique characterization. Whether the picture could have been better, with the ingredients supplied by the script writers, plus the able performances, is debatable. As it stands, it results in just another 'movie.' Marguerite Tazelaar

— + N Y Herald Tribune p13 Ja 30 '36

"It works up quite a bit of excitement itself in the telling and more than its share of good-natured humor." Eileen Creelman

+ N Y Sun p26 Ja 29 '36

"Periodically, some major film company, after having warmed over certain outstandingly lucrative successes of the immediate past, will put them all together—as a thrifty housewife mixes a hash from the leftovers of former banquets—in the hope that they will prove edible, if not exactly appetizing. Such a picture is 'Man Hunt.'" B. R. C.

— N Y Times p14 Ja 30 '36

"There is a new film call 'Man Hunt.' But don't be inveigled by that into expecting one of those two-fisted, sharply-spoken, fast-moving melodramas of the underworld like 'G-Men' and others of this ilk. In fact, why be inveigled into it at all? For it is just an inconspicuously poor film." William Boehnel

— N Y World-Telegram p19 Ja 31 '36

**Trade Paper Reviews**

"Simple down-to-earth story, expertly developed to intrigue and satisfy family patronage."

+ Box Office p29 Ja 25 '36

"Lots of excitement with Chic Sale, the ex-sheriff being on the job." L. S. Niemeyer

Canadian Moving Pict Digest p10 F 29 '36

"Here is a picture that surely ought to keep any class of audience well amused while it is on the screen. It rates high for this sort of entertainment."

+ Film Curb p15 Ja 11 '36

"Amusing comedy drama with good amount of action and laughs plus romance."

+ Film Daily p8 Ja 29 '36

"A fair program comedy-melodrama. . . Suitable for all. [Family.]"

+ — Harrison's Reports F 8 '36

"A comedy, this satirizes G-Men and big shot newspaper reporters, and evidently was produced for the small town, giving that patronage opportunity to laugh at the 'wise' city folks.

It has been smartly conceived and intelligently directed and acted."

+ Motion Pict Daily p4 Ja 4 '36

"The title suggests something tensely dramatic. The show is just the opposite, a comedy that should provide a good time for average audiences, as it gayly kids and laughably derides glorified G-men and wise guy big shot newspaper reporters while it heroizes a trio of country folk. It makes no pretense at being anything but amusing entertainment."

+ Motion Pict Herald p52 Ja 11 '36

"Apparently intended for the program division, 'Man Hunt,' because intelligent scripting, direction led otherwise, is surprise attraction that while still a programmer as far as grosses go should be a better than average entertainment offering for subsequents, neighborhoods. Estimate: good programmer."

+ N Y Exhibitor p43 Ja 25 '36

"[The] tale is simply told, and is comic, not grim, with chief entertainment depending on ludicrous satire on the art of man-hunting as practiced both by the common run of peace officers and the concoctors of film melodrama."

Variety (Hollywood) p3 Ja 3 '36

**MAN OF IRON.** D 21 '35 60min First national

Players: Barton MacLane, Mary Astor, John Eldredge, Dorothy Peterson

Director: William McGann

Based on the novel, *Country Boy*, by Dawn Powell. "The story of a steel mill worker who rises from foreman to an executive position. His success goes to his head and he nearly loses everything, but comes down to earth when he realizes how nearly he has lost his best friends." (Wkly Guide)

#### Audience Suitability Ratings

"Good."

+ Endorsed Motion Pict D '35

"Adults and 14-18: fair; 8-14: mature." Calif Congress of Par & Teachers

"Mediocre. Mature; 14-18." DAR

"There is material here for a strong picture, but something went wrong with the adaptation—the result is a picture that is illogical in its development, confused in its ideas, and false in its psychology. Disappointing. Adults," Nat Fed of Business & Professional Women's Clubs

"A gripping melodrama, well acted and in parts very dramatic and exciting. Family." Nat Soc of New England Women

"This picture does not have any exceptional entertainment value. The movement is slow and the dialogue is stilted. It is not a true portrayal of the American working classes, and unfortunate that it should be shown at this time when class distinction should not be stressed. It will be received with resentment by many. Adults." So Calif Council of Fed Church Women

"Rather a slow moving, ponderous picture with a good lesson. Adults and family." Women's Univ Club, Los Angeles

+ Fox W Coast Bul N 23 '35

"The humorous possibilities are rather overworked in a production which moves slowly and unconvincingly through a series of situations whose entertainment value is materially weakened by too much emphasis and exaggeration. Adults and young people." E Coast Preview Committee

"Suitable for church halls, schools or family night programs." Internat Fed of Cath Alumnae

"It is fairly entertaining in its development. Family." Mrs T. G. Winter

+ Fox W Coast Bul D 21 '35

"A human interest story . . . satisfactorily cast and capably directed, with a nice intermingling of comedy and drama. Family."

+ Gen Fed of Women's Clubs (W Coast) N 14 '35

"A dull hackneyed story and slow moving, stagey direction prevent a capable cast from making other than a tiresome uninteresting picture. Adults, if any."

— Nat Council of Jewish Women N 1 '35

"A and Y: Fair; C: Little interest."

Par M p55 Mr '36

"Family."

Wkly Guide N 23 '35

#### Newspaper and Magazine Reviews

Boston Transcript p17 D 6 '35

Christian Science Monitor p13 D 7 '35

"A Warner Brothers film that even exceeds 'Black Fury's' insults to the American working class." Robert Stebbins

— New Theatre p41 Ja '36

"Although Mr. MacLane, a really fine actor, as he has demonstrated on numerous previous occasions, acquits himself handsomely in the leading role of Chris Bennett, the odds are against him. As a result his real debut as a star must be deferred until he is given material more suitable to his talents. But neither [the supporting cast] nor the star is able to overcome the handicaps the story imposes upon them, and so 'Man of Iron' must be set down as another of the current cinema's weaklings." William Boehnel

— N Y World-Telegram p27 D 11 '35

#### Trade Paper Reviews

Box Office p27 N 23 '35

Film Curb p6 N 15 '35

"[This is] basically a man's picture."

+ Film Daily p7 D 7 '35

Motion Pict Daily p12 N 4 '35

"A man's story, the picture nevertheless is hardly of the caliber to serve as anything but an average attraction."

+ Motion Pict Herald p64 N 16 '35

"Family melodrama."

N Y Exhibitor p36 N 25 '35

"[Story] fits MacLane well, but it won't fit the fans. An action programmer, it will just get by on double bills. . . . Written entirely according to formula and with some disregard for plausibility, [the] story is principally at fault. As in many stories of its kind, the rise of MacLane from the shop to the vice-presidency, although he can't dictate a letter, is a bit sudden."

— Variety p19 D 11 '35

**MAN WHO BROKE THE BANK AT MONTE CARLO.** N 29 '35 66min 20th century-Fox

Players: Joan Bennett, Colin Clive, Ronald Colman

Director: Stephen Roberts

From the play of same title by Ilia Surgutchoff and Frederick Albert Swan. A Russian refugee prince reduced to driving a taxi in Paris is sent by his friends, who have pooled their resources, to break the bank at Monte Carlo by a system they have worked out. He does that and falls into the hands of unscrupulous persons who arrange for him to lose the money.

#### Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

++ Exceptionally Good; + Good; +- Fair; - + Mediocre; - Poor; -- Exceptionally Poor



# MAN WHO BROKE THE BANK AT MONTE CARLO—Continued

"A and Y: Entertaining; C: No interest."  
Christian Century p62 Ja 8 '36

"Good."

+ Endorsed Motion Pict D '35

"Pleasant entertainment, with smooth action and attractive settings. Adults and 14-18: good; 8-14: uninteresting." Calif Congress of Par & Teachers

"Mature; 14-18." DAR

"The Monte Carlo settings are very elaborate and the Alpine mountain scenes add a note of majestic beauty. Good. Family." Internat Fed of Cath Alumnae

"Ronald Colman gives his usual clear cut interpretation of the mysterious adventurer, but Joan Bennett is ineffective as the adventureress. The direction is uneven in that the director shows promise of something outstanding and never quite fulfills that promise. Disappointing. Adults." Nat Fed of Business & Professional Women's Clubs

"Colorful and beautifully staged, the picture will interest adults." Nat Soc of New England Women

"Well directed and cast. Adults." So Calif Council of Fed Church Women

"Authentic backgrounds of the Casino, romance, skullduggery and comedy, spun into a glamorous fairy tale. Adults." Mrs T. G. Winter

"There is nothing morally subversive, and a lesson is appended to the effect that gambling never pays. The dialogue is good but not outstanding. Perhaps one could wish that Ronald Colman had a little more dash in some of the scenes, but on the whole the mood is well sustained. 12-16: good; 8-12: mature." Women's Univ Club, Los Angeles

+ Fox W Coast Bul N 23 '35

"Adults."

Gen Fed of Women's Clubs (W Coast)  
N 12 '35

"Pleasant entertainment, with smooth action and attractive settings. Adults."

+ Jt Estimates N 1 '35

"Good; family, mature."

Motion Pict Guide Mr '36

"A and Y: Diverting; C: Mature."

Par M p55 Mr '36

## Newspaper and Magazine Reviews

Boston Transcript p17 D 6 '35

"Ronald Colman's slightly artificial style is given an excellent setting in a pattern story that is managed with intelligence and taste."

+ Christian Science Monitor p13 N 23 '35

"Mr. Colman lends dignity and effervescence and dress to the whole trivial affair, and makes of it a nice, fluffy, enjoyable picture. . . Miss Bennett has never electrified this phlegmatic critic, but if Mr. Colman thinks she is worth all that enthusiasm, then she is temporarily all right with me." Don Herold

+ — Life p21 Ja '36

"Mr. Colman plays the gambling emigre in his engagingly ironic manner, and when he is in his best form, he is one of the most likable of the screen's light comedians." Richard Watts, Jr.

+ N Y Herald Tribune p18 N 15 '35

Reviewed by Eileen Creelman

N Y Sun p32 N 15 '35

N Y Times p5 N 17 '35

"What makes [the film] so entertaining is not the letter of the story but the actors' friendly attitude toward the characters they are portraying and the glib manner in which

they speak the piece's pleasant dialogue." William Boehnel

+ N Y World-Telegram p27 N 15 '35

"It's all very Continental, but with the clear skies of Hollywood always above." John Mosher

+ New Yorker p96 N 23 '35

Spring'd Republican p6 N 21 '35

## Trade Paper Reviews

Box Office p31 N 23 '35

Film Curb p17 N 1 '35

"The light comedy is an ideal vehicle for the star and he gives a finished, polished performance."

+ Film Daily p4 O 28 '35

"With gayety that sparkles and bubbles as its outstanding trait, this comedy of adventuring in gambling, romance and intrigue is a feature that should prove as popularly alluring as is the significance of its title in sense and locale."

+ Motion Pict Herald p65 N 16 '35

"Family comedy drama."

N Y Exhibitor p31 N 10 '35

"Colman, looking a bit old, plays a little too seriously in most scenes and never gives his action the flair which would possibly have pulled this to the top. Miss Bennett chiefly looks pretty and plays without verve or histrionic distinction."

— Variety p16 N 20 '35

MARCIA NUZIALE. (Italian title) See Wedding march

MARIA CHAPDELAINE. S 29 '35 80min  
France-film

Players: Madeleine Renaud. Suzanne Despres. André Bacque. Daniel Mendeille

Director: Julien Duvivier

From the novel of same title by Louis Hemon. "Film of rural life in French Canada, simple in plot—just the ordinary life of the people—but abounding in rich characterizations and the atmosphere of the countryside in its varying seasons." (Wkly Guide)

## Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Beneath the simple beauty of its scenes, the countryside and its habitants (so sympathetically acted by an excellent cast of players) is a moral beauty, unobtrusive but all pervading and deeply moving." J. S. H.

+ Nat Bd of R M N '35

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"Recommended for church use, and for schools and libraries. Family."

+ Wkly Guide S 28 '35

## Newspaper and Magazine Reviews

Boston Transcript p8 O 30 '35

"The film has power and is free from sentimentality. It was photographed partly in Canada and received an important cinema award in France for its quality."

+ Christian Science Monitor p13 O 26 '35

"Compared to the simplicity of the episode in the novel, the presentation in the film may seem over-elaborate. . . The quality of the acting is uniformly high." Robert Giroux

+ — Nation p447 O 16 '35

N Y Times px5 N 3 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

MARY BURNS, FUGITIVE. N 15 '35 \$4min  
Paramount

Players: Sylvia Sidney, Melvyn Douglas,  
Pert Kelton, Alan Baxter

Director: William K. Howard

A young girl, owner of a mountain tea shop, unwittingly falls in love with a notorious gangster and is sentenced to prison on circumstantial evidence. How she escapes, finds a job and is menaced by her gangster sweetheart forms the plot of this melodrama.

### Audience Suitability Ratings

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Good of kind; Y: Not the best; C: No."  
Christian Century p1606 D 11 '35

"Good."

+ Endorsed Motion Pict D '35

"The convincing acting of Sylvia Sidney and some beautiful outdoor settings make up, in a measure, for the trite story. Fair entertainment for adults. Possibly family." Calif Congress of Par & Teachers

"The plot moves to a strong climax and the acting is of a high quality. Particularly noteworthy is the photography of the grim prison scenes with their symbolic lights and shadows. Adults and young people." E Coast Preview Committee

+ Fox W Coast Bul N 23 '35

"An intensely interesting picture due to fast tempo, realistic characterizations and skilful direction. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast)  
N 18 '35

"Sylvia Sidney gives a logical, sympathetic portrayal and is supported by a competent cast. The direction is smooth and efficient and the suspense well timed. Adults."

+ Jt Estimates N 15 '35

Mo Film Bul p197 D '35

"Very good. Adults & young adults."  
Motion Pict Guide Mr '36

"Adults."

Nat Council of Jewish Women N 1 '35

"A and Y: Fast-moving public enemy drama; C: Too mature."

Par M p55 Mr '36

"Family."

Wkly Guide O 16 '35

### Newspaper and Magazine Reviews

Christian Science Monitor p13 N 23 '35

"It threatens to be just another prison persecution picture, but pretty soon the story swings into new territory and is as gripping as is good for you. . . Sylvia Sidney, who was pitifully miscast and inadequate as the secretary in 'Accent on Youth,' is in clover in the rôle of Mary, where she can suffer and suffer and suffer." Don Herold

+ Life p21 Ja '36

"An exceptionally good cinema melodrama, shrewdly conceived, sagely produced and expertly acted." Richard Watts, Jr.

+ N Y Herald Tribune p6 N 16 '35

"This is exciting, swiftly paced entertainment. . . [There is] plenty of action, straightforward narration, and direction which wastes no time on details and exposition. It hasn't much time for comedy relief either, relying upon pace and suspense to carry the entertainment." Eileen Creelman

+ N Y Sun p8 N 16 '35

Reviewed by Andre Sennwald  
N Y Times p19 N 16 '35

"An exciting and entertaining melodrama played with unerring skill by its entire cast. . . It is a crisply spoken, fast-moving, exciting and altogether satisfying piece of work." William Boehnel

+ N Y World-Telegram p24 N 16 '35

"Sometimes I thought that 'Mary Burns, Fugitive' was also intended as an outline of a mental case, but then I realized I was just facing the cerebral processes of our usual heroine." John Mosher

— New Yorker p96 N 23 '35

Springf'd Republican p6c N 24 '35

### Trade Paper Reviews

Box Office p34 N 23 '35

"A fast moving, exciting G-Men-Gangster melodrama that is somewhat different from the usual run. . . Grade A melodramatic entertainment suitable for any type theatre or audience."

+ Film Curb p9 N 15 '35

"This is just the type of picture that fits Sylvia Sidney perfectly and she scores handsomely in a suspenseful yarn with plenty of action, punch and emotional love interest."

+ Film Daily p7 N 9 '35

"Grim in all but its romantic phases, the action, dialogue and situations are skilfully blended to create and maintain interest."

+ Motion Pict Daily p13 N 8 '35

"As a gangster production the picture is sensational. . . It presents a better than average combination of stars, supporting cast and story values, and offers a real drive to stimulate feminine interest."

+ Motion Pict Herald p63 N 16 '35

"Family melodrama."

N Y Exhibitor p37 N 25 '35

"In retrospective analysis the picture is replete with phoney touches and short-of-convincing characterizations, yet William Howard has made it move with a deceptive tempo that hides basic flaws. [The] picture was not well thought out in advance but it was ably worked out in the shooting."

— + Variety p16 N 20 '35

LA MATERNELLE. O 14 '35 85min Studios  
Photosonor

Players: Madeleine Renaud, Paulette Goddard, Mady Berri, Henri Debain

Directors: Jean Benoit-Levy, Marie Epstein

Based on Prix Goncourt novel of same name by Léon Frapié. "Marie, sensitive, nine year old daughter of a prostitute, attends a day nursery in an impoverished quarter of Paris. From Rose, an educated girl who due to economic circumstances has become the nursery's maid of all work, she receives the only affection and understanding [she has] ever known. . . When she sees Rose in the arms of Dr. Libois, who cares for the health of the nursery children, she becomes thoroughly distrustful and attempts suicide. She is rescued and finally reconciled to the marriage of Rose and the doctor." (Springf'd Republican)

### Audience Suitability Ratings

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"No other film since 'The Road to Life' has had the same quality of children being natural among themselves." E. G.

+ Nat Bd of R M S '35

### Newspaper and Magazine Reviews

"The acting—if it could be called that—in the characters that count is completely unforced. Paulette Goddard gives so amazing

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**LA MATERNELLE—Continued**

a performance as the problem child, a mixture of shyness, stubbornness and affection, that it seems a completely natural expression of herself. . . It is the children and their problems that make the picture something out of the ordinary. It may not be altogether pleasant. But neither is the life from which these children are taken." E. F. M.

+ + Boston Transcript p10 D 26 '35

Christian Science Monitor p13 D 28 '35

"The restrained and rather trancelike acting of Madeleine Renaud as Rose did not balance the primitive force of all the nameless juveniles among whom she moved like an angel." Mark Van Doren

+ + Nation p548 N 6 '35

"M. Benoit-Levy who made the film, deserves immense credit not only for the selection of types and the perfection of the performances, but for the straightforwardness and high effectiveness of the drama. In fact, he has directed so well that his grown-up actors are almost as good as his histrionic children." Richard Watts, Jr.

+ N Y Herald Tribune p19 O 15 '35

"It ranks among the most brilliant screen works of the year, but its excellence resides in the passionate honesty of its approach and the magnificent manipulation of its subject matter, rather than in any superb camera qualities." Andre Sennwald

+ + N Y Times p5 O 20 '35

"A superior and honest sketch of the children of Montmartre—the real Montmartre, not the tourists."

+ New Yorker p4 N 16 '35

"It is a straightforward presentation of the psychological reaction to her environment of a child, Marie."

Springf'd Republican p7c O 13 '35

Time O 28 '35

**Trade Paper Reviews**

Motion Pict Herald p64 N 16 '35

N Y Exhibitor p37 N 25 '35

(\*)**MAYFLOWER.** D 27 '35 7min Educational  
Directors: Frank Moser. Paul Terry

"The Paul Terry cartoon character comes over on the Mayflower and helps to enliven the voyage of the early fathers of our Best Families. Landed on Plymouth Rock (which consists of a small boulder with a Plymouth hen hatching her brood), the cartoon hero and his blunderbuss and dog soon run afoul of the Indians." Film Daily

**Trade Paper Reviews**

"This is a snappy and for the most part somewhat original cartoon subject."

+ Box Office p48 Ja 18 '36

Film Daily p11 Ja 7 '36

"In this cartoon there is some good invention which will put it over. . . A good one in the cartoon line."

+ Motion Pict Daily p9 Ja 9 '36

"Clever, funny, Good."

+ N Y Exhibitor p31 Ja 10 '36

**MELODY LINGERS ON.** N 9 '35 84min United artists-Reliance

Players: Josephine Hutchinson. George Houston. John Halliday. Mona Barrie

Director: David Burton

From a novel of same title by Lowell Brentano. A young piano student falls in love

with a dashing opera singer who has joined the army. He is killed and she is forced to leave her baby at a convent. Later she becomes a famous pianist, sees her son brought up to manhood by adopted parents and induces them to let him develop his inherited musical talent.

**Audience Suitability Ratings**

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A moving tale, slow in spots but generally worth while. Good."

+ — Endorsed Motion Pict D '35

"Unconvincing. Adults." DAR

"A somewhat complicated and lengthy plot is balanced by the splendid voice of George Houston and the expert acting of Josephine Hutchinson who heads an exceptionally fine cast. Adults and young people." E Coast Preview Committee

"Mature audience; 18 years up." Nat Bd of R

+ Fox W Coast Bul N 30 '35

Mo Film Bul p198 D '35

"Family."

Nat Council of Jewish Women Ja 1 '36

"A: War drama; Y: Mature; C: Unsuitable." Par M p55 Mr '36

"Mature."

Wkly Guide N 9 '35

**Newspaper and Magazine Reviews**

Christian Science Monitor p63 N 9 '35

"Josephine Hutchinson is a good actress, not one of the by-the-grace-of-Max-Factor girls—but she's squandered in this interminable heart-yanker." Don Herold

— Life p34 Ja '36

"For all its pictorial beauty, and the sometimes touching performance by Miss Hutchinson, [the film] is, we fear, too labored and drawn out, and has too much of the scent of lavender and old lace in its flowery folds." Marguerite Tazelaar

+ N Y Herald Tribune p19 N 7 '35

"The drama is complicated, prolonged, and highly sentimental." Eileen Creelman

— N Y Sun p23 N 7 '35

"The film falls lamentably short of perfection." F. S. N.

— N Y Times p27 N 7 '35

"Old-fashioned and stereotyped in narrative and treatment." William Boehnel

— N Y World-Telegram p19 N 7 '35

"In a straightforward manner made all the more dramatic through its simplicity, the story of the brief romance of an American girl pianist and an Italian opera singer unfolds against the background of war-torn Italy. . . One of the most strikingly moving scenes the screen has ever presented is the one in which Ann Prescott, who has gained entrance to the convent nursery through trickery a year after her separation from her infant son, steals from crib to crib to find that she cannot recognize her own child."

+ Springf'd Republican p6 D 13 '35

**Trade Paper Reviews**

Box Office p51 N 16 '35

"[The] cast and director have struggled with a threadbare plot and it is to their credit that they have made the film fair entertainment."

+ — Film Curb p10 N 15 '35

"A generally absorbing and sympathetic story even though its basic theme is of familiar pattern."

+ — Film Daily p11 N 7 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"It deals in sympathy stirring elements which have a quick appeal to womanhood."

+ Motion Pict Herald p60 N 9 '35

"Family drama."

N Y Exhibitor p29 N 10 '35

#### MELODY TRAIL. O 14 '35 60min Republic

Players: Gene Autry, Smiley Burnette, Ann Rutherford

Director: Joseph Kane

A Western melodrama.

#### Trade Paper Reviews

Box Office p35 N 23 '35

"This is a crackerjack Western with plenty of thrills and it also has catchy musical numbers."

+ Film Curb p17 O 1 '35

"Once again Western maker Nat Levine has turned out an open air picture that can't help clicking. Family Western."

+ N Y Exhibitor p36 O 10 '35

"Average dual fare. . . Gene Autry, who has been on radio, is featured here. All proceedings at outset are built about his singing, a welcome change, if nothing else."

+ Variety p34 D 11 '35

#### MESSAGE TO GARCIA. Ap 10 '36 88min 20th century-Fox

Players: Wallace Beery, Barbara Stanwyck, John Boles, Alan Hale

Director: George Marshall

Based on the novel of the same title by Lieutenant Andrew S. Rowan and the essay of the same title by Elbert Hubbard. This story tells of the historical delivery by Lieutenant Rowan of the famous message from President McKinley to General Garcia in Cuba. Beset by a spy and a Marine deserter who is paid by both friend and foe, Lieutenant Rowan accompanied by a Cuban martyr's daughter is finally successful.

#### Audience Suitability Ratings

"Adult and young people."

Gen Fed of Women's Clubs (W Coast)

Mr 1 '36

"In spite of its popular cast and the stirring historical incident on which it is based, the picture misses its mark and is lacking in vitality and verve. . . Poor taste is shown in the numerous scenes of torture and pain. Adults: young people."

Nat Council of Jewish Women Mr 4 '36

#### Newspaper and Magazine Reviews

"Peculiarly thrilling for American hearts."  
Canadian M p43 Mr '36

"All the basic story material [the writers] had could have been written on a postage stamp. Memory fails to conjure another instance of intelligent padding comparable with this one, for 'A Message to Garcia' is interesting for every foot of every reel. It is a splendid picture, a notable contribution to what is proving to be a season of notable productions. . . I am assuming that before the picture is released the torture scenes . . . will be shortened by judicious cutting. We had enough sadism in 'Mutiny on the Bounty' to last all season. In 'A Message to Garcia' as it was previewed there is far too much of it." Allan Hersholt

+ + Hollywood Spec p7 Mr 14 '36

#### Trade Paper Reviews

"Picture is a slow starter, but gathers momentum and builds suspense as it unwinds."

+ — Box Office p13 Mr 14 '36

"This is a slow moving melodrama. . . Incidentally there is an over-abundance of horror stuff [which] most audiences will not particularly care for. It cannot hope to do much in the big spots but may get by in the smaller theatres. . . A scene where Boles and Stanwyck are tortured is just a little too much and one which the women certainly will not like."

+ Film Curb p17 Mr 7 '36

"The message of this robustious adventure picture . . . is one of profits and more profits at the little glass cage. Darryl Zanuck has struck twelve for exhibitors again. For this is as high-tension a discharge of entertainment voltage as anyone could desire. . . This is a grand job of picture-making throughout and there are a host of credits earned."

+ Hollywood Reporter p3 Mr 2 '36

"Tactfully produced to avoid the possibility of injuring Spanish sensibilities, this is a thrill action, sometimes horror-tinged picturization of Lieutenant Rowan's famous Spanish War adventure. . . George Marshall's direction assures that where melodramatic adventure and romance are enjoyed, the film should satisfy. The historical background plus the name strength provide ample opportunity for unique and timely showmanship."

+ Motion Pict Daily p3 Mr 3 '36

"Semi-historical in character, but for entertainment purposes more a thrilling, romantic melodrama, the picture affords many opportunities for exceptional interest-creating showmanship. The drawing [power] of the principals and chief supporting players being above average, the legend that surrounds Rowan's heroic accomplishment easily can be made the basis for timely and topical exploitation that should arouse the interest of both adults and youngsters."

Motion Pict Herald p56 Mr 14 '36

"Carrying the message to Garcia, an adventure in personal bravery and patriotic duty preceding the Spanish-American war which became an inspirational classic to young Americans of a generation ago, must actually have been meagre in dramatic episode, if this screening pretends to follow Lieutenant Rowan's true experiences. The picture, largely because of thin story, emerges as mediocre melodrama, with a curious lack of punch and no high sense of the heroic. On merit it will command only fair returns, and will require heavy campaigning to make the grade."

+ Variety (Hollywood) p3 Mr 2 '36

#### METROPOLITAN. N 8 '35 79min 20th century-Fox

Players: Lawrence Tibbett, Virginia Bruce, Alice Brady

Director: Richard Boleslawski

A temperamental prima donna refuses a role at the Metropolitan and forms her own opera company, taking with her a young singer from the chorus to be her leading man. He takes charge of the new company when she becomes too temperamental, obtains funds from an heiress and raises the curtain on Pagliacci.

#### Audience Suitability Ratings

"A: Fair; Y: Fairly good; C: Harmless."  
Christian Century p1664 D 25 '35

"Family."

Gen Fed of Women's Clubs (W Coast)  
O 30 '35

"Delightful entertainment for the entire family."

+ Jt Estimates N 1 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## METROPOLITAN—Continued

Mo Film Bul p173 N '35

"A, Y and C: Operatic comedy."

Par M p55 Mr '36

"Superb rendition by Mr. Tibbett of several favorite semi-classical and operatic selections woven into a light and amusing story. . . Thoroughly satisfactory entertainment of the highest order. Suggested for musical programs. Recommended to the Committee on Exceptional Photoplays. Family."

++ Wkly Guide N 2 '35

## Newspaper and Magazine Reviews

"The British Film Institute [critics] who are good judges, had said of 'Metropolitan': 'The quiet, unexpected ending of the film, after the prologue to 'I Pagliacci,' besides being extremely effective in itself, is typical of the restraint and economy of the film as a whole. It is as full of genuine drama and natural humour, and as instinct with good taste, and appreciation of the worth of music, as it is free from vulgarity, sentimentality and high-browism.' That was all true, every word of it." D. W. Buchanan

+ Canadian Forum p11 Mr '36

Christian Science Monitor p15 O 19 '35

Reviewed by Beverly Hills  
Liberty p46 N 30 '35

"A lot of movies are merely better than bridge or fishing or poker, but a film like 'Metropolitan' is an *experience*. . . It manages, incidentally, to have a lot more of a sense of humor than most movies about musical critters." Don Herold

+ Life p22 D '35

"Mr. Tibbett still lacks some of the pictorial attributes of the Hollywood romantic hero, a lack that somewhat hindered him in his earlier adventures with camera and sound track, but in his current vehicle his magnificent voice is so wisely utilized and the variations on the plot theme are so gayly handled that 'Metropolitan' becomes easily the best example of its school since Miss Grace Moore's first screen triumph." Richard Watts, Jr.

+ N Y Herald Tribune p19 O 18 '35

"Superbly stirring in its choice and execution of the musical numbers, it is also a gay and spirited satire on the social exclusiveness of opera management. . . 'Metropolitan' is very likely the best musical film of the season." Andre Sennwald

++ N Y Times p27 O 18 '35

Springf'd Republican p6c D 15 '35

Time p54 O 28 '35

## Trade Paper Reviews

Box Office p55 N 16 '35

Film Curb p17 N 1 '35

"Lawrence Tibbett, using his voice generously, scores a triumph in this backstage opera story. . . The picture should be favorably received by Tibbett admirers."

+ Motion Pict Daily p11 O 17 '35

N Y Exhibitor p31 N 10 '35

MIDNIGHT PHANTOM. N 21 '35 63min  
ReliablePlayers: Reginald Denny. Claudia Dell.  
Lloyd Hughes

Director: B. B. Ray

A murder mystery with police headquarters as setting. A dozen policemen are cast as possible murderers but eventually the problem is solved by one of them.

## Trade Paper Reviews

Film Curb p15 D 1 '35

"The cast is a competent one, and except for a couple of spots in which cutting would speed up the action, the direction is of the fastest type."

+ Film Daily p9 N 21 '35

"This is something of a mystery film which rates as only ordinary fare. . . For a murder mystery too much time is permitted to elapse before the murder is committed and too little in uncovering the real culprit."

— + Motion Pict Daily p15 N 27 '35

"Family mystery drama."

N Y Exhibitor p56 D 10 '35

MIDSUMMER NIGHT'S DREAM. O 9 '35  
132min Warner

Players: Dick Powell. James Cagney. Anita Louise. Mickey Rooney. Joe E. Brown. Jean Muir

Directors: Max Reinhardt. William Dieterle  
Music: Felix Mendelssohn. Arranged by Erich Wolfgang Korngold

Based on the play by William Shakespeare. "Shakespeare's fantasy of lovers fooled by the fairies in the Athenian woods on midsummer's night." (Wkly Guide)

## Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Max Reinhardt's production stands supreme among all screen presentations, as a lavish and magnificent fantasy. It is so exquisite in its beauty, charm, feeling, and mood, so enchantingly and artistically presented, one feels transported to the realm of fairyland. Family."

+ Gen Fed of Women's Clubs (W Coast)  
S 22 '35

Motion Pict &amp; Family O 15 '35

"This particular translation of Shakespeare into cinema . . . throws into clear relief the utter unsuitability of much of the play to the demands of the screen. It fails most noticeably, partly because of the basic silliness of the plot, and partly because of a generation which is accustomed to seeing the same thing done much more amusingly in a Noel Coward play." J. A. T.

— Nat Bd of R M N '35

"Sounds, settings, rhythmic movement, lights, and shadows, blended with the majesty of Mendelssohn's music, are as dramatically effective as any line in the play or any portion of the plot. Fairies and gnomes come to life before one's eyes. Natural and supernatural are imperceptibly and harmoniously interwoven. [The picture] emerges as Shakespeare might have visioned it. The cast is an impressive one, carefully chosen and fitting in their roles. . . All who love the beautiful and have any imagination will revel in the exquisite artistry of this lovely 'Dream'. Family."

++ Nat Council of Jewish Women S 1 '35

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A, Y and C: Entertaining."  
Par M p55 Mr '36

"Recommended to the Committee on Exceptional Photoplays. Family."  
++ Wkly Guide O 5 '35

## Newspaper and Magazine Reviews

Boston Transcript p8 O 16 '35

"Mendelssohn's music, ingeniously arranged by Erich Wolfgang Korngold, and given

acceptable orchestral interpretation, adds a continual charm to the magnificent photography." E. C. Sherburne

+ + Christian Science Monitor p16 O 15 '35

"Give me Shakespeare and actors (who maybe mumble half the words) and I'm bored. This goes for Warner Bros. 'A Midsummer Night's Dream'. . . You get a lot of pleasant shocks; you get, for instance, Dick Powell reading Shakespeare about as well as anybody you every heard trying it. . . Eventually, however, you get sleepy. And I blame Shakespeare for this, rather than Warner Bros. Shakespeare is not right for a wide-awake evening in the modern cinema. . . But anybody who can take about two-and-a-half hours of luscious photography, thoroughly intelligent direction, and gorgeous production of Shakespeare will have a good time." Don Herold

Life p22 D '35

"Shakespeare is for the ear, not the eye; to hear his fairies talk is to believe them, but merely to see them maneuver in white rayon is to know that they are studio flesh and blood." Mark Van Doren

— Nation p491 O 23 '35

Reviewed by John Marks

New Statesman & Nation p557 O 19 '35

"One of England's foremost Shakespearean authorities cheerfully describes the film as a historical event. . . [It] is a superb choice for a spectacular production to introduce Shakespeare seriously to the movie public." Eileen Creelman

+ N Y Sun p31 O 8 '35

"The elaborate ballet is a tedious humbug and the dancing business on the double-exposure moonbeams is street-corner magic after you have read of these wondrous matters at their source. This is most distressing and there is no way of knowing what the cinema could possibly have done about it. . . I am afraid that we shall have to give 'A Midsummer Night's Dream' back to the naked boards that cushioned it. . . But if the magic is pale, the fun has what we like to believe is the true Elizabethan flavor." Andre Sennwald

+ — N Y Times p5 O 18 '35

"Herr Reinhardt, lavish and fanciful rather than imaginative, is uncertain of his new medium. Although in his treatment of the Athenian woodland, the silver birches, thick moss, deep mists and pools, there are sequences of great beauty, there are others of almost incredible banality. . . The acting is fresh and vivid for the very reason that it lacks what Mr. Carroll calls 'proper Shakespearean diction and bearing.'" Graham Greene

+ + Spec p606 O 18 '35

"The film actually has the illusion of a dream. Certainly Will Shakespeare himself could have had no greater ambitions for his play."

+ Springf'd Republican p5c S 22 '35

### Trade Paper Reviews

"It proves the motion picture is an art. [It is] a credit to all concerned in its making."

+ Film Curb p12 O 15 '35

N Y Exhibitor p35 O 25 '35

MILKY WAY. F 7 '36 83min Paramount

Players: Harold Lloyd, Adolphe Menjou, Verree Teasdale, Helen Mack, William Gargan

Director: Leo McCarey

Based on the play of the same title by Lynn Root and Harry Clork. "[Harold Lloyd] is a timid, inoffensive and slightly daffy deliverer of bottled milk who, by an ingenious string of fortuitous circumstances, gains a national reputation as a fighting man; is jockeyed into

a series of fistic encounters, and finally into a battle for the middle-weight championship of the world, which he wins because his opponent is given sleeping medicine by mistake." (Hollywood Reporter)

### Audience Suitability Ratings

"A: Good of kind; Y: Amusing; C: Good." Christian Century p446 Mr 18 '36

"Family and junior matinees." Calif Cong of Par & Teachers

"Excellent. Mature. Continual laughter marked the preview appreciation of Harold Lloyd's gag-and-situation comedy." DAR

"Family. Juniors." Nat Bd of R

"Family." Nat Fed of Business & Professional Women's Clubs

"An exceptionally amusing farce with hilarious situations, good dialogue and able direction. Family." Nat Soc of New England Women

+ Fox W Coast Bul F 15 '36

"Family and junior matinee."

Gen Fed of Women's Clubs (W Coast) F 8 '36

"Students of motion picture dramaturgy will do well to challenge the use of dialogue in many of the scenes as to whether or not less speech might not improve the technique. . . Students will profit by noting the 'build-up' and the delivery of laugh-provoking lines and situations."

Motion Pict & Family p8 F 15 '36

"Adolescents, 12-16: excellent; children, 8-12: excellent."

Motion Pict R Mr '36

"Wholesome entertainment for the family and junior matinees."

+ Nat Council of Jewish Women F 5 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"Wholesome entertainment for the family and junior matinee."

+ Sel Motion Pict F 1 '36

"Plenty of amusing situations. Family. Junior."

+ Wkly Guide F 1 '36

### Newspaper and Magazine Reviews

"Harold Lloyd may be the 'starred' attraction in 'The Milky Way' but he should be prepared to share the glory of its inevitable popularity with every principal member of his supporting cast and with the scenarists and director who helped so substantially in its creation. For this picture is a gilt-edged cinematic bond with a guaranteed income." R. S.

+ Boston Transcript p5 F 1 '36

"Promises a little more than the usual amount of plot in a typical Lloyd comedy." Canadian M p43 Mr '36

"'Milky Way' writes a new leaf as the contributor of a thousand laughs, inspired by a concoction of true Lloyd nonsense that is so cleverly set down in action, dialog and gag situations that it leaves one limp." J. P. Cunningham

+ Commonweal p414 F 7 '36

"Even though the noise it makes will leave you somewhat wilted by the time the fade-out comes, you will find 'The Milky Way' good fun. It is a comedy of situations, some of which are mirth-provoking, and at least one of which would make a wooden Indian laugh. When you see the picture, you will spot the situation I mean—the one in which Harold Lloyd shares a taxicab with a colt. . . It is physical comedy which asks your intellect to go off shift and allow the rest of you to have a whale of a time. It is not a fruitful subject for an ana-

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**MILKY WAY—Continued**

lytical pen except for the extraneous thoughts it suggests."

+ **Hollywood Spec** p14 F 1 '36

"Harold Lloyd has turned out more than his share of good comedies, but none, that we can remember, any funnier than 'The Milky Way.' [It] is rather familiar stuff. . . . But it has been crammed with so many grand gags by the scenarists and so swiftly directed by Leo McCarey that you'll be laughing too much to notice the plot. . . . 'Milky Way' is sturdy enough to stand up under the adjective hilarious." (3½ stars) Beverly Hills

**Liberty** p28 Mr 7 '36

"Unlike Chaplin's one-man show, the new Harold Lloyd comedy is up-to-the-minute in construction, the work of many hands, all laid out expertly. . . . By and large it is very near the top for screen comedy." Otis Ferguson

+ **New Repub** p75 F 26 '36

"Harold Lloyd might have waited much longer than two years for an acceptable script if Broadway had not provided that brisk, caustic, facile bit of horseplay, 'The Milky Way.' As it is, he has the perfect vehicle for his gifts as a farceur. . . . His talents for reducing the sublime to the ridiculous have never been more efficacious."

+ **Stage** p9 Mr '36

"It is an entirely unsophisticated and uproariously funny farce. However, unlike Chaplin's 'Modern Times' which would have been nonexistent without Chaplin, 'The Milky Way' might have been a shade funnier if Producer Lloyd had cast someone other than himself in the leading role."

+ **Time** p58 F 24 '36

**Trade Paper Reviews**

"There's no top milk in 'The Milky Way.' It is pure cream of the comedy crop, traveling at a fast pace through a series of hilarious situations. Family."

+ **Box Office** p23 F 1 '36

"Packed to overflowing with legitimate laugh sequences this is decidedly one of the best Lloyd has ever made. . . . There isn't a dull moment in the entire feature."

+ **Film Curb** p11 F 1 '36

"The laughs are so fast and furious in this Harold Lloyd fun riot that one is really thankful for the few calm moments in which to recuperate. At the box-office, it should hit big money everywhere. In a role tailor-made to his talents, Harold Lloyd should panic his army of old fans, and should add a host of new ones who know him as a name but haven't seen him."

+ **Film Daily** p8 Ja 28 '36

"An excellent comedy. It is fast-moving and comical, with hardly a dull moment. . . . Suitable for all. [Family.]"

+ **Harrison's Reports** F 8 '36

"It registers a laugh-count of about two a minute for its entire length and that is something of a record, even for Lloyd. So there should be nothing but smiles at the box office wherever it goes. . . . The star is, of course very much his amiable, agile and unabashed self, always likeable and always effortlessly funny. Sharing his laugh-making is the impeccable Adolphe Menjou, now a gum-chewing and vociferous fight promoter, full of wild activity and surprising bits of facial comicality."

+ **Hollywood Reporter** p2 Ja 25 '36

"With uproarious comedy and to the tune of a thousand laughs, Harold Lloyd returns to the front rank of screen funmakers. Farce and hokum, moving with speed and holding a [thrill] in every sequence, the film is a credit to everyone connected with it and should prove one of the season's ace attractions. An indication of what to expect is the reaction of the preview audience, which giggled, guffawed and

roared at the nonsensical action and clever dialogue. . . . The entire cast does a fine comedy job, their performances leaving the audience limp."

+ **Motion Pict Daily** p10 Ja 27 '36

"Here is gold-plated amusement which at the preview provoked more laughs than it's possible for anyone to clock. It's nonsensical farce hokum foolishness, cleverly and cleanly set down in action, dialogue and situations. . . . The fun starts at the beginning, gets funnier as the picture progresses, and winds up with a burst of ridiculous foolishness, relevant and irrelevant to the theme, that just chopping it off is an act of kindness and charity. . . . Previewed in Los Angeles Paramount Theatre. It so hit the preview audience that its continued roaring laughter resulted in their inability to hear half of the picture."

+ **Motion Pict Herald** p46 F 1 '36

"This starts off slowly, builds up rapidly till there are moments positively screaming fun and satire. The lower brand Lloyd comedy is sure to get 'em. . . . Estimate: will do well anywhere, with selling."

+ **N Y Exhibitor** p34 F 25 '36

"The picture emerges on the screen as one of the funniest comedies since the advent of talkies. It should prove a money picture everywhere. . . . Lloyd gives an excellent characterization of the meek guy throughout the picture, never gets out of character. He has lost a lot of his former schoolboyish habits which aids him greatly. . . . Picture can live up to most anything zealous press agents will say."

+ + **Variety (Hollywood)** p3 Ja 25 '36

**MILLIONS IN THE AIR. D 13 '35 70min Paramount**

**Players:** John Howard, Wendy Barrie, Willie Howard, Benny Baker

**Director:** Ray McCarey

"'Millions in the Air' tells the tale of the soap king's daughter who hides her identity to go on her father's amateur hour with a young ice cream salesman. When the young man learns who she is he walks out, but the dear public insists on a return engagement, and there they are." **N Y Times**

**Audience Suitability Ratings**

"Class A. General approval." **N Y Archdiocese Motion Pict Guide**  
**Cath News** p24 Ja 25 '36

"Good."

+ **Endorsed Motion Pict** Ja '36

"Family and junior matinee." **Calif Congress of Par & Teachers**

"Excellently directed, the film furnishes an hour of delightful entertainment. Family." **E Coast Preview Committee**

"Romance and comedy well blended. Family." **Nat Bd of R**

"Uneven, fair direction, a good cast and some vulgarities. Family." **Nat Council of Jewish Women**

"Several very clever specialty acts add much to the entertainment value." **Nat Fed of Business & Professional Women's Clubs**

"A lively story sympathetically told and embellished with some particularly delightful incidental humor of a radio broadcast room. Family." **Nat Soc of New England Women**

"No entertainment value. Mature." **So Calif Council of Fed Church Women**

"It is amiable and wholesome entertainment for an unexact public. Adolescents: yes; children: suitable." **Women's Univ Club, Los Angeles**

+ — **Fox W Coast Bul** D 14 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"This romantic comedy amusingly presented, well cast, with clever bits of song and dance, provides light entertainment with especial appeal to radio audiences. Family."

+ Gen Fed of Women's Clubs (W Coast)  
D 4 '35

"Family and junior matinees."  
Jt Estimates D 15 '35

"Fair. Family."  
Motion Pict Guide Mr '36  
Nat Bd of R M Ja '36

"A: Diverting; Y and C: Wholesome."  
Par M p56 Mr '36  
Sel Motion Pict Ja 1 '36

"A light and amusing story [with] romance and comedy well blended."  
+ Wkly Guide D 7 '35

### Newspaper and Magazine Reviews

Boston Transcript p7 D 20 '35

Christian Science Monitor p13 N 7 '35

"Even the professionals in this picture (including the authors) are blighted by their association with amateurs, with the possible exception of Willie Howard, whose bosom peeking act in the Rigoletto quartette is as funny as it was fifteen years ago." Don Herold  
Life p21 F '36

"Too many cooks, it is said, spoil the broth, so it may be due to the large number of gentlemen who have had a hand in the production of 'Millions in the Air' that the film has its blemishes. The Paramount picture is a kaleidoscopic confusion with more dull stretches than a film should have. . . Let it be said now, however, that while this observer considers this picture mediocre, she would pay the price of admission gladly for the sole purpose of hearing Willie Howard sing 'Rigoletto' again. You are bound to get your money's worth in quantity, if not in quality. The tunes are bright, the radio-studio atmosphere good, with excellent sets, and the direction, while distracted, is fast enough to be enlivening. It is just that there is too much of everything, except Willie Howard." Marguerite Tazelaar  
— + N Y Herald Tribune p23 D 12 '35

"It was about time for somebody to do something about the amateur radio racket. Well, Paramount has done it. Its new picture kides the amateur hour at 8 P. M. on Sunday nights, even though it does pull its punches in the end. Before these punches are pulled, to give us a routine romantic ending, there is some delicious satire and genuine comedy about the theatre-of-the-air as presided over by Major Edwards with his gong and his sweet, patronizing voice." M. J.  
+ — N Y Sun p37 D 12 '35

"It depends, of course, on what you want from the movies. 'Millions in the Air' is predicated on the assumption that, having heard several of these radio amateur hours, you would like to see one without having to go to the broadcasting studio. To make sure that you will see a good one, Paramount has assembled a clever collection of professionals to play the amateurs." F. S. N.  
+ N Y Times p33 D 12 '35

"As the Italian iceman who is determined to sing 'Rigoletto' over the ether even if he has to pose as a Scotchman and a French scientist to do it, Mr. Howard is a continuous source of delight. A sly and skillful comedian, his slapstick highjinks are responsible for most of the entertainment's pleasantness. Amusing as he is however, his are qualities that would show to even greater advantage in a film of somewhat quicker pace, of more compelling situation. Like most slapstick comedians, he requires a background of stress and turmoil. 'Millions in the Air' is an easy-going and meandering film which never bothers to quicken

its plot and which provides Mr. Howard with a minimum of situations." William Boehnel  
+ — N Y World-Telegram p33 D 12 '35

Reviewed by John Mosher

New Yorker p90 D 21 '35

Spring'd Republican p4c Ja 5 '36

Time p36 D 23 '35

### Trade Paper Reviews

Box Office p35 D 7 '35

"Wholesome, entertaining."

+ Canadian Moving Pict Digest p10 D 21 '35

"Plenty of real laughs in this one and some good musical numbers. . . This one should please any audience that appreciates amusing entertainment and is suitable for any situation. Good direction, nice production and well cast."

+ Film Curb p20 D 15 '35

"[This is] first-rate entertainment with a variety of radio specialties plus romantic interest."

+ Film Daily p4 D 12 '35

"Just fair program entertainment. The plot is a familiar one, and the background, that of an amateur broadcasting radio station, has been used in too many other pictures to be novel. Suitable for all [Family]."

+ — Harrison's Reports D 21 '35

Motion Pict Daily p15 N 22 '35

Motion Pict Herald p58 N 30 '35

"Though the story is inconsequential, entertainment values are strong."

+ N Y Exhibitor p54 D 10 '35

"If nothing else, 'Millions' does provide a first picture break for Willie Howard. It's unfortunate that the ace stage comedian's lens debut should be in a poor film."

— Variety p12 D 18 '35

MIMI. O 8 '35 98min First division

Players: Douglas Fairbanks, Jr. Gertrude Lawrence

Director: Paul Stein

Adapted from Murger's *La Vie de Bohème* and produced in England. Murger's wistful romance with our old friends of the Latin Quarter alternately rollicking and starving in garrets and studios of Paris. This is a version of the story used in the opera *La Bohème* with interpolations of Puccini's music. A masked ball scene has the Barcarolle from *Tales of Hoffmann* for setting.

### Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

Wkly Guide O 12 '35

### Newspaper and Magazine Reviews

"Miss Lawrence sings only one song and the camera is unkind to her delicate beauty. Mr. Fairbanks suffers and triumphs with unremitting intensity." M. E. P.

+ — Boston Transcript p4 N 15 '35

"The thrice-familiar story does not detach well from the operatic presentation with which it is now generally associated."

— Christian Science Monitor p16 N 16 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## MIMI—Continued

"Puccini's music has been blended effectively with the action to heighten the dramatic atmosphere in certain sequences. . . The film is fortunate in its choice of players. Gertrude Lawrence's portrayal of Mimi is sensitive and sympathetic, while Douglas Fairbanks, Jr., absent from the screen of late, is a handsome and virile Rodolphe." T. M. P.

+ N Y Times p16 Ja 10 '36

*Trade Paper Reviews*

Box Office p54 N 16 '35

MISS PACIFIC FLEET. D 14 '35 65min Warner  
Players: Joan Blondell. Glenda Farrell.  
Hugh Herbert. Allen Jenkins. Minna Gombell

Director: Raymond Enright

Based on a short story of same title by Frederick Hazlitt Brennan. "Romantic comedy is the theme as a couple of stranded show girls get mixed up with a bunch of sailors and marines. For mechanical motivation, it rings in a beauty contest which causes more excitement within the fleet than a war would." (Motion Pict Herald)

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Silly; Y: Poor; C: No."  
Christian Century p158 Ja 22 '36

"Good."  
+ Endorsed Motion Pict Ja '36

"Vulgarity. Adults." DAR

"A very mediocre picture. Adults, if they care for such." E Coast Preview Committee  
— Fox W Coast Bul D 21 '35

"Fair. Adults, if any."  
Motion Pict Guide Mr '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A: Slapstick comedy; Y: Trifling; C: Doubtful."  
Par M p56 Mr '36

*Newspaper and Magazine Reviews*

Christian Science Monitor p13 D 7 '35  
N Y Herald Tribune p10 D 7 '35

"'Miss Pacific Fleet' is an utterly foolish, unimportant little picture turned out by Warner Brothers, apparently in a moment when they just didn't care." M. J.  
N Y Sun p34 D 9 '35

N Y Times p7 D 15 '35

"Although [it] features four of the most reliable and talented comedians on the Warner Brothers lot, their efforts are completely wasted in a generally feeble and unimportant offering." William Boehnel  
— N Y World-Telegram p18 D 9 '35

"A hilarious comedy."  
+ Springfield Republican p6 D 13 '35

*Trade Paper Reviews*

Box Office p39 D 7 '35

"Good cast strive to put this one over but somehow or other it just misses out. Original story [is] better than picture. There are several laugh sequences but about the best rating we can give it is just ordinary program stuff."  
— + Film Curb D 1 '35

"Slapstick comedy."

Film Daily p7 D 7 '35

"Warners' stock comedians struggle valiantly with a slight story and turn in a routine comedy."

— Motion Pict Daily p8 N 20 '35

Motion Pict Herald p64 N 30 '35

"This is strong on laughs. Family comedy."  
+ N Y Exhibitor p55 D 10 '35

"A farce comedy isn't expected to have much sense but it should have some laughs. That way, this picture barely qualifies—it has some laughs; but not enough. . . Raymond Enright's direction gets in a few fairly hilarious scenes at a good pace."

— + Variety p19 D 11 '35

MR. COHEN TAKES A WALK. F 12 '36 80min  
Warner

Players: Paul Graetz. Violet Farebrother.  
Chili Bouchier. Mickey Brantford

Director: William Beaudine

Based on the short story of the same title by Mary Roberts Rinehart. This film was made in England. "The tale turns on the fortunes and family troubles of Jake Cohen, who has risen from peddler to head of a great London department store. Seeking surcease, he tramps in the country for a week or so and finds solutions for his own and his children's problems." (N Y Times)

*Audience Suitability Ratings*

Mo Film Bul D '35

"Good. Objectionable in part."  
Nat Legion of Decency F '36

*Newspaper and Magazine Reviews*

"[It] has some amusing sections—principally those wherein Mr. Cohen, who has worked himself up in the dry goods business to the ownership of London's biggest emporium is shown soliciting customers from the front of the store."

New Theatre p24 Mr '36

"Were it not for the expert performance of Paul Graetz (Mr. Cohen) the piece would be just so much boring hokum. As it is, this central figure's full and complete characterization results in a warm, human and emotionally stirring story. As our own George M. Cohan casts a spell upon his audience, Mr. Graetz, while altogether a different type of actor, captures attention by the mellowness, the finish and the feeling of his performance." Marguerite Tazelaar

+ N Y Herald Tribune p12 F 14 '36

"It is an engaging tale, with Paul Graetz, genial and droll, in the central role. In spite of American directorship, however, the pace is slow and deliberate; and the picture shares that defect of most English films, a real climax. Here the final situation revolves about a strike in the department store, a problem solved so quickly and simply by Mr. Cohen that it seems hardly a problem at all. . . The comedy is quietly amusing. . . Mr. Graetz has made Mr. Cohen a human, pathetic and pleasantly humorous study of character. It is as drama that the picture seriously lacks force." Eileen Creelman

+ — N Y Sun F 14 '36

"The simple but sure-fire device of injecting a sunny-haired Irish lass into a situation complicated by parental matchmaking in another direction is bound to produce diverting entertainment (remember 'Abie's Irish Rose'?) and it certainly pleased the audience yesterday." J. T. M.

+ N Y Times p13 F 13 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Paul Graetz, a non-Aryan German in exile in England, gives an extraordinarily fine performance in the role of Mr. Cohen. . . An eloquently rich characterization, it is one of the finest performances of the season. . . In case you are addicted, as many movie-goers are, to pretty little anecdotes that are pure of heart and that are more charm than drama, 'Mr. Cohen Takes a Walk' may entertain you. For others it will be limping in movement and pedestrian in speech, a painfully sweet, toothless and most industriously whimsical little dish, more than well enough served by the aforementioned Mr. Graetz." William Boehnel  
+ — N Y World-Telegram F 15 '36

### Trade Paper Reviews

"Having the nostalgic quality in its basic structure of the 'Abie's Irish Rose' pattern, delightful English backgrounds and ingratiating performances by Paul Graetz and the entire cast, the picture offers much that is refreshing. Family."  
+ Box Office p37 Mr 7 '36

"It is not adapted to the big spots but will very likely get by and please in the smaller towns and neighborhoods. Has considerable human interest and appeal and has been rather well produced. Of course there are no 'names' for the marquee and it will be tough to put over as a single feature."  
Film Curb p15 F 22 '36

"Pleasing little tale from British studio has strong human appeal for family trade."  
+ Film Daily p7 F 13 '36

"A moderately pleasant program comedy, with human interest; it should appeal mostly to mature people. . . Suitable for all. [Family.]"  
+ — Harrison's Reports F 22 '36

"[It] offers simple but enjoyable entertainment. Although the names of the players will be unfamiliar to American audiences, the performances are good, that of Paul Graetz in the leading role, as Jake Cohen, being especially outstanding. It is a thoroughly human story and one which should be found generally appealing, and often amusing."  
+ Motion Pict Daily p11 F 13 '36

"Short on names, with emotional angles some neighborhoods might enjoy, 'Mr. Cohen Takes a Walk' ought to be seen before dating. Estimate: for certain spots only."  
N Y Exhibitor p59 Mr 10 '36

"With no names other than the director's for the marquee and with an uninviting title of a not too well-known story by Mary Roberts Rinehart, 'Cohen' is going to have a rocky road for his walking unless it is sold intensively. There is something there to sell, but it does not look well on the front of the house to the shoppers. . . The story has been developed too slowly. There is too much time spent in developing the character of the lovable old man. . . There is a tug at the sight of the merchant prince delighting in playing store, but the punch which a picture requires is largely lacking. It is a story of charm but not of vigor."  
+ — Variety p12 F 19 '36

MISTER HOBO. N 22 '35 80min Gaumont British

Players: George Arliss, Gene Gerrard

Director: Milton Rosmer

Made in England and known there as *The Guv'nor*. In this film, George Arliss plays a gentle French tramp known as "Spike," a sentimental, sly and unkempt old gentleman with a fund of stale homilies about nature and a hatred of money and indoor shelter. When he is arrested for illegal fishing, he phones a famous banker and tells him that his name is Francois Rothschild and asks for help. The banker, also a bearer of that famous

name, tries to stave off a crash by making him a figurehead president, but "Spike" foils the plot, puts his tramp clothes on again and takes the road to the south.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Very good; Y: Excellent; C: Good."  
Christian Century p207 Ja 29 '36

"George Arliss is presented in an entertaining interlude quite different from the important historical roles with which he has become associated. . . Family & junior matinee." Calif Cong of Par & Teachers

"Good. Family, but mature for children." DAR

"The plot is thin; merely a vehicle for George Arliss. Suitable for Church halls, Catholic schools or family." Int Fed of Cath Alumnae

"Family." Nat Ed of R

"Leisurely and charming in mood and philosophy, this picture is enlivened by enough action, vigor, and timely incidents to maintain interest. Family." Nat Council of Jewish Women

"This picture, while stressing the educational and social values rather than the entertainment values, will hold the interest because of clever direction, capable cast and humorous episodes. Family." Nat Fed of Business & Professional Women's Clubs

"Pleasant entertainment, although rather slow, and not up to the standards usually maintained by Mr. Arliss. Family." Nat Soc of New England Women

"Delightful, dramatic and interesting. Good supporting cast. Family." S Calif Council of Fed Church Women

"One likes [George Arliss] whether he is hobo or pseudo-banker, though the story is rather thin and improbable. Family." Mrs T. G. Winter

"Terse lines, amusing and unexpected situations and a pervading atmosphere of well-being make this film a typical vehicle for its star. Adolescents: good; children: wholesome, though possibly mature." Women's Univ Club, Los Angeles

+ Fox W Coast Bul Ja 12 '36

"The picture is ably cast, well directed and affords delightful entertainment. Family."

+ Gen Fed of Women's Clubs (W Coast) D 30 '35

Mo Film Bul p145 D '35

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A and Y: Entertaining; C: If interested." Par M F '36

"This rather improbable story is made plausible through the whimsical and artistic treatment, the homely philosophy and subtle touches of George Arliss in a simple and naive role. Family."

+ Sel Motion Pict F 1 '36

"Family." Wkly Guide N 30 '35

### Newspaper and Magazine Reviews

"Neither the producers nor the director succeeded in lifting the production above the pale of a busman's holiday, which may have been deemed a lark by Mr. Arliss but which, in reality, is an unnecessary exposure of his otherwise enviable reputation to ridicule." R. S.

— Boston Transcript D 13 '35

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**MISTER HOBO—Continued**

"The story is poor stuff for one of Arliss' ability, and even that ability seems to suffer. This is poor fooling, not even up to the mark of his one or two undistinguished offerings." Laura Elston

— Canadian M p38 F '36

Christian Science Monitor p13 O 26 '35

"Mr. Arliss, like the Pied Piper, still will beckon his admirers of long standing in his latest picture, made abroad, for the familiar artistry of his performance, the fine shading of his characterization and the graceful old-school quality of his acting. For the younger, more impatient generation he may seem a bit fossilish, and his whimsy, it must be confessed, proves at times a trifle wearying, yet 'Mister Hobo' is genuinely entertaining, for the most part." Marguerite Tazelaar

+ — N Y Herald Tribune p7 F 8 '36

"He contributes, as usual, most of the picture's drama, such as it is, and all its humor. The other players, partly because their roles are almost imperceptible in size, are hardly noticeable. . . . Whenever Mr. Arliss gets hold of a good line or situation it brightens into comedy. Mr. Arliss doesn't get hold of many good lines in 'Mister Hobo' unfortunately. This is, of all his films, probably the easiest to forget." Eileen Creelman

+ — N Y Sun p8 F 8 '36

"Nothing startling, as you can see, but a welcome substitute for yet another of Mr. Arliss's historical self-portraits. Mr. Arliss plays the hobo with obvious relish, if not with complete conviction. Even in patches, he suggests Richelieu or Disraeli—possibly at a masque. But that may be because the burden of tradition is all against an Arliss tramp. The cast, otherwise, is British and minor." F. S. Nugent

+ — N Y Times p19 F 8 '36

"Although the character Mr. Arliss portrays in 'Mister Hobo' is different, his interpretation of the part is the same he has been giving in all his recent pictures. For the only variation in Mr. Arliss' letter-perfect and satisfactory but familiar acting of late has been the name of the character. Whether playing a Wellington or a Richelieu or a hobo as he is now, his bag of tricks is the same in each instance. The result, since Mr. Arliss is an accomplished actor, is a sound and technically efficient but standardized and dull piece of work." William Boehnel

+ — N Y World-Telegram p21 F 8 '36

"Mr. George Arliss, who has dressed up as Disraeli, Voltaire, Richelieu, Wellington, Rothschild, now dresses up as a French tramp, and I suppose those who like Mr. Arliss will like his latest film. . . . He belongs, of course, to the 'bird-song at morning, star-shine at night' school, and his admirers need not fear that he has lost any of his usual refinement or sentiment, his cultured English accent, the Universal certificate. . . . I am not an admirer of Mr. Arliss, but I found this film rather more tolerable than his recent appearances as the family Wellington, the family Voltaire." Graham Greene

+ — Spec p14 Ja 3 '36

"Not a very ambitious picture, though its gentle satire is pleasant and it enables Mr. Arliss to give a nice piece of characterization rather outside his usual range."

+ Springfield Republican p7c Ja 12 '36

"It is a joy to see Mr. Arliss as a hobo. It was all he needed to show him as one of the finest comedians we have. You must not take 'Mister Hobo' seriously for a moment, except to check where it is playing."

+ Stage p11 Ja '36

Time p39 D 2 '35

**Trade Paper Reviews**

"Made in England, but with a French locale, its assets are excellent photography, amusing

philosophic dialogue and a capable supporting cast, although no one matters except Arliss, whose portrayal of the lovable hobo is one of the most natural and human of his career. Family."

+ Box Office p25 F 29 '36

"Arliss in the role of a vagabond hardly seems possible but the star puts it over in fine style and registers strongly. . . . Made in England it is above the average British production."

+ Film Curb p4 Ja 4 '36

"This is the type of role that fits George Arliss perfectly, and gives him more opportunity to be his genial, lovable self than some of those more imposing parts that he has played as historical celebrities."

+ Film Daily p3 F 8 '36

"This is a pleasant British-made comedy, suitable for American audiences, especially where George Arliss is a favorite. . . . Suitable for all. [Family.]"

+ Harrison's Reports Ja 18 '36

"English-made, this has a human, appealing story. Returns will probably show best where Arliss is liked. Family comedy drama."

+ N Y Exhibitor p38 D 25 '35

"'Mister Hobo' is a fair picture. . . . Its eighty minutes, coupled with a placid and not too punchy story, account for a noticeable lethargy. . . . The proceedings of 'Mister Hobo' are indubitably slow, and it is hard to reconcile a tramp, no matter how venerable and merry, with the world of finance. . . . It's to Arliss's histrionic credit that he makes what he does stand up so well."

+ — Variety p16 F 12 '36

"Direction is ragged, allows some of the players to overact, others to underplay their assignments. Maude Howell, who has been writing the Arliss scripts for several years, has made a good job of the continuity and dialog, getting in as many American expressions as possible with an eye to this market. Settings are very good as are the selections of the exteriors of the French countryside."

+ — Variety (Hollywood) p3 D 24 '35

**MLODY LAS** (Polish title). See Young forest

**MODERN TIMES.** F 12 '36 90min. United artists

**Players:** Charles Chaplin. Paulette Goddard. Carter de Haven. Chester Conklin

**Director:** Charles Chaplin

Chaplin portrays a worker in a factory who does a routine task at an endless conveyor belt. After a time the deadly monotony of the task causes a nervous breakdown. When he is cured, he cannot find a job. In an innocent attempt to return a red flag which has fallen from a truck, he finds himself leading a gang of radicals in parade. Naturally the police arrest him as the red leader. He is happy in jail where food and a bed are provided until he meets a gamin whom he is anxious to befriend. Then he wants to stay out of jail but due to misadventures, he is re-arrested. Finally he is freed, they both obtain work and the closeup finds them hand in hand walking down the roadway into the dawn.

**Audience Suitability Ratings**

"A, Y, and C: Excellent."

Christian Century p383 Mr 4 '36

"Family and junior matinee." Calif Cong of Par & Teachers

"Excellent. Mature." DAR

"Adults & young people." Gen Fed of Women's Clubs (W Coast)

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Family and junior matinee." Nat Bd of R  
 "Family." Nat Soc of New England Women  
 "Family." S Calif Council of Fed Church  
 Women

Fox W Coast Bul F 22 '36

"Family. Most entertaining."

+ Gen Fed of Women's Clubs (W Coast)  
 F 10 '36

"Family."

Jt Estimates F 1 '36

"With every laugh at the indomitable little hero, we feel a pang of remorse, for we laugh at him not *with* him. The comedy grows out of frustration, out of his constant attempt to make good and his inability to adjust himself to the world about him. The picture affords a rare opportunity for study of pantomimic expression, of dramatic structure and of theme treatment."

+ Motion Pict & Family p4 F 15 '36

"It is the kind of picture which, if it amuses you while you are watching it, will give you an enormous amount of pleasure in recollection. Adolescents, 12-16: very good; children, 8-12: good fun."

+ Motion Pict R Mr '36

"Family and junior matinees."

Nat Council of Jewish Women F 15  
 '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"Family."

Sel Motion Pict F 1 '36

"Recommended to Committee on Exceptional Photoplays. Family. Junior."

+ Wkly Guide F 8 '36

### *Newspaper and Magazine Reviews*

"Though for the most part it clings to the technique that he used in 'City Lights,' five years ago, it has one epoch-making moment. . . The rest of the film is in the established Chaplin tradition decorated with new arabesques. In these later days of movie speech, it is no small tribute to the comedian's genius that he can make a picture of feature length, practically without dialogue, that at its best is vastly funny and that even in its less inspired moments" can hold the attention of an audience." E. F. M.

+ Boston Transcript p4 F 15 '36

"There is only one Charlie Chaplin; there is only one actor who could leave five years between appearances and have friends waiting with eager anticipation for his return. . . The story mainly in pantomime rivals the best that Charlie Chaplin has done, and there is no better." Laura Elston

+ Canadian M p41 Mr '36

"The picture is strictly Chaplinesque in that it uses methods and incidents that have always characterized his work as a film clown who got his effects through pantomime and who rose to top rank because he took time enough to melt down and remind, until they shone like new coins, the jokes that mankind has always laughed at. Charlie's character of the little tramp persists in the new film, symbol of all that is ineffectual in the spectator. Is it not at our own misfire moments that we laugh when we observe the failures of this well-meaning incompetent? The fun arises out of his inability to obtain a foothold in a society that requires of each person some measure of efficiency. He has none. Society can do nothing with such a misfit but swat him. And so the custodians of law and order are ever just around the corner. The periodic arrival of the patrol wagon becomes as much a leit-motif of the action as the recurrent theme song, 'Hallelujah, I'm a Bum!'" E. C. Sherburne

+ Christian Science Monitor p10 F 11 '36

"'Modern Times' arrives at last, after three years of premeditation, two years of preparation and production, and an outlay of \$2,000,000 of Chaplin cash. Not all of this huge expenditure of time and effort and money, however, shows materialistically on the screen, its expenditure being peculiar to Mr. Chaplin's method of doing things. With no particular place to go after nearly a quarter-century of screen frivolities, Mr. Chaplin takes his time. . . Not that 'Modern Times' can be dismissed so lightly entertainment-wise. But the press-agent heraldry which preceded the first public showing would lead one to expect more." J. P. Cunningham

Commonweal p468 F 21 '36

"We should thank our gods that we still have left one artist brave enough to stick to the medium which made him great. . . There are moments in the picture which show Charlie overcoming the stiff competition of his own appearance in previous pictures. I cannot remember seeing anything on the screen—not even scenes in other Chaplin pictures—which, for pure cinematic brilliancy, will stand comparison with his pantomimic accompaniment to the song he sings in a cafe sequence in 'Modern Times.'"

+ + Hollywood Spec p3 F 15 '36

"Uneven, but with great moments, the film easily overcomes its old-fashioned photography and staging. . . The comedy is set on a story as starkly grim as any ever sent out from Hollywood. Indeed, if 'Modern Times' were anything but a laughing matter, it would be too strong for popular consumption. . . Yet, for all its roughhouse surface, the picture really is a delicate thing, with a quality too elusive to be set down on paper. Whether or not Chaplin is the genius that many believe, he has created a figure that stands a good chance of immortality—a laughable and sharp caricature whose appeal is international and whose humor is timeless." Beverly Hills

Liberty p28 Mr 21 '36

"Charles Chaplin was not disappointing. He was exactly as good as he had ever been before, and all of him was there; which is a way of saying that 'Modern Times' is one of the most interesting spectacles to be seen in America today. . . There is nothing that is not funny for him, or that cannot be made so. His line is laughter. And I for one am glad that he has kept to it." Mark Van Doren

+ + Nation p232 F 19 '36

Reviewed by Otis Ferguson

New Repub p48 F 19 '36

"It was slow in the making, late to appear, and now, dear me, it's ten years behind the times. . . 'Modern Times' gets us no further on Chaplin's obstinate and sentimental journey back into silence than we were with 'City Lights'; indeed, not so far. It's much less funny." John Marks

New Statesman & Nation p226 F 15 '36

"The cinema's First Immortal returns to us after an absence of almost five years in a comedy for fun-lovers, antiquarians and philosophers. For the fun-lovers, it presents the great Chaplin in a piece of slapstick hilarity, which, if it is not quite a worthy successor to 'City Lights,' 'The Pilgrim' and 'Shoulder Arms,' is still one of the great triumphs of hearty motion picture rowdiness. For the antiquarians, it offers a brilliant example of the greatest tradition in film history, that of the glorified tramp comic and the missile thrower, brought up to date, with the latest uses of sound and fury presented intact. For the philosopher, it provides, amid its frantic physical insanity, a sardonic contemplation of current events, done from a surprisingly direct, if intermittent, leftist viewpoint. . . There are many scenes in 'Modern Times' that are magnificently hilarious, but it must be confessed that there is no climax or episode that quite belongs in the first flight of the Chaplin tradition." Richard Watts, Jr.

+ N Y Herald Tribune p12 F 6 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



## MODERN TIMES—Continued

"This, in spite of its title, is a silent film, somewhat old-fashioned in technic but boasting some grand slapstick. The comedy is regulation Chaplin, broad, sentimental and, at its best, very funny. 'Modern Times,' of course, is not always at its best. The absence of dialogue, along with frequent, unnecessary and decidedly dull written titles, often makes the film seem something out of the Museum of Modern Art's Film Library. The picture opens with a reference to 'humanity crusading in pursuit of happiness,' a description which doesn't seem to have much to do with the rest of the production. . . Mr. Chaplin himself, in one of the picture's brightest moments, even sings in an unknown language, acting out the story and dancing a bit. If he'd had the courage to try dialogue throughout the film, 'Modern Times' would probably have been a good deal more hilarious. . . In direction as in sound technic it is behind the times. The star has been occasionally careless in letting his spectators see the mechanics behind his gags, especially in his scenes as a distraught waiter. And the Hays organization, reported to have cut out six sequences because of vulgarity, might well have taken cut too, that scene with the minister's wife." Eileen Creelman

+ — N Y Sun p27 F 6 '36

"Rumor said that 'Modern Times' was pre-occupied with social themes, that Chaplin—being something of a liberal himself—had decided to dramatize the class struggle, that no less an authority than Shumiatsky, head of the Soviet film industry, had counseled him about the ending and that Chaplin, accepting that advice, had made significant changes. . . We should prefer to describe 'Modern Times' as the story of the little clown, temporarily caught up in the cogs of an industry geared to mass production, spun through a three-ring circus and out into a world as remote from industrial and class problems as a comedy can make it. . . So it goes, and mighty pleasantly, too, with Charlie keeping faith with his old public by bringing back the tricks he used so well when the cinema was very young, and by extending his following among the moderns by employing devices new to the clown dynasty. This morning there is good news: Chaplin is back again." F. S. Nugent

+ N Y Times p23 F 6 '36

"I prefer to think of Chaplin as the most ingratiating and brilliant clown that the screen or the stage has produced, who combines superb inventive humor with pathos in an extraordinarily effective manner. Let others tell you of what hidden momentous comments on the current social scene 'Modern Times' possesses. I prefer to think of it as grand knock-about, satirical nonsense that needs no apology or label. . . About Chaplin's performance it may be said that it is glorious and that he is still the most inventive and comical actor in the world, as well as one of the greatest pantomimists. . . Put down, then, this 'Modern Times' as a grand film, one that will melt your heart as well as tickle your funnybone." William Boehnel

+ + N Y World-Telegram p27 F 6 '36

"In spite of all this talk about the Chaplin significance and the comment his new film makes upon social conditions today, I found 'Modern Times' a movie of the old school. . . In all, it's a rambling sketch, a little at loose ends at times, sometimes rather slight in effect, and now and then secure in its rich, old-fashioned funniness." John Mosher

New Yorker p65 F 15 '36

Reviewed by Graham Greene  
Spec p254 F 14 '36

"Your manifestations of mirth, such as rolling in the aisle, splitting your sides, and laughing until you cry, are in for a glorious workout. He is very funny, this Mr. Chaplin."

+ Stage p9 Mr '36

"It is a gay, impudent and sentimental pantomimic comedy in which even the anach-

ronisms are often as becoming as Charlie Chaplin's cane."

Time p44 F 17 '36

## Trade Paper Reviews

"What the average showman wants to know is—'is it box-office?' Gentlemen, it is our guess that it will give 'City Lights' a run for the record. And that will be something. Family."

+ Box Office p27 F 15 '36

"Perhaps not quite as good as his previous pictures but a laugh fest nevertheless. The fun is kept moving at a fast pace and there is hardly a dull moment in the entire picture. . . It will give entire satisfaction and all followers of the celebrated star will find it decidedly to their liking."

+ Film Curb p13 Ja 11 '36

"Excellent! Five years absence from the screen has not diminished Chaplin's art. In his usual fashion, he can provoke laughs or tears, and keep the audience absorbed in whatever he is doing. Good for all. [Family.]"

+ + Harrison's Reports F 15 '36

"'Modern Times' is brilliantly executed, and is a well-thought-out production. The picture is a two-hour almost continuous gale of laughter with side-splitting gags generously distributed throughout the five major sequences and the several minor ones. . . The narrative is broken up into separate episodic sequences which seem to lack continuity in tying various threads of the story together but Chaplin evidently felt his story more true to the life of a tramp and didn't need to have a sustained theme in the usual manner of screen story development. . . [The] ending comes abruptly and unexpectedly leaving the audience hanging in air. But this is the way Chaplin's genius follows the indefinite pattern of life itself."

+ Hollywood Reporter p2 F 6 '36

"It is this reviewer's belief that the film will prove a formidable attraction. Firstly, because it has Chaplin in virtually every scene and because the audiences curious to see him and with their money waiting must mount into the millions. Secondly, because of its content. . . Nowhere did the distinguished premiere audience react as it did to the crudest jibe of all at big business. This was an automatic feeder for the workers, a patented idea designed to reduce the lunch hour and to increase efficiency. Chaplin becomes the test tube for the experiment. What happens between mechanically contrived soup and meat plates, a revolving ear of corn, a persistent chin wiper and the bewildered Chaplin make for a panic of yells and shouting glee. It is a gem of comedy invention played superbly."

+ Motion Pict Daily p6 F 6 '36

"'Modern Times', constructed as all Chaplins have been, is a succession of gags and feats of funny business, beaded along the gossamer thread of a plot as slight as a Shubert operetta. . . The picture wins its title and the best and newest of its business from the addition of a theme that may be termed Man vs. Machine, wherein Mr. Chaplin is presented as the most conspicuous victim of the assembly line speed-up method of today's industry, in a symbolic mill that makes nothing but comedy. . . This picture, with lively and often humorous musical scoring and many incidental sounds and occasional voices, is essentially in the technique of the silent days—in other words, it is motion picture."

Terry Ramsaye

+ Motion Pict Herald p9 F 8 '36

"If proof were needed that Chaplin is great, here it is. . . Estimate: on the gold standard anywhere."

+ N Y Exhibitor p37 F 25 '36

"'Modern Times' is as 100% a one-man picture as probably is possible. Produced, starring, authored, composed (special music) and directed by Chaplin, the pantomimist stands or falls by his two years' work as it unreels. Not only does he not falter but Chaplin per-

haps scales new heights in maintaining a barrage of guffaws that is the more remarkable considering the advanced comedy efforts that have hit the screen since the advent of sound. . . Some of the titles are extraneous, and the new school of film fans may even be startled, along with their elders, at this seeming crudity after being steeped in dialog so long."

+ Variety p16 F 12 '36

"It isn't up to previous Chaplin efforts, like 'City Lights' or 'Gold Rush.' Comedian follows his customary formula of downtrodden character, and has gone back to his first technique, but he seems to have tried to merge this old time manner with 1935 speed."

Picture is episodic and quite spotty. There are a few brief flashes of the old Chaplin artistry, but these have been generally undeveloped in desire to keep picture moving. . . Much touted radical inclination of picture seems to be mostly talk. If Chaplin intended to be propagandist then he has been the best in America since 'Easy Street.' It's all just a part of the Chaplin formula. It is a fact, however, that left wingers will go big for 'Modern Times' because they can read anything they want into film. Certain of the sequences most easy to turn into satire on modern economic conditions brought noticeably the biggest reaction from Saturday night preview crowd."

+ - Variety (Hollywood) p3 D 30 '35

(\*)MOLLY MOO COW AND THE INDIANS. N 15 '35 8min RKO

Director: Amedee J. Van Beuren

A Rainbow Parade cartoon. "Molly and her two duck friends are on their way to Oregon when they meet up with Indians. Molly does a very funny Tarzan act through the trees to save her pals." (Wkly Guide)

#### Audience Suitability Ratings

"Good."

+ Endorsed Motion Pict N '35

"Family."

Sel Motion Pict D 1 '35

"Junior matinee."

Wkly Guide O 26 '35

#### Trade Paper Reviews

"Color is excellent in this subject, which is splendidly animated and has lots of novelty and humor. . . The complications are very diverting."

+ Film Daily p11 N 7 '35

"A bright color cartoon with a pioneer background, this makes for general, appealing entertainment."

+ Motion Pict Daily p9 N 7 '35

(\*)MOONLIGHT AND MELODY. D 11 '35 21min Educational

Players: Lucille Page, Buster West, Tom Patricola

Director: Al Christie

"The plot concerns the efforts of Buster West to marry Lucille, who heads the musical revue, while the owner of the theater who is also the chairman of the board of Buster's father's concern, is trying to win a bet that he can take Lucille out after the show." Film Daily

#### Audience Suitability Ratings

"Some pretty good dancing which atones for a very familiar plot. Family."

+ - Wkly Guide O 16 '35

#### Trade Paper Reviews

"A very [fine] musical comedy in tabloid form, with one of the finest line of beauties in the chorus, they being the girls from the current Broadway hit, 'The Sketch Book.' These girls alone make the short stand out, but there is plenty more besides."

+ Film Daily p6 O 29 '35

"A musical comedy short subject, which has considerable in the way of entertainment."

Motion Pict Daily p13 N 1 '35

Motion Pict Herald p64 N 9 '35

"[It has] some names that will mean something as well as some good dancing, comedy and singing. Very good."

+ N Y Exhibitor p32 O 25 '35

MOONLIGHT ON THE PRAIRIE. N 2 '35  
60min Warner

Players: Dick Foran, Sheila Manners

Director: D. Ross Lederman

"A cowboy clears himself of a murder charge and aids a young widow in gaining possession of the ranch from the predatory hands of rustlers." Gen Fed of Women's Clubs (W Coast)

#### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pict Ja '36

"Fine horsemanship, beautiful outdoor scenery, [and] pleasing cowboy songs add to the entertainment value of this well directed Western. Family and junior matinees"

+ Gen Fed of Women's Clubs (W Coast)  
O 1 '35

Mo Film Bul p148 D '35

"Very good. Family."

Motion Pict Guide Mr '36

"This Western melodrama . . . is better than average with its beautiful photography and fine horses. The cast is a good one with villainous villains and heroic hero. Family and junior matinees."

+ Nat Council of Jewish Women O 1 '35

"A and Y: Western melodrama; C: Thrilling." Par M p56 Mr '36

"A well worthwhile production. Family."

+ Sel Motion Pict D 1 '35

#### Trade Paper Reviews

Box Office p60 N 16 '35

Film Curb p18 N 1 '35

"Lacking any particular distinction because of the stereotyped nature of its plot material, this outdoor action [story] is just a fair picture of its kind."

+ - Film Daily p4 N 11 '35

"Family Western."

N Y Exhibitor p31 N 10 '35

MORALS OF MARCUS. N 15 '35 73min Gaumont British

Players: Lupe Velez, Ian Hunter, Adrianne Allen, Noel Madison

Director: Miles Mander

Based on a play of same title by W. J. Locke and filmed in England. A middle-aged titled archaeologist rescues a young hoydenish Turkish girl whose father is about to make her marry an ugly, rich old man. The girl

++ Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; -- Exceptionally Poor



**MORALS OF MARCUS—Continued**

falls in love with her rescuer but he doesn't return her affections until she has run away with a caddish young man.

**Audience Suitability Ratings**

"A: Fairly good; Y: Better not; C: No."  
Christian Century p1638 D 18 '35

"A: Fair; Y and C: Unsuitable."  
Par M p56 Mr '36

**Newspaper and Magazine Reviews**

"[It will do] nothing to help along the cause of English-made pictures. Had Gaumont-British been as shrewd as it often seems to be, the company might well have bought back the rights to 'Morals of Marcus.' That studio has not made pictures like this for a long time. . . The heavy-handed treatment of a venerable plot leaves it decidedly lacking as drama." Eileen Creelman

— N Y Sun p16 Ja 13 '36

"Despite its moments of exhilarating comedy, the new film manages to be aggressively dull when Lupe Velez is not busy exercising her fiery temper or being unconsciously amusing in her attempts to scale the proverbial dramatic heights." T. M. P.

— + N Y Times p14 Ja 13 '36

"As entertainment 'The Morals of Marcus' is considerably less than satisfactory." William Boehnel

— N Y World-Telegram p23 Ja 14 '36

**Trade Paper Reviews**

"Due chiefly to the vivacious work of Lupe Velez, this adaptation of the old play by W. J. Locke makes moderately satisfying fare that should please."

+ — Film Daily p7 Ja 14 '36

"Family drama."

N Y Exhibitor p29 N 10 '35

"Lupe Velez is substantially responsible for making 'Morals of Marcus' palatable program entertainment. The American star has a part that is rich in possibilities for her and she makes the most of it. . . It is a bit implausible. Its most fanciful element is the willingness of a titled English scientist to take into his home in London the girl who stowed away in his cabin on the voyage from Syria back to England. But without this premise there would be no story and no picture."

+ — Variety p19 Ja 15 '36

**MOSCOW NIGHTS.** N 6 '35 76min Denham-United artists

Players: Harry Baur, Laurence Olivier, Penelope Dudley Ward

Director: Anthony Asquith

Based on the French play, *Nuits de Muscovie*, by Pierre Benoit. The film was made in England. "The story is . . . about a handsome young officer who loses at baccaret money which he has not got, and who is then court-martialled for treachery which he has not committed." (New Statesman & Nation)

**Audience Suitability Ratings**

Mo Film Bul p174 N '35

**Newspaper and Magazine Reviews**

"This is the most enjoyable and distinguished British film which we have seen. . . Mr. Anthony Asquith, with a story far weaker than that of 'The Man who Knew Too Much,' has made a much more interesting film. He is now a master of his medium; this film shows

his gift for getting the best out of his actors; in fact, his proved abilities entitle him to be regarded as the most effective and accomplished director which this country has produced."

+ New Statesman & Nation p736 N 16 '35

"There is some very excellent photography, and the cutting is crisp and clear; there are also plenty of touches of humour, and the effort to catch the atmosphere has not proved entirely beyond the director's compass. With all these good facets the diamond should be flawless, but somehow or another it isn't." Mark Forrest

— + Sat R p480 N 16 '35

"Mr. Anthony Asquith's new film, is completely bogus. Momentarily forgetting 'The Dark Angel,' I wondered, as I came out from the assembly of peeresses and minor royalty and the high shriek of friend recognising friend into the blue glare of searchlights, whether this was the worst, as well as the most ballyhooed, film of the year. Mr. Asquith was once a promising director, though he was always more tricky than imaginative. Now his bag of tricks seems empty." Graham Greene

— Spec p814 N 15 '35

**Trade Paper Reviews**

"The outstanding features are Baur's very realistic picture of the moujik-millionaire and Olivier's debonair soldier. . . There is good pictorial appeal and plenty of Russian songs and Russian dancing."

+ Motion Pict Daily p15 N 22 '35

"A colorful transcription of a French original which had a big success in Paris. Advantages enjoyed by the English language film include production by Alexis Granowsky and the appearance in a dominating role of Harry Baur, the French character star, who has a personality as distinct and in its way as powerful, as that of Jannings."

+ Motion Pict Herald p63 N 30 '35

"This is a triumph for Anthony Asquith, director, in that you are actually transported to Russia in 1916, and no book could give you a more vivid spectacle of things as they existed at that time. . . The success of this development of plot is no accidental touch, but the result of skilful cutting. Its technique differs somewhat from anything seen before, and, as such, is most arresting."

+ Variety p39 N 20 '35

**MURDER AT GLEN ATHOL.** N 1 '35 69min  
Invincible

Players: John Miljan, Irene Ware

Director: Frank Strayer

Based on the novel of same title by Norman Lippincott. "[A] detective story writer is thrust into a triple murder mystery, solves it, bows out nicely with a last minute twist." (N Y Exhibitor)

**Audience Suitability Ratings**

"A: Mediocre; Y: No value; C: No."  
Christian Century p1471 N 13 '35

"A: Moderately entertaining; Y: Demoralizing; C: No."  
Par M p56 Mr '36

**Newspaper and Magazine Reviews**

"So thoroughly unpleasant it will please only mystery play addicts."

— Christian Science Monitor p13 D 7 '35

"'Murder at Glen Athol' is familiar stuff most of the way." T. M. P.

— + N Y Times p11 F 29 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

*Trade Paper Reviews*

Box Office p30 N 23 '35

"A smart murder mystery melodrama that holds the attention. Capable direction keeps the spectator in doubt as to the guilty party until the final fade out."

+ Film Curb p12 D 15 '35

"With a Clue Club novel, a story that should intrigue, 'Murder at Glen Athol' is popular murder mystery [material] that shouldn't fail to entertain. Family mystery drama."

+ N Y Exhibitor p29 N 10 '35

**MURDER OF DR. HARRIGAN.** Ja 18 '36 67min  
First national

Players: Kay Linaker. Ricardo Cortez.  
Mary Astor. John Eldredge

Director: Frank McDonald

Based on the novel, *From This Dark Stairway*, by Mignon G. Eberhart. "A murder is committed in an effort to gain possession of a new anasthesia formula." (Gen Fed of Women's Clubs)

*Audience Suitability Ratings*

Mo Film Bul p174 N '35

"A fairly interesting murder mystery, with a capable cast, suspense maintained throughout and a surprise solution. . . . The part of the dipsomaniac is unnecessarily vivid. Adults."

+ — Nat Council of Jewish Women S 1 '35

"A: Interesting; Y and C: Not recommended."  
Par M p56 Mr '36

Wkly Guide Ja 18 '36

*Newspaper and Magazine Reviews*

Christian Science Monitor p13 Ja 25 '36

"While its setting is a hospital, the general impression one gets from the behavior of the characters is that the action takes place in a madhouse. . . . The plot is unraveled with as little suspense as possible, and one might add, with as little acting as possible. . . . The picture apparently was made as quickly and inexpensively as possible. If it ever had a logical, sensible story, there is little trace of it on the screen, while the comic relief only adds to the onlooker's melancholy." Marguerite Tazelaar

— N Y Herald Tribune p15 Ja 23 '36

"The Murder of Dr. Harrigan,' as the new picture insists, occurs in a self-service elevator of one of the larger metropolitan hospitals. It is well to bear that in mind; otherwise you will be bound to suspect that it took place in a lunatic asylum filled with manic depressives pretending to be doctors and nurses. Some second-hand knowledge of hospital routine compels us to confess that we do not believe there ever was such an institution as Dr. Harrigan's. The mere suggestion that there might be, upset us so thoroughly that we never were able to concentrate on the Harrigan case. It reached some sort of conclusion on the screen, but it is an unsolved mystery so far as we are concerned." F. S. Nugent

— N Y Times p27 Ja 21 '36

"[It] is pretty good fun in spite of its defects. Since no one expects much plausibility from a murder mystery, it is easy to forgive some of the farfetched goings-on in the Melady Memorial Hospital in the interests of suspense and excitement. And in this respect 'The Murder of Dr. Harrigan' has its fair share. . . . The film limps occasionally and at times verges on the preposterous, but it has its moments of interest." William Boehnel

— + N Y World-Telegram p13 Ja 20 '36

*Trade Paper Reviews*

"Possibly a bit slow in starting but once the murders are done the pinning of the crimes on guilty party is well worked out."

+ — Film Curb p12 N 1 '35

"As murder mysteries go, this rates above average and should give full satisfaction to lovers of this type of fare."

+ Film Daily p8 Ja 21 '36

"A fairly good murder mystery melodrama. . . . All the action takes place in a hospital, and moves at a fast pace. But there is a bit too much padding; the characters are shown walking to and fro too much. The closing scenes, where the murderer is trapped, hold one in suspense. . . . Not suitable for children, adolescents, or Sundays. Adult entertainment."

+ — Harrison's Reports Ja 18 '36

"Family mystery drama."

N Y Exhibitor p30 N 10 '35

"A murder mystery that's too routine to inspire more than casual audience interest. It's along formula lines from the threat of murder down to solution of the murder, plus another death. No names in the cast for marquee attention and doubtful if results will be any better than lukewarm."

— + Variety p15 Ja 22 '36

**MUSIC GOES 'ROUND.** F 21 '36 65min Columbia

Players: Harry Richman. Rochelle Hudson.  
Walter Connolly. Michael Bartlett. Edward Farley. Michael Riley. Lionel Stander

Director: Victor Schertzinger

This film was previously known as *Rolling Along*. "It retells the story about the musical comedy star who takes a vacation and finds a showboat troupe whose players are so bad that he lures them to Broadway to become, without their knowledge, the comedy hit of his new revue." (N Y Times)

*Audience Suitability Ratings*

"A: Mediocre; Y: Perhaps; C: Little interest."

Christian Century p446 Mr 18 '36

"Excellent. Mature. Family." DAR

"Family." Nat Bd of R

"Family and junior matinees." Nat Council of Jewish Women

"Highly entertaining for family." Nat Soc of New England Women

+ Fox W Coast Bul F 29 '36

"Family."

Gen Fed of Women's Clubs (W Coast) F 24 '36

"Family and junior matinees."

Nat Council of Jewish Women F 19 '36

Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"[This is] another fast moving film of careful casting and handsome mounting. . . . The characterizations are well defined, with the burlesque scenes deftly sketched." S. M. Mullen

+ Scholastic p30 Mr 7 '36

"Highly entertaining for family."

+ Sel Motion Pict F 1 '36

"A gay and clever story. Family."

+ Wkly Guide F 22 '36

*Newspaper and Magazine Reviews*

"Once you are advised that the work is called 'The Music Goes 'Round' you know that you are in for innumerable variations on the song hit that makes pessimists about America's

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**MUSIC GOES 'ROUND—Continued**

destiny so merry. . . The chief pleasure of the film lies in the presence of that endlessly delightful comedian, Lionel Stander, who is current runner-up to W. C. Fields and Donald Duck as the most delightful of the post-Chaplin clowns. He really is funnier than Mr. Richman and should have been given more to do." Richard Watts, Jr.

N Y Herald Tribune p7 F 22 '36

"The Farley and Riley song doesn't, until the last reel really crash full strength into the picture named after it. . . Well frayed as that melody is by now, this is still the high point of the picture, with Michael Bartlett's operatic rendition the freshest bit of comedy as well as the only good singing in the film. . . The musical, at any rate, is intended for fervent admirers of Harry Richman, and not for those who can take his entertainment or leave it alone." Eileen Creelman

N Y Sun p8 F 22 '36

"Just when we were beginning to hope that we had heard the end of it, Columbia has had to go out of its way to stir up the whoa-ho-hoing of 'The Music Goes 'Round.' Not satisfied merely to use it as the title for the creaking antique, the producers went to the trouble of luring Mike Riley and Ed Farley to the Coast. . . If we really wanted to be nasty about it, we could say that this Farley-Riley sequence is the best thing in the new picture. . . So often before has this formula story been used that it requires something more than a Harry Richman and a Rochelle Hudson to keep you from yawning in its face." F. S. Nugent

N Y Times p12 F 22 '36

"If you like Harry Richman and can still stand 'The Music Goes 'Round and Around,' you will find a certain amount of entertainment in this stereotyped and shambling musical. . . If you don't, there is very little to recommend in the film. The cast includes admirable actors who are wasted in a pretty dull and innocuous song and dance entertainment." William Boehnel

N Y World-Telegram p21 F 22 '36

"The film is slight and seesaws along pleasantly; and even in the morning (I like to see films in the morning, so I can be free to dream in the afternoons), the audience actually joins in and sings and sings away when it comes to 'The music goes 'round and around.'" John Mosher

New Yorker p58 F 29 '36

"'The Music Goes 'Round' had been completed under its original title, 'Rolling Along,' when the insane little song called 'The Music Goes 'Round and Around,' popularized by two Manhattan night club entertainers, became an overnight sensation. . . Unfortunately, by last week 'The Music Goes 'Round and Around' had definitely ceased to be a hit. . . In other respects it has little novelty to recommend it beyond the presence in the cast of Harry Richman, whose Times Square baritone and face of a dissolute mastiff have not been on display for cinemaddicts since 'Putting on the Ritz' in 1930."

Time p25 Mr 2 '36

**Trade Paper Reviews**

"While this one has its moments, it only rates as average entertainment, and seems destined to click best outside Metropolitan centers. It is slow in tempo, particularly in the showboat scenes. Richman's voice comes over most acceptably, but he screens as almost anything except a romantic juvenile. Family."

+ — Box Office p57 Mr 7 '36

"The song from which the title is taken has had more publicity than any such number in years. This will all help to get 'em in. It's a songfest that is very entertaining and will undoubtedly please in any situation. . . Grade A entertainment."

+ Film Curb p4 F 29 '36

"While the 'Music Goes 'Round and Around' song was an afterthought and plays just an incidental part in this production, it supplies the highlight of the picture and no doubt will serve its purpose both as entertainment and as a box-office stimulant."

Film Daily p10 F 24 '36

"Just a fair musical comedy. If spectators can overlook the triteness of the plot, they may find a few features to amuse them. . . Suitable for all. Family."

+ Harrison's Reports F 29 '36

"It shapes up as a highly diverting and fast-paced musical, ranking well up the current scale and looks like a strong box office offering that will hold its own up and down the line."

+ Hollywood Reporter p3 Ja 24 '36

"Relying principally on that infectious, tantalizing and ubiquitous tune, 'The Music Goes 'Round and Around,' Victor Schertzinger has bundled all the action into the last few reels of this musical. Up to the time Harry Richman introduces the zippy number in an extravaganza in which he is interested vitally, the pace unfortunately is slow. However, as soon as the first strains of the popular melody are heard, the picture takes on life. . . Lavishly produced, this film has one of the best current exploitation possibilities. Everyone knows about the song by now and it's a matter of telling the paying public that the song is a highlight of Richman's picture."

+ — Motion Pict Daily p8 F 22 '36

"The picture, as a whole, isn't a pretentious one by any means, but its production values are excellent. . . Victor Schertzinger directed, and his later sequences appear to be better than the earlier ones, for during the early reels the action continually slips back and seems always to lose momentum. With the arrival of Farley and Riley, and their song, things immediately pick up and move on to a rapid climax. . . Exhibitors might do well to remember when preparing their campaigns that Harry Richman is well known on Broadway and in many cosmopolitan cities, but that in many a town he will be a newcomer."

+ — Motion Pict Herald p44 F 25 '36

"Estimate: entertaining musical; needs hot handling."

N Y Exhibitor p54 Mr 10 '36

"Some tall hurdling will have to be done to bring this one into the money. With the freak tune which inspired the film's remaking and retitling decidedly on the way out, it might be to the exhibitor's advantage to side-track the Mike Farley-Ed Riley angle and put the full pressure of ballyhoo behind the story and the musical score which agitated the original production. In any event, the picture doesn't presage a bright outlook for the major spots."

+ — Variety p15 F 26 '36

"With the popularity of the song taking a fast drop in the past 10 days, advantage of the title is doubtful. However, there's no doubt as to the topnotch entertainment value of the picture. It is smartly produced by Max Winslow, excellently directed and ably written and cast. The picture can go on its own anywhere in the neighborhood houses. It should be a winner [as] family entertainment."

+ Variety (Hollywood) p3 F 20 '36

**MUSIC HATH CHARMS. D 1 '35 65min Associated British**

**Players:** Henry Hall, Carol Goodner, Lorna Hubbard, Billy Milton

**Director:** Thomas Bentley

Made in England. "The basic idea is to trace the effect of broadcast music on the lives of some of the millions who listen to it. Typical are a couple tricked by mischievous elders into a breach of promise dispute, a couple of

white explorers in danger from savages, the wife of one of the explorers, who almost lets a flirtation go too far. In each case the music, carried over the air, brings about a happy ending." (Motion Pict Daily)

### Audience Suitability Ratings

Mo Film Bul p148 D '35

### Trade Paper Reviews

"A vehicle for the personality and famous dance band of Henry Hall, celebrity of the British Broadcasting Corp. . . . The episodic character of the film is no drawback; what is, is that some of the episodes are very good and some very, very crude. Under the former head is an extremely funny travesty of a trial in court and a series of episodes of traffic policemen and others carrying on the rhythm of the theme tune. There are real laughs also in scenes picturing Hall and his band entertaining waifs and strays."

+ — Motion Pict Daily p7 O 30 '35

"The idea, good in itself, is unevenly developed, some of the scenes being very funny and some so crude that one cannot imagine the film appealing to American audiences without considerable cutting or, better still, retakes."

— + Motion Pict Herald p61 N 9 '35

**MUSIC IS MAGIC.** N 1 '35 66min 20th century-Fox

Players: Alice Faye. Ray Walker. Bebe Daniels. Frank Mitchell. Jack Durant

Director: George Marshall

Based on the play, *Private Beach*, by Gladys Unger and Jesse Lasky, Jr. "Three boys and a girl go broke in vaudeville and come to [the] film colony where they haunt executives, wreck cafes and run riot generally. When a star becomes temperamental, the girl gets her chance to replace her and make good." (Box Office)

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Fair of kind; Y and C: Probably entertaining."

Christian Century p62 Ja 8 '36

Mo Film Bul p198 D '35

"Fair. Family."

Motion Pict Guide Mr '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A, Y and C: Entertaining."

Par M p56 Mr '36

### Newspaper and Magazine Reviews

"In spite of some boisterous comedy contributed by Frank Mitchell and Jack Durant in a labored effort to relieve the ennui, the picture fails to overcome the handicap of a ponderous scenario." R. S.

— + Boston Transcript p17 D 6 '35

### Trade Paper Reviews

Box Office p30 N 30 '35

Film Curb p18 O 1 '35

"Flimsy story and lack of originality in treatment are apparent from outset."

— Variety p16 N 20 '35

**MUSS 'EM UP.** F 14 '36 70min RKO

Players: Preston Foster. Margaret Callahan. Alan Mowbray. Guinn (Big Boy) Williams

Director: Charles Vidor

Based on the novel, *Green Shadow*, by James Edward Grant. A rough and tumble detective specializing in the solving of mysterious shootings and kidnap threats is called in to unravel a mysterious kidnapping and two murders. This he does to everyone's satisfaction.

### Audience Suitability Ratings

"Hopelessly complex mixture of mystery, comedy, romance and poor taste, that leaves audience wondering what it is all about. Over-shoots its mark badly. . . . A: Only fair; Y and C: No."

Christian Century p383 Mr 4 '36

"Poor characterizations and loose ends which fail to tie mark this mystery melodrama. . . . The semi-solution of the whole is hastened by Detective Tip O'Neil plus the rough and ready methods of the local cops in dealing with as unpleasant a group of gangsters as ever flickered on the silver sheet. Waste of time for adults; children: no." Calif Cong of Par & Teachers

"Mediocre. Adults." DAR

"A baffling mystery story—with plot so involved and tangled the audience remains baffled for days!! It is quite unethical and perhaps adds to the public's contempt for law enforcement officers when they are portrayed as being stupidly brutal and dishonest for no real purpose as in this picture. A good cast wasted!! Adults." Nat Fed of Business & Professional Women's Clubs

"Well cast but lacking in continuity. Adults." Nat Soc of New England Women

"A poor story well acted and directed. Mature." S Calif Council of Fed Church Women

— Fox W Coast Bul F 1 '36

"A mystery melodrama with a fairly interesting plot, but unconvincingly presented. Adults and young people."

+ — Jt Estimates Ja 15 '36

"The name of the picture is a warning which should be heeded, for plot, characters and motives are so thoroughly messed up in this mystery melodrama that one loses interest in the characters and in the outcome. Adolescents, 12-16: no, low ethical standards; children, 8-12: no indeed."

— Motion Pict R F '36

"This is a slow-moving, confused detective story which proves mediocre entertainment. Adults."

+ — Nat Council of Jewish Women Ja 22 '36

"Good. Adults."

Nat Legion of Decency F '36

### Newspaper and Magazine Reviews

"When its title was flashed on the screen I assumed its wording had reference to the characters in the story, but as the unreeling progressed I discovered it referred to the audience. 'Muddle' would have been a better word, but 'muss' gives you an idea of the impression the picture will make on the mind of an audience. . . . Other confusions keep the plot muddled up and the audience bewildered. You may judge the quality of the story material from the fact that even Alan Mowbray gives a poor performance. Foster's detective is a caricature and Williams' comedy deplorable. No reason is apparent for Paul Porcasi's presence in the cast, which at least gives the whole thing consistency, as there is no apparent reason why it should have been made."

— — Hollywood Spec p14 F 1 '36

++ Exceptionally Good; + Good; +- Fair; - + Mediocre; - Poor; -- Exceptionally Poor



## MUSS 'EM UP—Continued

"A delightful exercise in mayhem, in which the hero continually begs the chief of police to let him beat the truth out of gangland with a rubber hose half filled with buckshot."

New Theatre p24 Mr '36

"I imagine that even at the end of the film you will be somewhat in doubt as to a few of the plot complexities and that you may not completely understand one or two of the hero's most telling clues, but that should not keep you from enjoying the adventures recounted with such pleasant vigor in 'Muss 'Em Up.'" Richard Watts, Jr.

+ — N Y Herald Tribune p7 F 3 '36

"'Muss 'Em Up' proves increasingly surprising—and surprisingly good mystery film entertainment—as it goes along." F. S. Nugent

+ N Y Times p21 F 3 '36

"Here in 'Muss 'Em Up' is a fascinating mystery melodrama of the early Dashiell Hammett and Raoul Whitfield school—a mystery melodrama which you will have to admit is tough enough and fast enough to remind one of 'The Maltese Falcon,' 'The Glass Key' or 'Murder in the Bowl.' . . . Where 'Muss 'Em Up' rises notably above the level of most mystery films is in its characterizations. . . . Indeed, these types as well as the others, are more than just melodramatic—they are authentic portraits of certain peculiar elements in American life and the slight exaggerations in their characterization for dramatic purposes have been accomplished so dexterously that one can barely detect them." William Boehnel

+ N Y World-Telegram p19 F 4 '36

## Trade Paper Reviews

"A mixture of mystery, comedy and gangster fare, spiked with hilarious situations and wise-cracking dialogue that unwinds as satisfactory program entertainment."

+ Box Office p23 F 1 '36

"Another in the cycle of gangster pictures and a pretty good one. At least it has a few new twists and a number of laugh provoking comedy sequences."

+ — Film Curb p13 Ja 25 '36

"This is a robust mixture of mystery and comedy which should do nicely as a program number. . . . Charles Vidor's direction makes for a moving affair, with the mystery and comedy held in nice balance. Preston Foster does an excellent job as the hard-boiled private detective."

+ Film Daily p8 Ja 21 '36

"A pretty good program mystery melodrama, with an appeal to men because of the rough action. The story is somewhat complicated, but since it moves fast it holds the spectator's attention fairly well throughout. . . . Because of the kidnapping plot it may prove unsuitable for children or adolescents. Good for adults."

+ — Harrison's Reports F 1 '36

"Unfortunately for this otherwise acceptable production, the mussing up process was followed by the script writers with the result that the audience is frequently left wondering what the story is all about. The valiant efforts of a really good cast cannot triumph over the incoherency of the script, which sets out to be a mystery thriller, but succeeds in being only a mystery."

— Motion Pict Daily p8 Ja 17 '36

"The way things have been complicated, the matter of keeping track of what's going on or what the story is all about and at the same time trying to form any logical anticipations as to the way the yarn is going to work out, serve more to tax the powers of observation than they do to entertain or amuse."

+ — Motion Pict Herald p38 Ja 25 '36

"Estimate: fair gangster programmer."

+ — N Y Exhibitor p27 F 10 '36

"The by now well-known phrase of the New York police commissioner to 'muss 'em up' in

instructing his department to go after criminals provides both the theme and the title for another police yarn. . . . More a man's picture than a woman's. Nearly everyone gets mussed up except the cops and the neighbor's cat. The police methods may be considered a little rough in the wrong places by some people, but, through some of it, laughs are drawn."

Variety p12 F 5 '36

"Pandro Berman has given the picture an excellent cast which plays the story to the limit. Charles Vidor's direction is fast, takes advantage of all the comedy situations of which there are many. . . . Erwin Gelsey has injected a lot of smart dialog into the picture, has used a lot of slang unfamiliar to most audiences but well fitting the characters."

+ Variety (Hollywood) p3 Ja 16 '36

MUTINY ON THE BOUNTY. N 8 '35 133min  
MGM

Players: Charles Laughton. Clark Gable. Franchot Tone

Director: Frank Lloyd

Adapted from the trilogy, Mutiny on the Bounty, Men Against the Sea and Pitcairn's Island by Charles B. Nordhoff and James Norman Hall. The barbarous discipline imposed by Captain Bligh of the "Bounty" on his men during a two year's voyage to the South Seas eventually led to the most famous mutiny in British history. Bligh and eighteen loyal seamen were set adrift in the ship's launch and sailed to the Dutch East Indies while the mutineers returned to Tahiti and later to the inaccessible Pitcairn's Island where they burned the "Bounty."

A Guide to the study of the screen version of Mutiny on the Bounty, prepared by Frederick Houk Law, is obtainable from Educational and Recreational Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey at fifteen cents per copy. The Guide covers historical facts, dramatic values, character portrayals and suggestions for further reading.

## Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A Excellent; Y: Strong but good; C: Too strong."

Christian Century p1574 D 4 '35

"Excellent."

+ Endorsed Motion Pict D '35

"Pictorially and dramatically, 'Mutiny on the Bounty' rates as one of the outstanding productions of film history. Adults and 14-18: excellent; 8-14: too much brutality for nervous children and sensitive adults." Calif Congress of Par & Teachers

"Mature; 14-18." DAR

"This outstanding picture is a notable contribution to the art of the cinema in a season that has already produced an unusual number of fine pictures. Adults and young people." E Coast Preview Committee

"Excellent. Family." Internat Fed of Cath Alumnae

"Recommended to the Committee on Exceptional Photoplays. Family audience; 12 years up." Nat Bd of R

"Outstanding. Family—mature." Nat Fed of Business & Professional Women's Clubs

"To all who love the salt tang of the sea and tales of courageous adventure, this film is heartily commended." Nat Soc of New England Women

"The whole production is outstanding and congratulations are due to all who have had a part in it. Rather harrowing for young children but suitable for the family." So Calif Council of Fed Church Women

"Family, except that the cruelty of some of the scenes will prove too much for sensitive adults or children." Mrs T. G. Winter

"Adults. Too harrowing for children." Women's Univ Club, Los Angeles  
++ Fox W Coast Bul N 23 '35

"The sharp and terrible reality of the cruelty from which was born the new maritime code of today is so vividly presented that the picture becomes one of the truly great productions of the year. Family, too tense for the very young or sensitive."

+ Gen Fed of Women's Clubs (W Coast)  
N 14 '35

"Here at last is the picture for which the film industry should have saved their favorite adjectives, colossal' and 'stupendous.' Mature, family. (Strong fare for sensitive adults or children.)"

+ Jt Estimates N 1 '35

Mo Film Bul p198 D '35

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A and Y: Tremendous epic drama none should miss; C: Violent for sensitive." Par M p56 Mr '36

### Newspaper and Magazine Reviews

"A film that must be labeled for adults only because of its violence, yet one that adds a chapter to the history of the abolishment of injustice toward the defenseless weak."

+ Christian Science Monitor p63 N 9 '35

"Mutiny on the Bounty is the cinema at its best, and it does a job which the legitimate stage, lacking sweep and scope and sky and sea, could never hope to achieve. The only reservation I wish to make is that those two Tahitian sweethearts seemed snatched right out of the Vassar daisy chain." Don Herold

+ Life p21 J '36

"Charles Laughton, whose performance as Captain Bligh in 'The Mutiny on the Bounty' fixes him in my mind at any rate as by far the best of living actors. I had thought him that before, but the current picture leaves no room for doubt. Frank Lloyd's direction has amplitude and clarity, and the film has many other merits besides the chief one—its making perfect use of such an artist. It is Mr. Laughton, however, whom we watch; and I cannot believe that this is to be accounted for on any other theory than that he has resources beyond the power of even the most brilliant direction to conceive. No man could be told to do what he does. He would have to know how—to know, for instance, how to be Captain Bligh, and how to be him in such fullness that no inconsistency appeared between the tyrant of the Bounty and the hero of the open boat on that impossible voyage to Timor." Mark Van Doren

+ Nation p658 Ja 1 '36

"The zest and careful research of Charles Nordhoff and James Norman Hall are responsible for the present version of the story; without their books Hollywood would never have come near this gold mine. But Nordhoff and Hall were not shrewd creators of fiction—their 'Mutiny on the Bounty' was sometimes dull and frequently ineffectual, when you came to separate their handling of the story from the story itself, and their best passages were those where they were transcribing testimony, quoting from logs. It remained for the movies to give the thing a strong line of action and a fictional body." Otis Ferguson

+ New Repub p74 N 27 '35

"It can stand handsomely on the qualitative analysis. . . It has excitement and beauty and power and its presents the motion picture spectacle as it should be conceived. . . The film is . . . remarkably faithful to the letter and spirit of the Nordhoff-Hall narrative. . . Pictorially the film is superb. . . The cast . . . is excellent." Richard Watts, Jr.

++ N Y Herald Tribune p6 N 7 '35

"A good show . . . a smashing, blood-curdling melodrama of the sea and the men who sail upon it." Eileen Creelman

+ N Y Sun p8 N 9 '35

"The magnificent adventure culled from the trilogy by Charles Nordhoff and James Norman Hall, is this department's favorite picture of the month. . . Here is one of the great motion picture odysseys and Charles Laughton's performance as Captain Bligh is, to my mind, the most distinguished of the year." Andre Sennwald

++ N Y Times p7x D 8 '35

"The film is brilliantly acted. . . Everyone connected with the production deserves to be congratulated for turning out a really superb film." William Boehnel

++ N Y World-Telegram p22 N 9 '35

"Frank Lloyd has handled the whole shipload well, except in Tahiti. Tahiti always gets Hollywood a little unnerved, and, as the picture is long, those Tahiti romances, Tahiti leis, and so on, might have been cut quite a bit. You've seen that kind of thing a lot. You haven't seen anything quite as good of its sort, I suspect, as the rest of the film." John Mosher

+ New Yorker p99 N 16 '35

"'Mutiny on the Bounty' is a superb piece of work which contains the three essentials for a first-rate film—a good story with a minimum of dialogue, plenty of movement and a large canvas. The story was ready to hand and the only difficulty which could have presented itself was what to omit; this difficulty has not been quite overcome for the film is overlong and cuts could be made in the sequence which follows the arrival of the Bounty in Tahiti." Mark Forrest

+ Sat R p32 Ja 4 '36

Spring'd Republican p2 N 15 '35

### Trade Paper Reviews

"A superb production viewed from any angle. Call it raw meat; brutal; cruel—yet it remains a motion picture masterpiece, flawlessly produced, magnificently directed, portrayed with complete conviction."

++ Box Office p27 N 23 '35

"[This] dramatic tale of the sea can be chalked up as one of the finest pictures ever made."

++ Film Curb p8 N 15 '35

"This is one of the most important productions since the inception of talking pictures. It is grim, gripping and pictorially perfect."

+ Film Daily p7 N 1 '35

"Famed in fact and fiction [its] dramatic appeal is deep and primal, sometimes sadistic, thrilling and always interesting. . . Production values are the acme of perfection with entrancing seascapes photographed by Arthur Edson vying with the action and music to achieve rare eye and ear effectiveness. . . This is a rich contribution to the screen's progress."

++ Motion Pict Daily p5 O 29 '35

"Expensively produced, not one single detail necessary to emphasize the motivating story in all its vividness being ignored, the show is a remarkable demonstration of complete picture making technique."

+ Motion Pict Herald p57 N 9 '35

"Family melodrama."

N Y Exhibitor p36 N 25 '35



**MY MARRIAGE.** Ja 10 '36 73min 20th century-Fox

Players: Claire Trevor, Kent Taylor, Pauline Frederick, Paul Kelly

Director: George Archainbaud

"The scion of a socially prominent family marries the daughter of a racketeer, thereby incurring the disapproval of his fashionable mother. This snobbish individual makes life miserable for the young bride until it is discovered that the girl's father, who has been mysteriously killed, was shot by the socialite's other son." Int Fed of Cath Alumnae

#### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Fairly good; Y: Perhaps; C: No." Christian Century p446 Mr 18 '36

"Good."

+ Endorsed Motion Pict Ja '36

"The outstanding action and admirably spoken lines of Pauline Frederick, as a conniving mother-in-law, lend plausibility to a melodrama involving a family of social registerites and the beyond-the-pale bride of one of its members. Adults: good; 14-18: fair; 8-14: uninteresting." Calif Cong of Par & Teachers

"Adults." DAR

"This picture is well acted, highly entertaining, with all ethical values satisfactorily presented. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Good acting by Claire Trevor and Pauline Frederick. Good. Family." Int Fed of Cath Alumnae

"An excellent cast and fine direction add much to this tense melodrama." Nat Council of Jewish Women

"Good cast, weak story poorly directed. Fair. Adults." Nat Fed of Business & Professional Women's Clubs

"A very dramatic story, well constructed, convincingly acted and nicely staged." Nat Soc of New England Women

"A picture with a deeply involved plot which is subordinate to the characters. . . The picture though rather negative in its ethical value, is above the average, especially when the higher social element is depicted. Mature." S Calif Council of Fed Church Women

"This is first class melodrama with a high entertainment value for those who enjoy the nervous excitement induced by rapid-fire action. It is mechanically plotted and uses hackneyed situations and typical characters, but is saved from banality by the sincerity of the acting and the stressing of nobility of human motivation as opposed to false and vulgar pride. The play is oversentimentalized but despite this it manages to maintain a level of dignity and proportion. Adults." Women's Univ Club, Los Angeles

+ Fox W Coast Bul N 30 '35

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A and Y: Entertaining; C: Mature." Par M p56 Mr '36

"A production notable for the smart gowns of the feminine members of its cast. Adults." + Sel Motion Pict D 1 '35

#### Newspaper and Magazine Reviews

Christian Science Monitor p13 N 13 '35

"Although the cast assembled by Twentieth Century-Fox strives nobly, it is unable to animate a formulaized screen play which . . . never rises above being mildly interesting. The material for sound melodrama is there—three

fatal shootings and an unsavory domestic crisis—but it just doesn't jell." T. M. P.

— + N Y Times p12 F 22 '36

#### Trade Paper Reviews

"This one opens with great promise, but fails to deliver fully in long drawn-out fades and slow action."

— + Box Office p25 N 30 '35

"[This is] one of these all too familiar mother-in-law stories that have been done to death. This one is just ordinary program stuff with nothing to pull it out of the 'just average' class."

— Film Curb p13 D 1 '35

"Because of the fact that it is well handled, 'My Marriage' should do all right as a program number. However, the story of the mother-in-law, who is always menacing the happiness of the newly married couple is familiar. George Archainbaud's direction keeps things moving along and he gets some nice performances from the players, all of which helps to maintain interest."

+ Film Daily p8 N 19 '35

"Fair program entertainment. Although the plot is routine, one's attention is held because of the sympathy that Claire Trevor, the heroine, awakens by displaying a noble character. . . Suitable for all. Family."

+ Harrison's Reports Ja 25 '36

Motion Pict Daily p10 N 18 '35

"Treating of swanky, sophisticated people, the story is told in an unsophisticated way, as it aims its appeal at average audiences. . . The action is such that it recommends itself to general adult audiences. Its theme being too deep for juvenile understanding or appreciation, a campaign calculated to arouse the interest of persons more mature should be adopted."

+ Motion Pict Herald p70 N 23 '35

"Family melodrama."

N Y Exhibitor p55 D 10 '35

"Fairly well plotted and pretty capably produced as well as played, 'My Marriage' manages to hold its own for the neighborhood trade, and in some spots ought to be able to protect the box office without a companion picture."

+ Variety p37 F 26 '36

**MYSTERIOUS AVENGER.** Ja 17 '36 56min Columbia

Players: Charles Starrett, Joan Perry

Director: David Selman

A western melodrama

#### Audience Suitability Ratings

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"It has nothing new or arresting to recommend it. Family."

— Sel Motion Pict F 1 '36

#### Trade Paper Reviews

"Estimate: good Western anywhere."

+ N Y Exhibitor p20 F 10 '36

**MYSTERY OF THE MARIE CELESTE.** N 14 '35 80min Hammer

Players: Bela Lugosi, Shirley Grey, Arthur Margetson, Edmund Willard, Cliff McLaglen

Director: Denison Clift

The film was made in England. "[The] story is laid in 1872, when crews were shanghaied. Sailing ship Mary Celeste is floating in the

vicinity of Gibraltar with not a soul on board. Captain Morehead, of another vessel, boards her, tows her into port, and claims salvage. [The] picture opens with Morehead's suit before the Admiralty court for salvage money, then switches to the events preceding the legal action, and finishing with a return to the court." (Variety)

### Audience Suitability Ratings

Mo Film Bul p174 N '35

### Trade Paper Reviews

"[An] outstanding role is played by Bela Lugosi as a seaman who had sailed in the boat six years previously and been thrashed until he is a mental and physical wreck. . . Illusion of the vessel at sea is excellent, barring the cabin scenes. Despite terrific storms, the cabin does not sway one bit. [There is] good direction throughout, but [a] morbid and unsatisfactory story. Very strong for those who like tragic entertainment."

+ — Variety p21 D 4 '35

## N

NAVY WIFE. N 29 '35 58min 20th century-Fox

Players: Claire Trevor. Ralph Bellamy. Jane Darwell. Ben Lyon

Director: Allan Dwan

Based on the novel, *Beauty's Daughter*, by Kathleen Norris. "A triangular romance about a Navy nurse who marries a Navy widower and then struggles painfully to supplant his affection for his dead wife." (Boston Transcript)

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"This picture with its interesting background of navy stations, while not notable, in its production is well cast, adequately directed, has humor and at times rises to dramatic heights. An entertaining picture. Adults and young people."

+ — Gen Fed of Women's Clubs (W Coast) S 25 '35

"Good. Adults & young adults."  
Motion Pict Guide Mr '36

"This is a social drama with a slow moving, entertaining story, well directed and capably acted. Adults."

+ — Nat Council of Jewish Women S 1 '35

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A: Fair; Y and C: No value."  
Par M p56 Mr '36

"This adaptation of Kathleen Norris' novel, *'Beauty's Daughter'*, will not find favor with those who enjoyed the book. . . However, clever dialogue, interesting scenes in a Navy-base hospital and vigorous comedy of sailors on 'shore-leave' contribute much to the entertainment value of the picture. Adults."

+ — Sel Motion Pict N 1 '35

### Newspaper and Magazine Reviews

Boston Transcript p4 N 22 '35

Christian Science Monitor p13 N 23 '35

"The very saccharinity of the story, which boasts even an angel-faced little cripple with long curls and a brave smile, may have its

usual effect upon Miss Norris's army of constant readers. It is just a time-killer and . . . can be recommended only to inveterates of Miss Norris's magazine serials of domestic turmoils." Eileen Creelman

— + N Y Sun p26 Ja 6 '36

"Only a few short paragraphs need be devoted to 'Navy Wife' which contains nearly all the nickel-weekly cliches about misunderstood love, strung together in a flimsy and generally preposterous manner." William Boehnel

— N Y World-Telegram p23 Ja 6 '36

Springf'd Republican p6 D 13 '35

### Trade Paper Reviews

Box Office p30 N 30 '35

Film Curb p18 O 1 '35

Motion Pict Herald p35 Ja 25 '36

"Family drama."

N Y Exhibitor p34 O 10 '35

"So much extraneous matter has been permitted to creep into early sequences that the director obviously had to skim the surface of the more moving scenes when the plot actually hit its pace."

Variety p12 Ja 8 '36

NEVADA. N 29 '35 60min Paramount

Players: Larry (Buster) Crabbe. Kathleen Burke. Monte Blue

Director: Charles Barton

Story from the novel of same title by Zane Grey. Two jail-breaking outlaws decide to go straight and prevent a gambler from swindling a man out of his ranch. They take over the ranch when he dies, fight rustlers and settle down.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Mediocre; Y and C: Fair."  
Christian Century p158 Ja 22 '36

"Good."  
+ — Endorsed Motion Pict D '35

"Family." Nat Bd of R  
Fox W Coast Bul D 14 '35

"Fair. Family."  
Motion Pict Guide Mr '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A and Y: Fair Western melodrama; C: Thrilling."

Par M p56 Mr '36

Sel Motion Pict D 1 '35

"Good scenery and minor characterizations, and generally true atmosphere. Family."

+ — Wkly Guide N 23 '35

### Trade Paper Reviews

Box Office p34 N 23 '35

"[A] typical Western that will satisfy where pictures of this type are liked."

+ — Film Curb p9 N 15 '35

"A pretty good Western. . . Suitable for all, and for Sundays where Westerns are shown. [Family.]"

+ — Harrison's Reports D 21 '35

"An outdoor action drama, this fast moving feature combines all the dramatic, comedy, menace, wild riding and conflict essentials that are appealing to Western fans and juveniles."

+ — Motion Pict Daily p9 N 7 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## NEVADA—Continued

"Not a pretentious attraction, but withal one that is intelligently produced, acted and directed, the show has all the showmanship elements necessary to stir the enthusiasm of outdoor action fans."

+ Motion Pict Herald p64 N 16 '35

"Family Western."

N Y Exhibitor p37 N 25 '35

**NEVER TOO LATE.** N 27 '35 57min Reliable  
Players: Richard Talmadge. Thelma White. Robert Frazier. Mildred Harris

Director: Franklin Shamroy

"Richard Talmadge plays the part of a detective pursuing a gang of blackmailers who have stolen a necklace from the police commissioner's wife. He poses as a second story man to gain the gang's confidence, rounds them up and returns the necklace in time for his commissioner's wedding anniversary." Film Daily

*Audience Suitability Ratings*

"A and Y: Undistinguished crook drama; C: Doubtful."  
Par M p56 Mr '36

*Trade Paper Reviews*

"The acrobatic Richard Talmadge jumps, tumbles and fights his way through this one in a manner which will please the patrons who like his sort of stuff. The story doesn't amount to much but is framework enough to tie in a series of automobile chase scenes, fist fights and across-the-roofs acrobatics the Talmadge fans expect."

+ — Film Daily p7 N 27 '35

"With no distinguishing features, either of player, or performance, or situation, it may prove fair on a dual program. A full quota of police-bandid automobile pursuits is included, which makes for action, at least. Every opportunity seems to have been hunted to permit Talmadge to play the acrobat in his battles with the crooks, from which he always emerges the victor, often at great stretch of the imagination."

+ — Motion Pict Daily p15 N 27 '35

"Once more athletic Dick Talmadge scores in a rapid-fire action story. . . Talmadge fans will be more than satisfied with this one. Family action drama."

+ N Y Exhibitor p40 D 25 '35

**NEW FRONTIER.** O 24 '35 60min Republic

Players: John Wayne. Muriel Evans

Director: Carl Pierson

"Story of the opening up of homestead lands in the old Cherokee Strip." Wkly Guide

*Audience Suitability Ratings*

"Family audience; 12 years up." Nat Bd of R  
Fox W Coast Bul N 16 '35

"A, Y and C: Good Western."  
Par M p56 Mr '36

"Family."

Wkly Guide O 5 '35

*Trade Paper Reviews*

Box Office p59 N 16 '35

"Contains all the snappy action that lovers of out-door action dramas could ask for and is a high grade Western in every respect."

+ Film Curb p17 O 1 '35

"Family Western."

N Y Exhibitor p36 O 10 '35

Variety p13 D 18 '35

**NEW GULLIVER.** N 1 '35 76min Moscow film studios

Players: V. Konstantinov

Director: A. Ptushko

Puppeteer: F. Kransy

Based on Gulliver's Travels by Jonathan Swift. "The narrative depicts the adventures of a young Russian lad in the Lilliput kingdom, where the royalists at first cater to him in an effort to employ him for their ends, but later direct warfare against the giant, who takes up the cause of the oppressed workers and aids them in achieving victory." (Film Daily)

*Audience Suitability Ratings*

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

"A and Y: Amusing; C: Entertaining."

Par M p56 Mr '36

"An unusual film from Russia in which, except in the prelude, all the characters but one are represented by puppets. These puppets are extraordinary in expressiveness, unlike anything the movies have produced before. The film is propaganda, but for young people that would be unnoticed in its general entertainment value. Recommended to the Committee on Exceptional Photoplays. Family, junior matinee."

+ + Wkly Guide N 30 '35

*Newspaper and Magazine Reviews*

Christian Science Monitor p16 N 16 '35

Lit Digest p25 N 2 '35

Reviewed by Mark Van Doren  
Nation p604 N 20 '35

"The English titles add to the effect of the picture and are amusingly rather than clumsily, written. 'The New Gulliver' is a striking and original cinema experiment." Richard Watts, Jr.

+ N Y Herald Tribune p16 N 4 '35

"The Russians animate a puppet world with a technical brilliance and a richness of comic imagination that rivals Walt Disney's pen-and-ink masterpieces. . . The film's satirical thrusts make for magnificent humor." Andre Sennwald

+ N Y Times p24 N 4 '35

"A thoroughly engaging and comically imaginative satire. . . The whole thing is so charmingly managed and with such technical finesse and genuine wit that one is hardly aware of the sledgehammer propaganda that it is driving home. . . Fresh in form and un-hackneyed in treatment." William Boehnel

+ N Y World-Telegram p15 N 5 '35

"Crisp, graceful, and witty." John Mosher

+ New Yorker p97 N 16 '35

*Trade Paper Reviews*

"Excellent for juveniles, although much political propaganda has been introduced. This last will be overlooked by the children while watching the massive human being overpowered by thousands of marionettes."

+ Box Office p33 D 28 '35

"Clever and fascinating adventure novelty. . . Humor and satire are well sprinkled amid the dramatic excitement, and the production is

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

helped considerably by a good musical background."

+ Film Daily p6 O 29 '35

"This Russian effort, in its particular field, is one of the most remarkable films . . . in almost two decades. . . The manipulation of the puppets, their well-nigh human gestures and postures, the extreme accuracy in scale and the enormous cleverness with which the inhabitants of Lilliput are handled combine into a sum total of enterprise, ingenuity and charm which are constantly intriguing and arresting."

+ + Motion Pict Daily p8 O 29 '35

"Adult drama."

N Y Exhibitor p37 N 25 '35

**NEXT TIME WE LOVE.** Ja 27 '36 85min Universal

Players: Margaret Sullavan, James Stewart, Ray Milland, Grant Mitchell

Director: Edward H. Griffith

Based on a novel called, *Next Time We Live* and also, *Say Goodbye Again* by Ursula Parrott. "[It] is a quiet, sensitive and intelligent cinema study of love and careers. Its hero is a young newspaper man who wants to be a foreign correspondent. Its heroine is a romantic girl who is all mixed up between her desire to be a successful wife and mother and her interest in a stage career. They are constantly being driven apart by their confused longings and the economic situation in which they find themselves, and in the end death and their ambitions, not the departure of their love, bring an end to their wistful, rather wide-eyed confusion." (N Y Herald Tribune)

### Audience Suitability Ratings

"Excellent. Mature." DAR

"Mature." Nat Bd of R

"Adults. Excellent." Nat Soc of New England Women

"A poignant, somewhat tear-drenched drama which will perhaps appeal most strongly to women. Mature." Mrs T. G. Winter  
Fox W Coast Bul F 15 '36

"Mature." Calif Cong of Par & Teachers

"The production is a superior type of problem cinema, greatly aided by convincing characterizations and intelligent direction, always interesting, although occasionally lacking in realism. Adults and young people." E Coast Preview Committee

"Family. Mature." Nat Fed of Business & Professional Women's Clubs

"Although a little mature for children there is nothing harmful in this delightful picture. Family." S Calif Council of Fed Church Women

"It is a picture which will be remembered. . . Adolescents: yes; children: too mature." Women's Univ Club, Los Angeles  
Fox W Coast Bul F 22 '36

"It will have wide audience appeal. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast)  
F 8 '36

"A distinguished cast develops this theme convincingly with realistic acting and a humor which is close to tears. Excellent photography. Adults."

+ Jt Estimates F 1 '36

"Good. Adults and young adults."

+ Motion Pict Guide Mr '36

"A dull and ponderous tale which is overly romantic together with direction which is heavy and unoriginal causes Margaret Sullavan to appear to extremely poor advantage. Family."

— Nat Council of Jewish Women F 5 '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"Adults."

Sel Motion Pict F 1 '36

"Mature."

Wkly Guide F 1 '36

### Newspaper and Magazine Reviews

"A picture for those who enjoy sniffing for an hour or so and wringing out damp handkerchiefs. . . In contrast, to the prevailing marshmallow atmosphere, is the roughage supplied by Robert McWade as a dyspeptic managing editor." M. E. P.  
Boston Transcript p3 F 21 '36

"The story is just old stuff, the usual Ursula Parrott love formula, but Griffith tells it so brilliantly, so smoothly, so feelingly, your sympathy goes out to the people it concerns, and never for a moment during the unreeling will your attention wander from the screen. . . Quite often after seeing a picture I have enjoyed thoroughly, I find reviewers declare it to possess great appeal to women. I do not know if I am a sissy, or what else may be the matter with me to make me thoroughly enjoy a picture my confreres classify as entertainment principally for women; but I suppose this one is another of the sort. It is a beautiful love story which should stir the romantic impulses of women of all ages, but, and I don't care who knows it, it kept my emotions stirred up during its entire showing; I thought it tender, sweet and human, and I smoke a pipe, play poker and swear."

+ Hollywood Spec p5 F 15 '36

"So finely wrought is this suavely sentimental tale, so nicely balanced are its values, and so surely is it played that it becomes quite likely the best thing of its uncommon sort the talkies have yet offered. . . It is a great credit to all concerned with this decidedly articulate film that its simple story, told without frills, attains the emotional height it certainly does. . . It is, rather, a handsomely proportioned merger of good writing and sympathetic playing. And it comes as a somehow gay and sad offering to delight and move the intelligent moviegoer." (3½ stars) Beverly Hills

Liberty p35 Mr 14 '36

"In 'Next Time We Love' [the leading characters'] tragedy is not dramatized with any exceptional sapience and there are times when the general adult quality of the work fails just a trifle, but, on the whole, the photoplay, if far from being exciting, never fails to be believable and to make sense. . . If [it] fails to be stirring and heartbreaking emotional drama, it is chiefly because the producers have refused to employ sentimental fireworks in their dramatization. The very absence of the customary hard-working heart throbs results in a certain understatement that is likely to keep those who might have been easy victims of a more shameless treatment of the subject in a state of lethargy and tearlessness. I think that the film is frequently too much in a minor key for true effectiveness." Richard Watts, Jr.  
+ — N Y Herald Tribune p11 Ja 31 '36

"'Next Time We Love' is the kind of film known to the trade as a matinee picture, a grand picture for women to cry over and generally enjoy themselves. . . [It] is also one of those pictures that doesn't bear too much thinking about afterward. Even the most careless analysis can undo all Edward H. Griffith's excellent direction, can spoil even the sensitive performance of Margaret Sullavan, and the cheerful tearful mood of the whole production. That mood, built up so carefully by every one concerned, is the film's chief asset. A harsh word of reality could so easily shatter it; and it is really too pleasant a mood to shatter unnecessarily." Eileen Creelman  
N Y Sun p18 Ja 31 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## NEXT TIME WE LOVE—Continued

"It is probably ungracious, and unexpected, to reproach a producer for having turned out too faithful a version of a novel. But, while there are some which are perfect screen material (witness 'Mutiny on the Bounty'), there are others which require something more than a literal translation if they are to become photographs and not animated readings of dialogue. 'Next Time We Live' was one of those and, in transferring it bodily to the screen, Universal has flown in the face of the cinema's first law—motion. Its investigation of the problem of marriage vs. career consumes something short of ninety minutes and most of your patience with Cicely Tyler," F. S. Nugent  
— + N Y Times p16 Ja 31 '36

"What this story of a foreign correspondent and his actress wife, who, though they love each other dearly, prefer to remain parted so that they will not interfere with each other's career, would be like in less competent hands is something this department would rather not contemplate. However, since everyone connected with the production has done a first rate job it is easy to think well of 'Next Time We Love,'" William Boehnel  
+ N Y World-Telegram p19 Ja 31 '36

"The chronicle seemed merely monotonous and uninspired, nor did I feel that the performers, Margaret Sullivan and James Stewart, particularly helped matters. Both had a way of gasping whenever they met, the gasp of the tragic nuance," John Mosher  
— New Yorker p69 F 8 '36

"A confused adaptation of the story of an actress and her foreign correspondent husband."

Stage p8 Mr '36

"In her novel, of which the title, 'Next Time We Live,' was changed in Hollywood lest cinemaddicts suspect that it dealt with the Hereafter, Author Ursula Parrott [gives us] a maudlin discussion of the pangs of young love thwarted by circumstance. The chief merit of the picture is that with innumerable opportunities for doing likewise, it maintains an intellectual level which, while not exalted, is higher than that of its original. . . Margaret Sullivan's curious voice, which betokens depth of emotional reserve or a defect in her breathing apparatus, is well adapted for expressing the ambiguities of Author Parrott's heroine. However, the chief significance of 'Next Time We Love' in the progress of the cinema industry is likely to reside in the presence in its cast of James Stewart. A 1932 product of the Princeton Triangle Club who reached Hollywood from Broadway, where he appeared in 'Yellow Jack', 'Divided by Three' and 'Page Miss Glory', he disregards a long established cinema convention for such roles, ably introduces to Hollywood the character of a newspaper man who is neither drunkard, lecher nor buffoon."

+ — Time p26 F 10 '36

## Trade Paper Reviews

"Poignantly dramatic and pathetically tragic, this story of a great love will impress all who see it with the natural quality of its dialogue and the superb performances of its leading players."

+ Box Office p17 F 22 '36

"Maintaining a high pitch emotionally throughout, the picture is chiefly geared to feminine taste, but it has plenty of general appeal."

+ Film Daily p5 Ja 31 '36

"A pretty good romantic drama, with an appeal to women. . . The story lacks action, but this is made up for its human quality. . . Suitable for all. [Family.]"

+ — Harrison's Reports F 8 '36

"A poignantly real and moving love story of young America that comes so close to home as to enlist the sympathetic response of every-

one. Honest craftsmanship, an entire absence of cheap hokum and a production that is nearly perfect in every element makes this unpretentious picture an artistic and entertainment standout. Theater-goers of all classes will take it to their hearts and that means mounting takes at the box office, as the word gets around. . . The screen play is as lucid, simple and direct as a story that occupies the screen for eighty-five minutes could well be. There are comparatively few 'big' incidents in it and no characters that are not decent, likable people. Yet it adroitly avoids the banal or saccharine. Its dialogue is simple and unrestrained, yet probes deeply into the human heart."

+ Hollywood Reporter p3 Ja 28 '36

"Brilliant in its dramatic power to stir the sincerest of human emotions, this is a story of a beautiful love brought face to face with life's sternest realities. Tastefully produced, intelligently acted and directed, the dialogue is the sole interpretive medium. Nevertheless, the gripping quality of the story held the attention of a preview audience in hushed silence throughout."

+ Motion Pict Daily p8 Ja 29 '36

"The picture is a love story, probably one of the finest the screen has been privileged to present. It appears so because it deals in fundamental human equations, simply, sincerely and intelligently."

+ Motion Pict Herald p55 F 8 '36

"Thanks to a swell performance from heroine Sullivan, another from hero Stewart, it is a picture that will do better than good at the box office. . . Estimate: good women's picture."

+ N Y Exhibitor p37 F 25 '36

"Margaret Sullivan has been dealt a weakish, rambling narrative and a part that doesn't seem to be up her alley. Smothering the elfin quality that has helped lift the girl to prime attention is a thick cloak of ultra-sophistication, and the possibilities are that this off-key characterization will cause disappointment among a portion of her feminine following. . . [It] allows for little sympathy, either for the star or any other adult in the cast. . . Miss Sullivan endows her role with so many shifts of mood and character as to confuse the average fan."

— + Variety p12 F 5 '36

"'Next Time We Love' is the best Margaret Sullivan picture, and close to the best production Universal has ever turned out, for sheer dramatic merit. It has powerful emotional appeal in its delicately and poignantly told semi-tragic love story, and is a natural for women. . . One of the finest things about the picture is that it extracts highest entertainment values out of splendid love story without once descending to cheap note."

+ Variety (Hollywood) p3 Ja 28 '36

## NIGHT AT THE OPERA. N 15 '35 96min MGM

Players: Groucho Marx. Chico Marx. Harpo Marx. Kitty Carlisle. Allan Jones

Director: Sam Wood

"A musical slapstick farce in which the Marx Bros. succeed in placing their musical proteges in a Metropolitan Opera performance." Gen Fed of Women's Clubs (W Coast)

## Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Depends on taste; Y and C: Decidedly not the best."

Christian Century p207 Ja 29 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Mad clowning, clever dancing, pleasing vocal and instrumental music are entertaining features of this picture which will please the Marx Bros.' fans. Family and junior matinee."  
 + Gen Fed of Women's Clubs (W Coast)  
 O 30 '35

"Very good for type. Family."

+ Jt Estimates N 1 '35

"Good for its type. Family."

Motion Pict Guide Mr '36

"A good cast ably assists, the direction is good and there is some tuneful music. Family."

+ Nat Council of Jewish Women N 1 '35

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

"A: Marx Brothers mad; Y: Questionable in spots; many laugh-provoking situations; C: Not the best."

Par M p56 Mr '36

"The pleasant singing of lovely Kitty Carlisle and Allan Jones, the unusual and amusing piano playing of Chico Marx and the harp number of Harpo Marx, are the highlights of this entertaining picture. Family."

+ Sel Motion Pict D 1 '35

Wkly Guide O 16 '35

### Newspaper and Magazine Reviews

"'A Night at the Opera' may not be the funniest Marx Bros. picture in the estimation of some critics, but it is a melange of crazy antics, smart dialogue and up-to-the-minute theme. . . It is quite natural that the funny Marx boys should burlesque, in their gorgeous travesty, this all absorbing subject [of opera.]"  
 Laura Elston

+ Canadian M p38 F '36

"A boisterous, rowdy, and thoroughly delightful piece, 'A Night at the Opera' hits a swift pace from the opening and never slackens under the barrage of puns, songs, dancing, and insane antics that come tumbling on top of each other. Following the same general lines of their earlier hits, the Marx Brothers' new film is imbued with an undeniable freshness and enthusiasm that sweeps crazily, but none the less triumphantly, through the whole affair."  
 Beverly Hills

+ Liberty p46 N 30 '35

"The chief appeal of the Marx Bros. is their total lack of inhibitions; in fact, a Marx show is a vicarious dry drunk for everybody; it makes a better person of you for half an hour; you'll walk crazy and cut capers on the way home, and your family will think you are going to turn out human after all." Don Herold  
 Life p20 F '36

"It is absurd to be serious about the Marx Brothers, as I intend to be. But it would be more absurd to try being funny about them. At their best they are absolute, and this means that 'A Night at the Opera' is funny beyond the power of words to be funny. I think I have never seen an audience laugh so long and so hard. But it was not at words—not even at the words which George Kaufman and Morrie Ryskind had written for Groucho and Chico to say, and I do not forget that some of their puns were the best in years. It was at the three mad brothers themselves, Groucho and Chico and Harpo; at them and at the curious, cockeyed power with which they suddenly endowed all life. An energy was there at which one could do nothing but laugh." Mark Van Doren

+ + Nation p28 Ja 1 '36

"In a sense the film marks the highest point of the Marx Brothers' work. From the very beginning of their film career the thing that made their magnificent clowning memorable and kept it from descending to pure nonsense, however delightful, was the complete irreverence they expressed for the stiffshirt stooges of higher society. . . Unfor-

tunately, the devastating devices of the brothers are placed at the service of the most insane juveniles of the current season, Miss Kitty Carlisle and Allan Jones, both presumably opera stars in the embryo where they had better stay. We can only hope that some day we may see these glorious satirists unimpeded by the supposed requirements of the film market."  
 Robert Stebbins

New Theatre p23 Ja '36

"Here, at last, is really my kind of opera picture. . . If a W. C. Fields could be added, too, I think I could enjoy these dramatizations of the more rarified glories of song with proper completeness. It is pleasant to learn, by the way, that I have been right in my suspicion that what the baritones and tenors and sopranos have needed all this time has been to have the scenery dropped about them with the required frequency and for a few of them to be hauled into the wings and carefully trussed up by antic comedians. In a word or two, 'A Night at the Opera' seems to me just about as hilarious a photoplay as any screen comedy without W. C. Fields and Charlie Chaplin well could be. I would be enormously grateful to the eminent Marxes if only for the manner in which they sneaked a copy of 'Take Me Out to the Ball Game' into the orchestra's score for 'Il Trovatore.'" Richard Watts, Jr.

+ + N Y Herald Tribune p10 D 7 '35

"This is the picture which has been awaited with bated breath by rabid Marxists in New York, Shanghai, Hoboken and Deep Step, Ga. . . Anyhow, here they are—the Marx Brothers, as mad and merry and foolish as ever. . . The result is a perfectly wonderful time for those who subscribe to the Marxian philosophy of comedy. And that, as previously hinted, includes just about everybody." M. J.

+ + N Y Sun p10 D 7 '35

"Hereafter, when a musical film is threatening to put us to sleep, we shall have the courage to shout: 'Louder and funnier.' In 'A Night at the Opera' the boys take Verdi for their straight man, 'Il Trovatore' for their slapstick, and laughter for their muse. . . By slugging the tenor, kidnapping the impresario and slipping 'Take Me Out to the Ball Game' into the orchestral score, they have made the perfect opera picture. . . 'A Night at the Opera' is certainly the prize roughhouse comedy of the season. Verdi, whatever the music department may think of the heresy, is a swell straight man." Andre Sennwald

+ + N Y Times p7 D 15 '35

"George S. Kaufman and Morrie Ryskind wrote 'A Night at the Opera.' . . It is their cockeyed notion that nothing would be funnier than to let the Marxes loose during a performance of 'Il Trovatore.' Just how right they are you will have to see for yourself, because this reporter cannot even begin to recount in cold print the loony goings-on that take place when Chico, Harpo and Groucho interrupt the gala opening of that opera. Sequence after sequence is filled with such explosive, rapid fire action and with such gleeful nonsense that when the picture is over your jaws ache from laughter." William Boehnel

+ N Y World-Telegram p21 D 7 '35

"'Il Trovatore' is singled out for the honor of Marxist treatment, and never did I see that great classic rendered with quite such gusto, what with Harpo hither and yon from the orchestra to the top timbers of the building, and Groucho ever eloquent whether in parterre box or manager's office. It would have been a jolt to Verdi, anyhow. . . That Atlantic transit of theirs is another of the big moments of the film. . . The story moves so fast, though, that I don't think most people will sit back and brood over this and that turn of things. It may not be new or surprising, but it's quick and funny. Perhaps that's something." John Mosher

+ New Yorker p116 D 14 '35

"No comedians probably cause more argument than the Marx Brothers. . . Their appeal outside London is reported to be very small for

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**NIGHT AT THE OPERA—Continued**

the reason that the majority of people can't understand a word of what Groucho is saying and, if by any chance they do make any sense out of it, they are at a loss to know why he troubled to speak at all. . . . There is still a lot of superb drivell from Groucho, and Harpo's face and antics remain as vacant and full of disgusting glee as ever. Also, by way of compensation for loading them with a plot, both Chico and Harpo are allowed to play their instruments again; they have lost none of their skill." Mark Forrest

Sat R p309 Mr 7 '36

"The Marx Brothers spent two years of preparation for 'A Night at the Opera.' . . . [It] is said to rate as one of the best things these comedians have ever done for the screen."

+ Spring'd Republican p6c D 1 '35

**Trade Paper Reviews**

Box Office p56 N 16 '35

"[This] probably will go down in history as the best the brothers have contributed to the screen."

+ + Film Curb p14 N 1 '35

"Family farce."

N Y Exhibitor p30 N 10 '35

"The punch of the Marx lads' latest, as with their previous pictures, is an ability to belt the customers with solid laughs on a high frequency basis for an hour and a half. That gags fall on top of each other makes no difference. The total score can't help but be uncommonly high. The comedy material is always good and sometimes brilliant. . . . There are two or three comedy situations which give cards and spades to most of the present day picture comedy written."

+ Variety p19 D 11 '35

**NIGHT CARGO.** (Release date not determined)  
66min Peerless

Players: Jacqueline Wells. Lloyd Hughes.  
Walter Miller

Director: Charles Hutchison

"Story has a romantic angle involving a native woman, with a murder side issue and other complicating developments, all of which are worked out for the usual overthrow of the villain and a happy fadeout for the lovers." Film Daily

**Trade Paper Reviews**

"This tropical melodrama cannot hope for anything much better than the smaller spots and the duals. It tells a familiar story with the usual native woman and for good measure a murder has been added."

— + Film Curb p15 Ja 11 '36

"Covering more or less familiar ground, this melodramatic yarn with a tropical setting makes moderately entertaining fare for the not too discriminating popular stands."

— + Film Daily p11 Ja 7 '36

"The show has a title that might prove interesting but otherwise has little to make it stand out."

— + N Y Exhibitor p37 O 10 '35

**NO MAN'S RANGE.** O 18 '35 60min Supreme

Players: Bob Steele. Roberta Gale

Director: Robert N. Bradbury

"[A] Western about a cowboy who walks into a lot of trouble when he visits the stepfather he has never seen." Wkly Guide

**Audience Suitability Ratings**

"Entertaining Western. Family. Junior matinees." Nat Bd of R

+ Fox W Coast Bul N 16 '35

"A and Y: Western melodrama; C: Thrilling." Par M p56 Mr '36

"Family. Junior."

Wkly Guide O 19 '35

**Trade Paper Reviews**

"Well photographed, well paced with shooting, fights, [and] a slight romantic touch. Family Western."

N Y Exhibitor p32 N 10 '35

**NO MORE YESTERDAYS.** See Lady of secrets

**O**

**OLD CURIOSITY SHOP.** D 21 '35 90min  
British international

Players: Ben Webster. Elaine Benson. Hay Petrie. Beatrix Thomson. Polly Ward

Director: Thomas Bentley

Based on the novel of same title by Charles Dickens. "Nell, a plaintive child . . . endured most of the miseries Dickens delighted in describing. She didn't have the luck to meet his more comic characters. Hers was the fate of being pursued, for some seven reels, by that misshapen dwarf Quilp, a most odious creature, and not a very funny one. Worn out by fleeing through the English countryside with her doddering grandfather, the child finally dies of exposure and starvation. The old man, his mind quite undone by this last catastrophe, tries desperately to reawaken her cold little body as the story sadly ends." (N Y Sun)

**Audience Suitability Ratings**

"A and Y: Authentically worthwhile; C: Sad."

Par M p56 Mr '36

**Newspaper and Magazine Reviews**

"A successful conveyance of sentiment and caricature that will be best liked by those familiar with the book."

+ Christian Science Monitor p13 D 28 '35

"The picture is an interesting, humorous and melodramatic study of the Dickens story, set in the proper period and against authentic London and provincial English backgrounds. . . . No attempt has been made to modernize the story or divert it from the author's essential plan. And the result is a much finer portrait of the lives and times bound up in the novel than might otherwise have come through. The director shows skill and dexterity in his use of the grotesque, of contrast, and of effective light and shadow in his camera work. . . . For the picture-goer who enjoys an atmospheric study and perfection in performance 'The Old Curiosity Shop' is a holiday gift." Marguerite Tazelaar

+ N Y Herald Tribune p9 D 24 '35

"This manages to be faithful, picturesque and dull all at the same time. . . . [It] is not a merry tale, as you may have gathered. It follows closely the novel, perhaps the most consistently sentimental of all Dickens's long novels. Nell, too good for this world, and her tiresome grandparent are somewhat trying in these realistic days of 1935. . . . [The film] in spite of its careful production, is apt to appeal

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

mostly to those who particularly admire the original, one of Dickens's less popular novels." Eileen Creelman

— + N Y Sun p15 D 23 '35

"It is said of 'The Old Curiosity Shop' that it conquered America for Dickens. Unhappily it is not possible to renew that graceful compliment for the British screen version. All the strange, wonderful people of the book are here, drawn as only Englishmen can know how to draw them, breathed to life with an affectionate literalness that will be ecstasy for the true Dickensian. . . Unless you know and love the novel well enough to accept the film as a series of animated illustrations, it is likely to impress you as a bad and rather pointless burlesque. For the script is muddy, the motivations obscure and the narrative an aimless and grotesque sort of business. . . Like most British films which are less than first-rate, this one is technically deficient, notably in the recording. The speech of English players on the screen, especially when there are Cockneys among them, is difficult enough to understand, but it becomes impossible when it is not perfectly recorded." Andre Sennwald

— N Y Times p15 D 23 '35

"Of course, sophisticates will probably snarl contemptuously at the sentiment and obvious plot mechanisms of the story, but those who still feel the charm of this great author's writings will find it entirely to their satisfaction." William Boehnel

+ N Y World-Telegram p11 D 23 '35

#### Trade Paper Reviews

"English-made pictures on occasion can be very good or very bad. 'The Old Curiosity Shop' based on a Charles Dickens work, is about as bad as they come. It will do nothing to enhance audience appreciation of Dickens on the screen. . . A foreword seeks to subtly alibi the manner in which the character of Quilp is developed and played. It is done, as the foreword points out, by a well-known Shakespearean actor, Hay Petrie. The way Petrie does Quilp or has been directed to do it makes it dubious as to whether the character is being played seriously or for comedy. Either way, it's bad. Petrie hops around like some strange animal with queer ideas of how to be a heavy. Sometimes it's pathetically funny."

— Variety p15 D 25 '35

**OLD SPANISH CUSTOM.** (Release date not determined) 60min Hoffberg

Players: Buster Keaton, Esme Percy, Lupita Tovar

Director: Adrian Brunel

This film was made in England. "Keaton is a wealthy American yachtsman who is promptly spotted by the natives as an American when he lands at a little Spanish town all dressed up as a bullfighter. The natives all palm off their wares on him. Keaton becomes the third man in a tangle for the favors of a dancer." (Film Daily)

#### Trade Paper Reviews

"Buster Keaton's frozen-face type of comedy provides some laughs, making this independent feature okay when coupled with a drama on double bills. . . Keaton is still popular with the children who will find plenty of enjoyment in the many chases and other slapstick stunts. Family."

+ — Box Office p27 F 15 '36

"About the best this one can hope for is the smaller houses and for the duals. It has several songs but the story is worn with age and the efforts to create comedy situations are not very successful."

— + Film Curb p8 Ja 25 '36

"Despite poor performances by the principal players, with the exception of Buster Keaton, and a creaky story, this British production provides some laughs and is okay for the popular houses."

— + Film Daily p8 Ja 17 '36

"Estimate: for neighborhoods; twin bills." N Y Exhibitor p31 F 10 '36

(\*) **ON ICE.** N 6 '35 10min United artists

Director: Walt Disney

"[An] adventure on the ice, with Minnie learning to skate and Mickey as her instructor." Film Daily

#### Audience Suitability Ratings

"A highly amusing skating adventure. Family. Junior matinee."

+ Wkly Guide O 12 '35

#### Trade Paper Reviews

Film Daily p14 O 31 '35

"Excellent."

+ N Y Exhibitor p27 N 10 '35

**\$1000 A MINUTE.** N 7 '35 72min Republic

Players: Roger Pryor, Leila Hyams

Director: Aubrey H. Scott

Based on a story of same title by Everett Freeman printed in The Saturday Evening Post. A "continuously hilarious comedy about a penniless newspaper reporter who finds that his agreement with two millionaires to spend a large amount of their money in twelve hours is much more difficult than it sounds." (Wkly Guide)

#### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Mediocre; Y: Better not; C: No."

Christian Century p159 Ja 22 '36

"Good."

+ Endorsed Motion Pict D '35

"Not constructive. Adults." DAR

"Some amusing incidents occur in the frantic efforts of the young man to dispose of his wealth but there is a doubtful value in a farce comedy of this sort, for the throwing away of money is never an edifying spectacle. Adults and young people." E Coast Preview Committee

"Family; 12 years up." Nat Bd of R

— Fox W Coast Bul N 23 '35

"A and Y: Entertaining; C: Possible."

Par M p57 Mr '36

"Family."

Wkly Guide N 2 '35

#### Newspaper and Magazine Reviews

"A passable melodramatic farce of its meaningless sort."

— + Christian Science Monitor p13 N 13 '35

"It may be enough to say here that, in its modest way, the film proves to be passable minor entertainment of the take-it-or-leave-it-alone variety. Its hero and heroine, Roger Pryor and Miss Leila Hyams, are not exactly stunning in their work, but many of the farcical humors of the tale have been efficiently devised and the work wisely adheres to a lively and vigorous pace." Richard Watts, Jr.

+ — N Y Herald Tribune p8 D 21 '35



**\$1000 A MINUTE—Continued**

"The film is highly fortunate in its minor comedians and it is to them rather than to the principals that '\$1,000 a Minute' owes its effectiveness." Andre Sennwald

+ N Y Times p11 D 21 '35

Reviewed by Louise Mace

Springf'd Republican p2 Ja 2 '36

**Trade Paper Reviews**

Box Office p33 N 30 '35

"[The] story moves along at a fast pace and comedy and dramatic situations are especially well graded. A picture that will appeal to all classes and one that has been given a class A production."

+ Film Curb p16 N 1 '35

"[The picture has] an interesting none-too-obvious plot that is different from the usual thing."

+ Film Daily p8 O 22 '35

"The direction never allows the action to slacken its pace one bit once the story starts moving, and every ounce of humor is drained from every scene."

+ Motion Pict Herald p61 N 9 '35

"An ace comedy that will have no trouble at all making customers shout its praises. Family comedy."

+ N Y Exhibitor p30 N 10 '35

Variety p15 D 25 '35

**ONE-WAY TICKET. N 25 '35 66min Columbia**

Players: Lloyd Nolan. Peggy Conklin. Walter Connolly

Director: Herbert Biberman

From novel of same title by Ethel Turner. "Prison officer's daughter marries a convict whom she has helped to escape. They are caught and pay the penalty, but look forward to a happy future." (Box Office)

**Audience Suitability Ratings**

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Perhaps; Y: Doubtful; C: No."

Christian Century p62 Ja 8 '36

"Good."

+ Endorsed Motion Pict Ja '36

Mo Film Bul p199 D '35

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A: Trifling; Y: Confused ethics; C: No."

Par M p56 Mr '36

"Family."

Wkly Guide D 7 '35

**Newspaper and Magazine Reviews**

Christian Science Monitor p13 D 28 '35

"Not for children."

Life p30 Mr '36

"The picture is fair routine entertainment. . . There is a certain amount of colorful incident which gives it a human quality, a dexterity in the telling which gives it pace and suspense, and a performance which is animated and professional." Marguerite Tazelaar

+ — N Y Herald Tribune p9 D 31 '35

"'One Way Ticket' is a soft-hearted piece, sometimes a little soft-minded too. Its attitude is sentimental, and its leading characters are

two of the most unintelligent young people that the screen has presented recently. That old reliable, Walter Connolly, keeps it out of the silly class."

+ — N Y Sun p11 D 30 '35

"It is difficult to write with any degree of persuasiveness about the film, because even the most delicate references to its plot are likely to stiffen your sales resistance. Yet 'One-Way Ticket' possesses a really skillful physical production, has freshness and individual style, and emerges as a considerably more likable photoplay than you might suspect from a brief digest of its story." Andre Sennwald

+ — N Y Times p35 Ja 1 '36

"Against much that is irredeemably childish some scenes stand out for effect and so the general result is lively and moderately satisfying. The acting possesses the great virtue of sincerity. Lovely and talented Peggy Conklin is excellent as Ronnie and there are fine performances by Lloyd Nolan and Walter Connolly, as the convict and the captain of the prison guards, respectively." William Boehnel

+ — N Y World-Telegram p11 D 30 '35

Reviewed by Louise Mace

Springf'd Republican p21 Ja 9 '36

**Trade Paper Reviews**

Box Office p29 D 7 '35

Film Curb p4 N 15 '35

"Fair prison drama handicapped by implausible story although cast does good work."

+ — Film Daily p6 D 31 '35

"Departing radically from formula in theme and locale, this improbable dramatic romance is unique in its conception of screen entertainment. The initial action is set in a penitentiary."

— Motion Pict Daily p13 N 1 '35

"Family drama."

N Y Exhibitor p36 N 25 '35

"It possesses a good deal of action and where patronage is not critical the plot may seem different. However, it is the plot that makes the picture a weak sister. It is 'different' at the cost of credulity."

— Variety p12 Ja 8 '36

**OREGON TRAIL. Ja 6 '36 58min Republic**

Players: John Wayne. Ann Rutherford

Director: Scott Pembroke

A Western melodrama.

**Trade Paper Reviews**

"Educational value should have appeal for youngsters, while the older folks will enjoy it as an opportunity to revive their younger days."

+ Box Office p29 Ja 25 '36

"Not up to the usual standard of Wayne Westerns."

+ — Film Curb p14 Ja 18 '36

"An outdoor action adventure picture, tinged with a light romance and told against pioneer history background, this satisfies as average entertainment. . . The picture makes good use of exceptional location shots."

+ — Motion Pict Daily p11 Ja 7 '36

"Here's a good example of stupid production as practiced by independent producers. There's no reason for the haphazard production methods displayed in this picture. . . 'Oregon Trail' has everything necessary to make excellent Western fare. Properly handled it would have been an outstanding picture for this type market. . . Some of the glaring faults, and indicative of the independents' habit of cheating, is a battle scene where three spec-

tacular shots of men falling off cliffs and a number of other stunts are repeated twice. So apparent were these repetitions that the audience laughed."

— Variety (Hollywood) p3 Ja 6 '36

**O'SHAUGHNESSY'S BOY.** S 27 '35 88min  
MGM

Players: Wallace Beery. Jackie Cooper. Sara Haden

Director: Richard Boleslawski

"This human dramatic picture with its circus background, co-starring Wallace Beery and Jackie Cooper, as father and son, tells the story of O'Shaughnessy, the animal trainer who casts aside his career to search for his beloved little son, taken from him by his wife, and of his rehabilitation when he finally recovers the child and wins his love." Gen Fed of Women's Clubs (W Coast)

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Fine of kind; Y: Very good; C: If not too strong."

Christian Century O 8 '35

"The direction is expert and forceful, the handling of the circus scenes, especially the training of wild animals, most thrilling and spectacular. The entire cast gives very fine characterizations. . . This picture will have great audience appeal. Family; tense for young children."

+ Gen Fed of Women's Clubs (W Coast)  
S 18 '35

Mo Film Bul p148 D '35

"The tumult, noise and ferocity of wild beasts make this too exciting for small children, but suitable for the family."

+ Nat Council of Jewish Women S 1 '35

"A and Y: Good circus drama; Thrilling, but tense."

Par M p56 Mr '36

"Excellent acting and glamorous glimpses of circus life. Family."

+ Wkly Guide S 28 '35

*Newspaper and Magazine Reviews*

"So long as it stays in the circus, [it] is a first-rate mingling of sentiment and melodrama. But when it begins to devote its attention to a lengthy examination of frustrated paternal affection it is far too tearful for comfort." E. F. Melvin

+ — Boston Transcript p4 O 19 '35

Christian Science Monitor p15 O 19 '35

Liberty N 9 '35

"Gallons of tears in a mildly effective circus story that follows the formula of 'The Champ.'" Andre Sennwald

+ — N Y Times p5 O 13 '35

Springf'd Republican p6c N 24 '35

"O'Shaughnessy's Boy" is a wholesale and heartless orgy of tears. It is not our duty to recommend a picture of this kind. We resent, mentally and emotionally, such straining at our heart-strings."

— Stage p10 N '35

*Trade Paper Reviews*

Box Office p57 N 16 '35

Film Curb p16 O 1 '35

"Family drama."

N Y Exhibitor p35 O 10 '35

**OUTLAW DEPUTY.** D 3 '35 53min Puritan

Players: Tim McCoy. Nora Lane. Bud Osborn. George Offerman, Jr.

Director: Otto Brower

Western melodrama based on the short story, King of Cactusville, by Johnston McCulley.

*Trade Paper Reviews*

"This one will hold its own with the run of the mill Westerns, supplying an ample quota of the approved action stuff."

+ — Film Daily p8 D 3 '35

"Adults should be pleased with this one. [There are] no strained situations or awkward acting. Everything runs smoothly. Even the desperados decorating the scenery fit. . . [The] scenic shots are particularly fine. [The] playing of entire cast and direction merit commendation."

+ Variety p21 D 4 '35

**P**

**PACE THAT KILLS.** Ja 4 '36 64min Willis Kent

Players: Lois January. Noel Madison. Sheila Mannors

Directors: William O'Connor

"The story revolves around a couple of [youngsters], a brother and a sister, fresh from the country, who inadvertently get in with a gang which takes them to the big city where they become addicted to drugs. From here on the [story] runs the gamut, with Chinese joints, cocaine and opium addicts, and other underworld activities forming the background of the plot which ultimately stretches its tentacles into society." Motion Pict Daily

*Trade Paper Reviews*

"This picture will undoubtedly do its best at the down-town houses where they cater to those who like the lurid. . . [It has] no outstanding names and will have to depend on its appeal to the sensation lover."

Film Curb p15 Ja 4 '36

"The film shows one of the most gruesome sides of debased existence and is likely to keep customers away with the exception of those spots where sensational exploitation will drag in a certain clientele as has been done before."

— — Motion Pict Daily p7 D 27 '35

"The way of the transgressor is hard. One way to make it harder would be to make him sit through this picture. At that he will be one of the few who'll see it for fans will stay away from it in millions. . . Acting, direction, photography and sound are all new lows."

— — Variety (Hollywood) p3 D 19 '35

**PADDY O'DAY.** Ja 17 '36 73min 20th century-Fox

Players: Jane Withers. Pinky Tomlin. Rita Consino. Jane Darwell

Director: Lewis Seiler

"Paddy O'Day, a little Irish immigrant girl, escapes from Ellis Island in a milk can and persuades a shy and eccentric young ornithologist to hide her until a kind Russian family gives her a home. Her charm wins her many friends and the influence of her per-



**PADDY O'DAY—Continued**

sonality brings them love and good fortune." Nat Fed of Business & Professional Women's Clubs

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pict D '35

"A good story, well staged and directed. A: very good; 8-18: excellent; family and junior matinees." Calif Congress of Par & Teachers

"Sentimental comedy. Family." DAR

"Another personal triumph for little Jane Withers. Good. Family." Internat Fed of Cath Alumnae

"Fine entertainment, cast of exceptional merit, with delightful humor cleverly mingled with pathos. Splendid. Family." Nat Fed of Business & Professional Women's Clubs

"Good, wholesome and entertaining for the family." So Calif Council of Fed Church Women

"Jane Withers charmingly displays her varied talents for singing, dancing and acting, but is particularly charming when she forgets to use an Irish brogue. 8-16: excellent." Women's Univ Club, Los Angeles

+ Fox W Coast Bul N 16 '35

"This smoothly directed picture, replete with humor and pathos, has much to offer in the talent of little Jane Withers; the pleasing work of a well chosen cast; clever singing and dancing; and will delight all audiences. Family and junior matinee."

+ Gen Fed of Women's Clubs (W Coast)  
N 4 '35

"Excellent for the family and junior matinees."

+ Nat Council of Jewish Women N 1 '35

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A: Entertaining; Y and C: Excellent." Par M p56 Mr '36

"Sympathetically told with a tear and a laugh, the film will appeal strongly to family audiences."

+ Sel Motion Pict D 1 '35

*Newspaper and Magazine Reviews*

Christian Science Monitor p13 N 13 '35

*Trade Paper Reviews*

"A delightful comedy which should win more fans for little Jane Withers and thoroughly entertain the entire family."

+ Box Office p27 N 23 '35

Canadian Moving Pict Digest p10 D 21 '35

Film Curb p17 N 1 '35

"Ace entertainment for all classes in story with plenty of laughs plus human interest and romance. A grand piece of comedy entertainment that should please all types of audiences."

+ Film Daily p6 O 29 '35

"Very good family fare. . . Suitable for all. [Family.]"

+ Harrison's Reports Ja 11 '36

Motion Pict Daily p9 O 28 '35

"Family comedy drama."

N Y Exhibitor p37 N 25 '35

**PASSING OF THE THIRD FLOOR BACK. D 15 '35 86min Gaumont British**

Players: Conrad Veidt. Renee Ray

Director: Berthold Viertel

Adapted from the play of same title by Jerome K. Jerome. "A Christ-like Stranger whose fine ability to understand the problems of those about him sets at rest the petty antagonisms, evil purposes, false illusions obtaining among the inhabitants in a London 'fashionable boarding house.'" (N Y Exhibitor)

*Audience Suitability Ratings*

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A and Y: Symbolic drama; C: Mature, but good."

Par M p56 Mr '36

Wkly Guide D 28 '35

*Newspaper and Magazine Reviews*

"The pious note has been toned down, the milk of human kindness in the original play has been agreeably watered, and the types in the small London 'private hotel' are observed with malicious realism." Graham Greene

+ — Spec p718 N 1 '35

*Trade Paper Reviews*

"Restricted to adults of the reflecting type, appreciating author's more subtle references and meanings, adults who can and will look further than superficial narrative."

+ N Y Exhibitor p29 N 10 '35

**PASTEUR. Ja 30 '36 63min Lenauer**

Players: Sacha Guitry. Jean Perier. Jose Squinquel. Francois Rodon

Director: Sacha Guitry

This film was made in France and has English sub-titles. "Beginning at the time of the Franco-Prussian War, when the fame of Pasteur was not yet firmly established, the action covers a period of slightly more than a score of years, ending with the remarkable worldwide celebration of Pasteur's seventieth birthday on December 27, 1892. The high spot of the picture is the first inoculation of a human being, a nine-year-old Alsatian boy, Joseph Meister, against rabies in 1885." (N Y Times)

*Audience Suitability Ratings*

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

*Newspaper and Magazine Reviews*

"From the point of view of performance, it is an excellent show; but in direction and story it is not so good. For most of the time it appears to be simply an animated photograph of M. Guitry speaking French. How then is the performance so satisfactory? Because the gentleman, it goes without saying, knows how to act even in a static state; his makeup certainly resembles that of the great scientist, and his lofty, dignified behavior is impressive. But a moving-picture needs to move, and of this, apparently, M. Guitry and his associates never thought; and it needs, even, ever so slightly, a plot." Marguerite Tazelaar

+ — N Y Herald Tribune p11 Ja 31 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"An actor should make up his mind just what he wants to do most—star, write or direct. He might be able to combine two of them successfully. Only Charlie Chaplin gets away with all three; and he hasn't always kept up to his early standards. Sacha Guitry, before starting 'Pasteur,' should have called in a competent director, some one to warn him tactfully that even the finest French diction and fervor couldn't make those long monologues interesting. . . M. Guitry's admiration of Louis Pasteur is apparent. So is his inability to write a movie scenario. He loses even the terrific drama of that first treatment for hydrophobia."

— N Y Sun p27 Ja 30 '36

"Viewed from the narrow standpoint of cinema entertainment, the picture lacks drama. Nevertheless, this Paris importation is well worth seeing. There are a few well-placed titles in English to help persons ignorant of French." H. T. S.

+ — N Y Times p14 Ja 30 '36

### Trade Paper Reviews

"The film lacks strength in dramatic and production values."

+ — Film Daily p5 Ja 31 '36

"The characterization of Pasteur is ably portrayed by Sacha Guitry, with a good supporting cast, but since the film is almost wholly composed of lengthy speeches by Pasteur and comparatively little action or dramatic movement, other than that inherent in the man's fight for recognition, it is likely that only those with a knowledge of French will find the picture especially appealing. There are, however, sufficient English subtitle translations to make for ready understanding of the story, and the film is interesting."

+ — Motion Pict Daily p2 Ja 30 '36

"While supplied with English titles which enable one to understand the action, real enjoyment will come only to the French-speaking, for often, delicate nuances of gesture and speech constitute the real entertainment. . . Estimate: restricted."

N Y Exhibitor p59 Mr 10 '36

"It's tiresome and loquacious. Guitry emerges as a good actor but a poor director and writer. It's the first film he ever made. He is in the camera's eyes at all times and mostly talking rather than having anything take place. Guitry at least saw to it that his opportunities to perform in the major portion of the footage were not curbed. In fact, he forgot everything else."

— Variety p31 F 12 '36

PAY-OFF. N 9 '35 64min Warner

Players: James Dunn, Claire Dodd, Patricia Ellis

Director: Robert Florey

"A newspaper story in which the inherent decency of a 'Sports' reporter finally redeems him from the sordid dealings into which his love for a vain, shallow selfish wife had forced him." Gen Fed of Women's Clubs (W Coast)

### Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Hardly; Y: No; C: No."

Christian Century p1606 D 11 '35

"Human and appealing. Mature." DAR

"A swiftly moving story, well acted and certainly plausible in the telling. A family film which will hardly appeal to young children." Nat Soc of New England Women

"Entertaining and fast moving. The handling of the crime situation points to a good moral. Family." So Calif Council of Fed Church Women

+ Fox W Coast Bul S 13 '35

"The production is ably portrayed by a well-selected cast, the direction is fast moving and understanding and the photography very good. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast) S 3 '35

Mo Film Bul p175 N '35

"Good consistent characterization. Mature."

+ Nat Bd of R M N '35

"An able cast and fast moving direction with a bit of a glimpse into sports reporting. Family."

+ Nat Council of Jewish Women S 1 '35

### Newspaper and Magazine Reviews

Boston Transcript p8 O 30 '35

"'The Pay-off' is one of the decidedly lesser works from the studios of the Warner Brothers." Richard Watts, Jr.

— N Y Herald Tribune p15 N 13 '35

Reviewed by Andre Sennwald  
N Y Times p25 N 13 '35

"A decided disappointment." William Boehnel

— N Y World-Telegram p25 N 12 '35

Springf'd Republican p6 N 21 '35

### Trade Paper Reviews

Box Office p54 N 16 '35

Film Curb p10 O 1 '35

"Highly satisfying entertainment for the regular run of fans."

+ Film Daily p7 N 12 '35

"It is not a pretentious picture by any means, but it is one that does afford entertainment to audiences not too discriminating."

+ — Motion Pict Herald p63 N 30 '35

"Family action drama. . . Good program [picture.]"

+ N Y Exhibitor p35 O 10 '35

PEASANTS. Ag 28 '35 105min Lenfilm

Players: E. Younger, B. Poslavsky, A. Petrov

Director: F. Ermiler

In Russian with English subtitles. The setting is a collective pig farm in Soviet Russia. "The story is the tragedy of a man whose character and traditions made him impossible to assimilate into the new social order, the son of a rich farmer in whom the ideas and feelings of his family and class persisted so strongly that he could not fit into the co-operative scheme of things." (Nat Bd of R M)

### Audience Suitability Ratings

Christian Century p1326 O 16 '35

"Rich, earthy background, peopled with rather bewildered children of the soil, and pictured with warm humor and understanding." J. S. H.

+ Nat Bd of R M N '35

### Newspaper and Magazine Reviews

Boston Transcript p8 O 16 '35

Christian Science Monitor p15 O 19 '35

"Full of vitality, humor, and poignancy, and engages one's emotional interest by that sort

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**PEASANTS—Continued**

of full-bodied characterization one finds in the best of the Russian novels." Robert Giroux  
+ Nation p392 O 2 '35

"The picture is simple, unaffected and full of natural juices, flavors, smells. . . The makers of a film like this manage to pervade the whole, finally, with one dominant characteristic—the compassion and tolerance and fierce love, the absolute tenderness they have for these people. . . In terms of the humanities there is something here, a tendency and broad feeling, that will surely be released some day into a work second to nothing whatever." Otis Ferguson

+ New Repub p159 S 18 '35

**Trade Paper Reviews**

"One of the better Russian importations in many months, this is good picture making, considering the technical end. That it contains propaganda can't be doubted. . . Technically, it is a triumph."

+ N Y Exhibitor p38 O 10 '35

**PEG OF OLD DRURY. S 28 '35 75min British & Dominions**

Players: Anna Neagle. Sir Cedric Hardwicke. Jack Hawkins

Director: Herbert Wilcox

Made in England. "A rough country girl, with thick Irish accent follows her worthless lover to London, tricks the manager into letting her walk on at Drury Lane theater, attracts the attention of the great Garrick, and soon has all London at her feet. She dances, sings, acts Shakespeare, fights a duel, is loving, saucy, angry and pathetic, and finally dies at the conclusion of a performance of 'As You Like It.'" (Springf'd Republican)

**Newspaper and Magazine Reviews**

"Herbert Wilcox, film director, has learned the obvious lesson of 'One Night of Love,' and in 'Peg of Old Drury' he has done for Shakespeare what Miss Grace Moore's picture did for opera. . . The settings are invariably pleasing and gay. [The film] is one of the best things that has ever come out of a British studio." Harold Hobson

+ Christian Science Monitor p8 S 21 '35

"The film is as slick and swift-moving as a Hollywood revue, and has music and dance and song. It wears its period dress lightly and to the manner born and never for one moment becomes dull or heavy." Joan Littlefield

+ Springf'd Republican p5c S 22 '35

**PERFECT GENTLEMAN. N 22 '35 70min MGM**

Players: Frank Morgan. Cicely Courtneidge. Heather Angel

Director: Tim Whelan

Based on a play of same title by Edward Childs Carpenter, which in turn was based upon a short story, The Prodigal Father, by Cosmo Hamilton. "The story is of the manner in which Morgan, ne'er-do-well and ever bragging father of a young, ambitious English country vicar, after causing much mental stress for his son sacrifices his own happiness for the boy, and of course wins out in the end." (Motion Pict Daily)

**Audience Suitability Ratings**

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A light comedy marred by a vulgar rumba. Good."

+ — Endorsed Motion Pict D '35

"Good photography, accurate settings, clever dialogue with finished diction, and a pleasing musical score. Adults and 8-18: good." Calif Congress of Par & Teachers

"Audience liked the low-brow comedy. Mediocre. Adults." DAR

"Clever dialogue and excellent acting. Family." Nat Bd of R

"Clean humor and an entertaining story. Family." Nat Council of Jewish Women

"A dull little comedy done in the English manner. Fair. Family." Nat Fed of Business & Professional Women's Clubs

"A genial comedy, nicely produced with a pleasant atmosphere of genuineness and sweetness. Family." Nat Soc of New England Women

"While not an outstanding picture, it is highly amusing, and the portrayal of much kindness and thoughtfulness, creates a wholesome atmosphere. Family." So Calif Council of Fed Church Women

"This is strictly English comedy of the kind which delights the hearts of music hall audiences and is very good in its way. . . Adolescents: good; children: possible." Women's Univ Club, Los Angeles

+ Fox W Coast Bul D 7 '35

"Family."

Gen Fed of Women's Clubs (W Coast) N 25 '35

Mo Film Bul p196 D '35

"Good. Family."

Motion Pict Guide Mr '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A and Y: Amusing; C: No interest."

Par M p56 Mr '36

Sel Motion Pict D 1 '35

"A light and highly amusing story. . . Clever dialogue and excellent acting on the part of Frank Morgan. Family."

+ Wkly Guide N 23 '35

**Newspaper and Magazine Reviews**

Boston Transcript p7 D 20 '35

"If you have seen Cicely Courtneidge ploughing her way through heavy-footed English farces and broad comedies, you will be amazed at her improvement in her first Hollywood production. Of course it is Frank Morgan's superb clowning that puts the thing across, but [she] does a nice job too." Laura Elston

+ Canadian M p38 F '36

Christian Science Monitor p13 D 21 '35

"While on the subject of the military we ought to mention a dainty bit of poison-pie, 'The Perfect Gentleman,' which M-G-M has concocted. It reminds us that no nation has a monopoly on jingoism. . . [It is] a flaccid melange of ancient gags [which] offers us the thousand times over-familiar Mr. Frank Morgan." Robert Stebbins

— — New Theatre p23 Ja '36

"Much to every one's surprise, [this] unheralded new picture which was hardly awaited amid ecstasies of anticipation, turns out to be an engaging and modestly heart-warming little screen comedy. . . The new work manages to be a surprisingly entertaining photoplay, despite its flimsiness of story and its occasional lapses into shambling sentimentality." Richard Watts, Jr.

+ — N Y Herald Tribune p18 D 19 '35

"[This is] a little hands-across-the-sea picture that must have been intended for English audiences rather than American. . . 'The

Perfect Gentleman' will probably be popular abroad. It has that broad, obvious humor so much appreciated by music-hall audiences in London, and so flatly received here. Always on the verge of slapstick, sometimes it tumbles over the edge. It is not very funny even then." Eileen Creelman

— + N Y Sun p33 D 19 '35

"The Perfect Gentleman' is not a bad picture, it simply isn't a very good one. . . The film has a mealy, somehow undigested look; the narrative seems blurred as though from inept cutting, and its forays into sentiment are beeryly unconvincing." Andre Sennwald

— + N Y Times p33 D 19 '35

"[The] film is fair and has some pretty good moments in it. . . As a sort of modern Baron Munchausen, whose stories of his exploits as a major in the British army and a member of the Foreign Office are indeed whoppers, Mr. Morgan is a constant delight. His performance in this film, which is hardly worthy of his talents, definitely stamps him as one of the truly cleverest comedians now appearing on the screen. No less satisfactory, and also wasted on a mediocre part, Cicely Courtneidge, a talented comedienne of the British stage and screen, who makes her debut in an American film. . . Along with Mr. Morgan she manages to keep 'The Perfect Gentleman' nearly always interesting and sometimes hilariously funny." William Boehnel

+ — N Y World-Telegram p35 D 19 '35

"I warn you not to keep away from 'The Perfect Gentleman' just because of its title. You will find [it] very pleasant and easy-going." John Mosher

+ New Yorker p57 D 28 '35

### Trade Paper Reviews

Box Office p33 N 23 '35

"Although this is an English story it has that sterling actor, Frank Morgan, in the title role and a role that is most suited to him. He takes full advantage of it and registers a very fine performance. . . Perhaps because of the English locale and accents the general run of fans may not like it so much but it is good entertainment nevertheless."

+ — Film Curb p8 Ja 4 '36

"This production appears to have been designed primarily to suit the tastes of British audiences. . . Class and adult audiences over here will find it quite amusing, but for the general run of movie fans the picture's appeal may suffer somewhat."

+ — Film Daily p4 D 19 '35

"The able performances of Frank Morgan and Cicely Courtneidge are the outstanding features of this picture. Miss Courtneidge, one of the best known musical comedy stars in England, is not well known to American screen audiences, but her performance in this film should be worth selling."

+ Motion Pict Daily p10 N 26 '35

Motion Pict Herald p65 D 28 '35

N Y Exhibitor p38 D 25 '35

"Miss Courtneidge is given every opportunity with an admirable supporting cast and a well written, if somewhat thin, story. However, film is too thoroughly British in situation and color to command more than average patronage over here, but this should be surefire at British box-offices. . . Doubtful if Morgan's assignment is sufficiently well known over here to get full valuation. It seems a bit overdrawn, where on the other side the type is well known, and it will be realized that he has done an almost perfect job. He doesn't seem to be acting. He is the sleek, well connected but impoverished cadger, and it is to be questioned whether he has ever done better work. Miss Courtneidge is brilliant. She is poised, quick to sense her comedy values and make the most of them, and in her few serious moments she does not founder."

+ Variety p15 D 25 '35

PERSONAL MAID'S SECRET. O 28 '35 53min Warner

Players: Warren Hull, Margaret Lindsay, Ruth Donnelly, Anita Louise

Director: Arthur G. Collins

Based on the short story, Living Up to Lizzie, by Lillian Day. "[A] maid's efficient aid is responsible for raising a struggling young couple to a position of social prominence in addition to saving her own daughter from scandal." Box Office

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A most entertaining picture."

+ Gen Fed of Women's Clubs (W Coast) O 1 '35

Mo Film Bul p149 D '35

"Good. Family."

Motion Pict Guide Mr '36

"Refreshing comedy. Family."

+ Nat Council of Jewish Women O 1 '35

"A and Y: Amusing; C: Little interest."

Par M p56 Mr '36

"A gay little story with a serious note at the end. . . Attractively staged and delicately photographed, the picture offers many laughs and introduces a lovable little boy actor. Family."

+ Sel Motion Pict N 1 '35

"Amusing human comedy. . . Nice characters and altogether pleasant. Family."

+ Wkly Guide O 19 '35

### Newspaper and Magazine Reviews

Boston Transcript p8 O 16 '35

Christian Science Monitor p15 O 19 '35

"'Personal Maid's Secret' [is] a modest little screen treatise which combines a success story motif with a mother-love theme. . . [It] is another one of those peculiarly irritating little films which have some pretty good and some pretty awful stuff in them and which might, if someone had taken the trouble, been converted from a botch into a tolerable hour's entertainment." William Boehnel

— N Y World-Telegram p25 D 16 '35

### Trade Paper Reviews

Box Office p60 N 16 '35

Film Curb p12 O 15 '35

"Here is a production which, while not pretentious by any means, appears to have the ingredients of a pleasing surprise for exhibitors, exceeding expectations of showmen and producers. It contains excellent material for exploitation."

+ Motion Pict Herald p53 D 21 '35

N Y Exhibitor p36 O 10 '35

"Miss Donnelly walks away with 'Personal Maid's Secret,' although three others co-featured do handsomely in their respective assignments. . . [She] brings to this character a warmth and realism that easily tops the excellent efforts of the others."

— + Variety p19 D 11 '35

PETER IBBETSON. N 8 '35 88min Paramount

Players: Gary Cooper, Ann Harding, John Halliday

Director: Henry Hathaway

Adapted from the novel by George du Maurier and from the play by John N. Raphael. It is "the tale of childhood playmates, long separated, who find each other too



**PETER IBBETSON—Continued**

late. Mary is married to the jealous Duke of Towers. Peter, to avoid his murdering Mary, kills the Duke. He escapes from the grim Dartmoor Prison in his dreams each night, joining his Mary in a strange fantastic world of their own. . . Even death, when it comes to them in old age, cannot separate them long." (N Y Sun)

**Audience Suitability Ratings**

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Young people as well as adults will be captured by the charm of this film. The philosophy, however, of the later scenes is rather too mature for children. Excellent."

+ Endorsed Motion Pict D '35

"The picture drags but the photography is excellent. Family audience; 12 years up." Nat Bd of R

"The delicate spiritual phantasy of Du Maurier filmed with beauty, with distinguished acting, with fine significance. . . The beauty of picturization has never been excelled. The dramatization is of rare distinction. Adults. Not understandable by children." Mrs T. G. Winter

+ Fox W Coast Bul N 16 '35

"Beautiful photography, magnificent settings, deft and understanding direction, excellent work by fine cast, with the characterizations of Ann Harding and Gary Cooper notably outstanding. An exquisite production. Adults."

+ Gen Fed of Women's Clubs (W Coast)  
N 12 '35

"The direction is masterly, making the spiritual life of the two tortured souls seem almost believable. The photography is outstanding, the supporting cast most capable. Adults."

+ Jt Estimates N 15 '35  
Mo Film Bul p199 D '35

"Very good. Adults & young adults."  
Motion Pict Guide Mr '36

"A rare treat for those who enjoy the beautiful and fine. Adults."

+ Sel Motion Pict D 1 '35

"The picture drags but the photography is excellent. Family."

+ Wkly Guide N 9 '35

**Newspaper and Magazine Reviews**

"The meeting of the lovers in their dream-world is done with a disarming honesty that is not so much dependent on trick photography as on the spirit in which they are treated. It is delicate stuff to handle, but Mr. Hathaway and his players manage it without a slip." E. F. M.

+ Boston Transcript p4 N 23 '35

Christian Science Monitor p13 N 23 '35

"Eventually, the film goes completely mystic and haywire. As for me, *Peter Ibbetson* becomes just a lot of *Peter Rabbit*. Both Mr. Cooper and Miss Harding are better than usual. Miss Harding is kept within reasonable bounds by intelligent direction, and Mr. Cooper photographs well, as usual, but I still feel that he injects iron rods into any characterization that he attempts." Don Herold

+ Life p20 Ja '36

"A tasteful and handsomely photographed screen version . . . captures something of the graceful, nostalgic charm which some of us ancient sentimentalists recall as belonging to the celebrated Barrymore brothers' stage production of an earlier decade. . . Here is the escapist drama in its most thoroughgoing mood, but my fear is that its flight from reality and its profound conviction about the

soul-satisfaction of a dream romance make it just a trifle too precious for this embattled age." Richard Watts, Jr.

+ N Y Herald Tribune p15 N 8 '35

"The literary staff has done a competent if not an inspired job. . . Ernst Toch's musical background score is decidedly helpful in building up the picture's atmosphere, one that tries at least for the cheerful tears of 'Smilin' Through.' It doesn't quite succeed." Eileen Creelman

+ N Y Sun p32 N 8 '35

"Carefully avoiding the temptation to bathe the screen in misty photography and heavily remind his audiences that this is a spirit world, [the director] abandons conventional screen devices and boldly insists on the reality of the dreams. This is a shrewd modern touch and it goes far to make duMaurier's celebrated love story dramatically effective." Andre Sennwald

+ N Y Times p18 N 8 '35

"Although it is emotional in the extreme, this version of 'Peter Ibbetson' is almost entirely devoid of those histrionic pyrotechnics that are ordinarily associated with emotional drama." William Boehnel

+ N Y World-Telegram p29 N 8 '35

"The picture is sure of itself only in the early factual moments, and otherwise rather sterile." John Mosher

+ New Yorker p100 N 16 '35

**Trade Paper Reviews**

Box Office p34 N 23 '35

Film Curb p20 D 15 '35

"The picture is hardly entertainment for the masses, and though an artistic success it is dull and slow."

+ Film Daily p14 O 31 '35

Motion Pict Daily p2 O 26 '35

"Courageously departing from formula, eschewing anything that condescends to theatrical artificiality in order to bring it within the realm of so-called popular screen material, it depends solely upon its story worth and accomplished acting performances by the two leading players and the featured support, in bidding for public favor."

+ Motion Pict Herald p60 N 9 '35

N Y Exhibitor p37 N 25 '35

**PETRIFIED FOREST.** F 8 '36 72min Warner

Players: Leslie Howard. Bette Davis.  
Humphrey Bogart

Director: Archie L. Mayo

Based on the play of the same title by Robert Emmet Sherwood. A poetic frustrated writer in search of some meaning to life and a hunted outlaw killer sensing his doom are brought together for one dramatic hour in a little Arizona gas station-restaurant with an assortment of other people and wait under tense emotional strain for the posse to close in. A strange moving love grows within the hour between the wanderer and the girl at the gas station who, deserted by her French war bride mother, yearns to be an artist. To make this dream possible, the wayfarer makes over his life insurance policy to her and then taunts the outlaw into killing him before the posse arrives.

**Audience Suitability Ratings**

"A beautiful, satisfying film so far as its production and acting go and everything else for which the production can be held responsible. . . Disguised as romance and 'broidered with such cleverly turned phrases as Robert Sherwood knows so well how to write—the

result was a beautiful stage play and now is a beautiful and intriguing moving picture. But then, Leslie Howard, playing the part of a tax collector would be winning and altogether lovely."

+ Bks & Films F '36

"Warners deserve great praise for not cheapening the spirituality of this fine, thought-provoking, engrossing play. Mature. Excellent." DAR

"Leslie Howard and Bette Davis give unforgettable performances, while the lighting effects and stage sets are most unusual, the direction masterly and the photography remarkably fine. Adults." Nat Council of Jewish Women

"This picture will intrigue students of psychology, but will hold little interest for those seeking light entertainment. Adults." Nat Fed of Business & Professional Women's Clubs

"Audiences over 14 years." Nat Soc of New England Women

++ Fox W Coast Bul F 1 '36

"Because of the limitations of its settings and because it is almost entirely dialogue, it may be criticized as not being ideal screen material. But this fact makes it a more startling achievement. . . The philosophy of the plot and the sophistication of the theme will hold no interest or understanding for any but the intellectually mature. The ending fortunately has not been softened in deference to what is supposed to be the preference of movie audiences. Adolescents, 12-16; no; children, 8-12; no."

+ Motion Pict R Ja '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A: Absorbing character drama; Y: Mature; C: No."

Par M p56 Mr '36

"Excellent. Mature."

++ Sel Motion Pict F 1 '36

"The picture is exciting, often humorous, with more substance to it than most movies. Mature."

+ Wkly Guide Ja 25 '36

### Newspaper and Magazine Reviews

"That the producers confined themselves to the scenic restrictions of the stage play may have been sensible, but a more active imagination might have contributed welcome and pertinent embellishment. Finally, the small amount of 'telescoping' may have been necessary, but it deprives the screen play of adequate justification for the hero's complete infatuation for the desert maid who read Francois Villon, and his complete capitulation to a self-ordained destiny which smacks more of unmitigated bravado than it should. . . Bette Davis had an even more difficult job than she did opposite Mr. Howard in their last joint screen appearance. She fails to rise to the more exacting demands." R. S.

+ — Boston Transcript p4 F 8 '36

"Only superlative acting could lift the play, which has all the stuff of melodrama, into a clear and moving interpretation of the re-birth of a frustrated soul. But so admirable is the casting that 'The Petrified Forest' stands out in the ruck of average movie stories as a notable achievement." Laura Elston

++ Canadian M p40 Mr '36

"Hollywood admirably pursued the extraordinary limitations of setting in the tense atmosphere of the desert's Petrified Forest and gas station-restaurant locale, capturing in full the requirements that are necessary for a concentration of attention on the fine sensitivities of Robert Sherwood's haunting theme." J. P. Cunningham

+ Commonweal p414 F 7 '36

"'Petrified Forest,' more than any other picture I have seen, demonstrates that the screen is a more powerful medium for the presentation of a stage play than is the stage itself. . . Thanks to the League of Decency, it is free from the bawdiness that distracts the attention of the theatre audience from the theme of the drama. For the rowdiness in the play, Kenyon substitutes beauty in thought and expression to give the film version wider appeal than the play could attain. . . Howard, Bette Davis and Humphrey Bogart give magnificent performances. No lines ever were spoken on stage or screen more beautifully than Howard speaks those which expound his philosophy of life. And for Bette Davis it is another triumphant step in the march which seems to be leading to her ultimate recognition as the greatest actress on the screen."

++ Hollywood Spec p9 Ja 18 '36

"Though the film is too sleekly articulate, and Leslie Howard as the vagabond novelist is a bit too thick with the intellectual whimsey, 'The Petrified Forest' builds surely and effectively to a highly engrossing climax. . . The emotional peak is reached when Howard asks the gangster to kill him so that Miss Davis will get the insurance. That this neatly fatal *tour de force* has occasional beauty and pungency cannot be denied. And if its protagonist is too suave, too easy in expounding his lethal points, he has at least, we feel, erred on the provocative side."

+ Liberty p31 F 22 '36

"I, for one, do not find Mr. Howard's subtle simplicities engaging. Humphrey Bogart performs with some credit as The Killer, if you can overlook his lisp."

New Theatre p24 Mr '36

"It makes no attempt to conceal the fact that this is a straightforward photograph of a stage play, rather than a genuine motion picture. I think, too, that the vague efforts to enliven its static, conversational quality by intermittent camera activity serve only to emphasize the fact that 'The Petrified Forest' is not essentially cinematic material. Since the story was definitely planned for the theater, it tends to flatten out and become garrulous under the ministrations of the screen. Nevertheless, despite such revealing technical frailties, the picture is, through the sheer force of its amalgamation of contemplation and gunplay, invariably dramatic. . . Anyway, 'The Petrified Forest' is unusual and challenging fare for the filmgoer, despite its frank romanticism. And it is extremely well acted. Mr. Howard repeats his excellent and winning portrayal of the neurotic hero, and once more Humphrey Bogart provides a brilliant picture of a subnormal, bewildered and sentimental killer. Miss Bette Davis does not suggest the spiritual fineness of the heroine, the quality that might have made it worth while for such a man as the hero to sacrifice himself for her as well as did Miss Peggy Conklin in the play, but she manages the role attractively." Richard Watts, Jr.

+ N Y Herald Tribune p10 F 7 '36

"The Warners continue to display their skill at transcribing plays into film. With their excellent version of 'Ceiling Zero' scarcely out of the first running, they now have brought in an entirely satisfactory screen edition of Robert E. Sherwood's philosophical melodrama, 'The Petrified Forest,' which was one of the graces of the Broadway theatre last year. . . Well done, although it defies every canon of cinema law, is 'The Petrified Forest.' Perhaps it was more effective on the stage; all we know is that it does well enough on the screen." F. S. Nugent

+ N Y Times p14 F 7 '36

"Mr. Howard is wanly sensitive and Miss Davis is cast for a rôle somewhat too wholesome for her particular talent." John Mosher

New Yorker p65 F 15 '36

"'The Petrified Forest' reaches the screen virtually unchanged from the original played by Robert E. Sherwood. It has been shortened

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**PETRIFIED FOREST—Continued**

some and the leading woman's profanity, of necessity, has been omitted. It also has the same tragic ending. Warners wanted to change it, but Leslie Howard, who was in the play, argued so convincingly that an added scene showing him recovering from his gunshot wound was not used."

Springf'd Republican p5c Ja 26 '36

"An excellent adaptation of a Broadway hit."  
+ + Stage p8 Mr '36

"Like the play, of which Screenwriters Charles Kenyon and Delmer Daves and Director Archie Mayo were daring enough to make the film an almost literal transcription, the picture is an enormously skillful romantic melodrama, so smoothly acted and so shrewdly written that even the pseudo-philosophy uttered by Leslie Howard seems worth listening to."

+ Time p48 F 17 '36

**Trade Paper Reviews**

"'Petrified Forest' . . . comes to the screen as a tense, compelling drama. . . It will entertain and hold interest of any audience from fade-in to fade-out. Family."

+ Box Office p33 Ja 18 '36

"'The Petrified Forest' is one of the most striking productions it has ever been your reviewer's privilege to witness. . . It will thrill you, chill you and amuse you all at once, and that you will have to admit, is a mighty tall order."

Canadian Moving Pict Digest p6 Mr 7 '36

"This is an exceptional picture and most assuredly will make a name for itself and do well at the box office. Leslie Howard plays the role that he did in the stage play and gives a sterling performance. He is ably supported by Bette Davis and Humphrey Bogart, also playing his stage role, helps enormously to make this an outstanding picture. . . This is decidedly one of the best pictures to come out of Hollywood in some time."

+ + Film Curb p17 Ja 18 '36

"Leslie Howard is magnificent. Bette Davis does about the finest and most appealing work of her career. The direction is altogether skillful, and Archie Mayo has extracted every ounce of dramatic and emotional value. In fact the entire production is something to talk about."

+ Film Daily p8 Ja 21 '36

"Although both Leslie Howard and Bette Davis are popular, and the play from which it was adapted scored a success in New York, it is doubtful if it will get far in picture theatres. The masses will not find it to their taste, for it is not cheerful entertainment, and its message is 'defeatism.' . . Not for children or adolescents. Adult entertainment."

+ — Harrison's Reports F 15 '36

"This picture has power, prestige and strong entertainment value. The action takes place entirely within the confines of a gas station in the Arizona desert and at times reaches points of pronounced suspense. The unusual locale in which the picture is set forms a perfect background on which is displayed the psychological portraits of the characters."

+ Motion Pict Daily p4 Ja 8 '36

"Here is a class picture with definite mass appeal. Stepping completely out of any rutted path, its striking power to stir the emotion of every human imagination establishes it as an attraction worthy of the attention of all."

+ Motion Pict Herald p46 Ja 18 '36

"[It] should be able to account for itself best in the class sectors, but is melodrama of a type that can be sold all the way down the line."

+ N Y Exhibitor p29 F 10 '36

"Out of Robert Sherwood's play Archie Mayo and a uniformly adroit cast have evolved a

production that's certain to draw critical raves for its all-around quality, its fine adherence to mood and its deft blending of haunting melodrama with philosophic discourse. But it is doubtful whether the picture's box-office reaction will parallel its artistic success. 'The Petrified Forest' frequently shoots away over the head of the average filmgoer in both dialog, nuances and spiritual content, which makes it look as though the film will have to depend largely on the upper cultural brackets."

+ — Variety p16 F 12 '36

"'Petrified Forest' as a stage play contained in proper proportion about all the entertainment elements possible for an exciting and heart moving development of the theme. Screen play therefore adheres to the original very closely, with little elaboration or deletion, to present it as stirring melodrama with spiritual significances, quite away from the usual run of pictures. Result is an impressive, haunting offering, done with fine artistry and at the same time common appeal which will be especially relished by the more discriminating audiences without being limited to class trade."

+ Variety (Hollywood) p3 Ja 7 '36

**PETTICOAT FEVER. Mr 13 '36 80min MGM**

Players: Robert Montgomery. Myrna Loy. Reginald Owen. Winifred Shutter

Director: George Fitzmaurice

Based on the play of the same title by Mark Reed. "An airplane wreck forces an English lord and his fiancée to become the guests of a wireless operator in the frozen north. He hasn't seen a white woman for two years and he finds his feminine guest fascinating. . . The wireless operator shamelessly makes love to her. Then his former fiancée who had deserted him arrives." (Hollywood Reporter)

**Trade Paper Reviews**

"This one will have no trouble pleasing audiences. It is full of laughs and the comedy is of a refreshing nature. . . The roles are ideal for Robert Montgomery, Myrna Loy and Reginald Owen and they romp through them for a heavy score of laughs."

+ Film Daily p7 Mr 14 '36

"A grand little laugh picture from beginning to end, 'Peticoat Fever' is something of a high comedy in the near sophisticated school. Box-office is assured by the personal drawing power of Robert Montgomery and Myrna Loy, made doubly sure by happy casting in a popular success. If anything, the screen version of Mark Reed's stage play is an improvement upon the original."

+ Hollywood Reporter p3 Mr 11 '36

"[It is] a smart comedy that should mean good returns. With the Montgomery-Loy names for the top draw, picture has good marquee value. Smartly written, directed, and produced, it has audience appeal both in the first runs and subsequent houses."

+ Variety (Hollywood) p3 Mr 11 '36

**(\*)PIRATE PARTY ON CATALINA ISLAND. N 2 '35 20min MGM**

Players: Buddy Rogers. Marion Davies. Cary Grant. Virginia Bruce. John Gilbert. Chester Morris

Director: Lewis Lewyn

"Very effectively filmed in Technicolor, it takes the form of a pirate masquerade party on beautiful Catalina Island, where scores of film stars happen to be present and this gives the film a big-time cast and big fan interest." Film Daily

*Audience Suitability Ratings*

"Family."

Gen Fed of Women's Clubs (W Coast)  
F 8 '36*Trade Paper Reviews*

"Corking good entertainment that's bound to please the majority of mass audiences, for there's never a dull moment."

+ Box Office p51 F 8 '36

"There is more attractive flash, sparkling action and general entertainment in this two-reeler than in some features."

+ Film Daily p8 Ja 23 '36

"Time and money were lavished on this outdoor short in Technicolor with results that are eye and ear-filling. . . It's a grand short."

+ Motion Pict Daily p8 Ja 23 '36

"It should fit in on most any program."

Motion Pict Herald p49 F 1 '36

"Packed with names and stars this can be billed on the marquee to good advantage. Excellent."

+ N Y Exhibitor p39 Ja 25 '36

"On the Technicolor palette alone the short probably qualifies as adding color to film bills. . . Results are not uniformly favorable. In this instance Chester Morris makes himself look asinine dressed up as a pirate master of ceremonies and handed lines to read that peg him as sub-adolescent mentally. Slapstick comedy is certainly not his forte."

+ — Variety p12 F 5 '36

POWDERSMOKE RANGE. S 27 '35 72min RKO

Players: Harry Carey. Hoot Gibson. Guinn Williams. Tom Tyler. Bob Steele. Boots Mallory

Director: Wallace Fox

Based on the novel of the same title by William Colt MacDonald. A western melodrama.

*Audience Suitability Ratings*

"Though the picture is fairly well directed and acted, and has beautiful scenery and fine horsemanship, it is not up to the best standard for Westerns. Family."

+ — Gen Fed of Women's Clubs (W Coast)  
S 18 '35

"The acting is capable and the scenery lovely, the dialogue trite but as this is undoubtedly meant for junior audiences they will not be too exacting. Family. (University Women object to its brutality.)"

+ — Jt Estimates S 15 '35

Mo Film Bul p175 N '35

"Fair. Adults &amp; young adults."

Motion Pict Guide Mr '36

"Adolescent boys will love it and so will their fathers, but [it is] too exciting for small children."

+ Nat Council of Jewish Women S 1 '35

"A, Y and C: Thrilling Western."

Par M p56 Mr '36

*Newspaper and Magazine Reviews*

"Powdersmoke Range,' is regulation outdoor drama, with most of Hollywood's current Western stars appearing in it at one moment or another. This is a quaint piece, almost as old-fashioned as Mr. Chaplin's 'Modern Times,' unintentionally, it is sometimes nearly as funny. . . Like most Westerns, [it] is wholesome, good fare for children, and occasionally refreshing in its simplicity." Eileen Creelman

+ — N Y Sun p14 Mr 9 '36

"Make no mistake about it, pardner, 'Powdersmoke Range' is a blood-and-thunder Western of the old school. Like its once popular predecessors, the new film offers precious little in the way of a story." T. M. P.

+ — N Y Times p20 Mr 9 '36

"With so many expert gun-toters and horse-men in the cast it is reasonable to expect plenty of quick and straight shooting and furious riding, and that is exactly what 'Powdersmoke Range' gives you. The film moves along competently, it has dialogue with a tang that is well suited to melodrama of the West and it has plenty of action. . . If you like this sort of stuff—and don't pretend you don't—you'll get a kick out of these rough doings of the wild boys out on the range." William Boehnel

+ N Y World-Telegram p21 Mr 10 '36

*Trade Paper Reviews*

"You can hardly go wrong with this one and how they'll eat it up where outdoor action pictures are the favorites!"

+ Film Curb p18 O 1 '35

"RKO has a bangup Western release in 'Powdersmoke Range,' [containing] a topnotch cast, and, judging from Hollywood's recent horse opera output, an exceptionally good story. Will do moderately well on its own in some spots and has sufficient name strength to count for something in the dualers."

+ Variety p15 Mr 11 '36

PREVIEW MURDER MYSTERY. F 28 '36  
65min Paramount

Players: Reginald Denny. Frances Drake. Gail Patrick. Rod La Rocque. George Barbier

Director: Robert Florey

"Film star Rod La Rocque, who has been warned that he will never live to see the picture he is making, is killed at the theatre preview. Publicity director Reginald Denny, assisted by Frances Drake, takes charge of the case, and the scene moves into the studio itself as the sinister activities of the murderer continue." Motion Pict Daily

*Audience Suitability Ratings*

"Adults and young people." Am Legion Auxiliary

"Adults: entertaining; 14-18: fair; 8-14: doubtful." Calif Cong of Par &amp; Teachers

"Good. Mature." DAR

"Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Bd of R

"Family." Nat Council of Jewish Women

"Interesting for adult audiences." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

+ Fox W Coast Bul F 29 '36

"Mature."

Jt Estimates F 15 '36

"An average mystery tale doubles its effectiveness because the plot is laid in a studio interior where talking pictures are made. Adolescents: yes; children: too exciting."

Motion Pict R Mr '36

"Family."

Nat Council of Jewish Women F 19 '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"Mature."

Sel Motion Pict F 1 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## PREVIEW MURDER MYSTERY—Continued

"Family."

Wkly Guide F 22 '36

## Newspaper and Magazine Reviews

"This picture is one of the best murder mystery offerings we have had and one of the few good pictures Paramount has given us in some months. . . 'The Preview Murder Mystery' is well worth seeing if you like that sort of screen entertainment. Students of the screen should view it. Its depiction of what goes on in a motion picture studio will interest them."

+ Hollywood Spec p6 F 15 '36

## Trade Paper Reviews

"Thrilling murder-mystery with studio background. . . It moves at a rapid and thrilling pace, is packed with tense situations, hair-raising suspense and should prove a money-maker in any situation. Family."

+ Box Office p25 F 29 '36

"Unusually entertaining murder mystery melodrama. . . Florey has done a mighty fine job of directing and taken all-in-all this picture should please in most any theatre."

+ Film Curb p14 F 15 '36

"A good murder mystery melodrama. The producers have resorted with success to all the old 'gags' to create the eerie atmosphere—mysterious openings of doors and windows, shadows, screams, and sudden deaths. Not for children or Sundays. Good for adults."

+ Harrison's Reports Mr 7 '36

"This high-tension mystery yarn is different. It is not merely bigger and better but it is a highly diverting novelty, for the three murders and all the excitement that follows take place on a motion picture lot, easily recognizable as the Paramount plant, and while the blood is tingling with the unflagging suspense of the story, the audience is on a close-up personally-conducted tour of the whole works."

+ Hollywood Reporter p3 F 6 '36

"There is much in this that is refreshingly new in the way of a murder mystery, plus many inside revelations of the art of picture making which should provide unique entertainment for audiences and give the exhibitor a wealth of angles on which to base intriguing exploitation."

+ Motion Pict Daily p6 F 7 '36

Motion Pict Herald p42 F 15 '36

"Estimate: saleable programmer."

+ N Y Exhibitor p35 F 25 '36

"This mystery opera, obviously a B picture, stands chances of getting important money through several exploitation angles. Cast contains a flock of names recognizable by the fans. Some of them are old timers, but they still mean something in numbers as they have been cast here. Picture is based on a murder, several of them in fact, within a studio. It's about the best inside stuff on studio workings seen. Fans who want to get a look-see on picture making should be satisfied with the atmosphere."

+ Variety (Hollywood) p3 F 6 '36

PRISONER OF SHARK ISLAND. F 28 '36  
93min 20th century-Fox

Players: Warner Baxter. Gloria Stuart.  
Claude Gillingwater

Director: John Ford

Based on the biography, Dr. Samuel Mudd, by Nellie Mudd Monroe. "Dr. Mudd was the Maryland country physician who set John Wilkes Booth's fractured leg after Booth had killed Lincoln. He was arrested later . . . and tried before a military tribunal. Despite his avowals of innocence, his protestations that he knew nothing of the assassination or

of Booth's part in it and that his duty as a physician impelled him to treat the injured man, he was found guilty and sentenced to life imprisonment on Dry Tortugas, otherwise known as Shark Island." (N Y Times)

## Audience Suitability Ratings

"Adults: excellent; 14-18: powerful; 8-14: no." Calif Cong of Par & Teachers

"Good. Suspenseful; well-produced. Mature." DAR

"A gripping story of mob hysteria, human heartbreak and tragedy following the assassination of President Lincoln. . . Family. Mature." Nat Fed of Business & Professional Women

"One of the great pictures of the year. Mature." Nat Soc of New England Women

"This picture is well worth seeing for its historic value but is far too emotional for young children. Mature." S Calif Council of Fed Church Women

+ Fox W Coast Bul F 22 '36

"Adults and young people."

Gen Fed of Women's Clubs (W Coast)  
F 10 '36

"Outstanding. This is a poignant melodrama of man's inhumanity to man, convincingly staged and stirring acted. Details of the Civil War period are carefully observed and the film is deeply moving. Mature."

+ Jt Estimates F 15 '36

"Superb work on the part of all the actors including the colored guards, gives the picture a dignity that makes its brutal scenes bearable and reclaims it from the cheapness of mere melodrama. . . Adolescents, 12-16; too brutal and sad; children, 8-12; emotionally upsetting."

Motion Pict R Mr '36

"The entire supporting cast is most able, the photography is outstandingly fine while the musical scoring adds greatly to the dramatic highlights. Mature."

+ Nat Council of Jewish Women F 15  
'36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"Mature."

Sel Motion Pict F 1 '36

"Recommended to Exceptional Photoplays Committee. Family."

+ Wkly Guide F 22 '36

## Newspaper and Magazine Reviews

"John Ford directed this picture with the same gripping power he displayed in 'The Informer.' Its reality is almost unbearable at times, stressing as it does the amount of ignominy and pain the human frame and spirit can endure. Not only the direction, but the acting and photography are masterly. Warner Baxter, as the unfortunate Dr. Samuel Mudd, does the finest acting of his career, both during the incredible trial, which is historically accurate, and in the succeeding scenes of the ghastly years on the island prison." M. E. P.

+ Boston Transcript p4 F 29 '36

"A rousing melodrama for men chiefly, its general reception indicates."

Christian Science Monitor p13 F 29 '36

"As you view the picture your attention is held by the pictorial effectiveness of the scenes, the superb photography, outstanding direction and skilled performances, but in retrospect you find the production gains its impressiveness solely from its bulk and not from a sustained spiritual quality comparable with that which makes the Pasteur film outstanding, and which all pictures must possess if they are to be wholly successful. . . John Ford has no master in the art of making members of his cast give good performances. Warner Baxter never be-

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

fore reached such heights as he does in this picture, and Gloria Stuart displays histrionic ability never even hinted at before. . . . Certainly the production is one of the most impressive to come from any studio in a long time." Allan Hersholt

+ Hollywood Spec p7 F 29 '36

"Somehow 'The Prisoner of Shark Island' is neither so poignant nor so dramatic as it should have been. The film merely says that such things were so. It is up to the audience to sense the power of the facts behind the picture. . . . All in all, the film comes as a distinctive item for your more serious moments." (3 stars) Beverly Hills

Liberty p51 Mr 28 '36

"Because it opens a new view of the War between the States and because it presents to the public a fairly closed chapter in that War, it is high among the important war pictures. . . . The film will take its place up forward among the best cinema achievements of the year. . . . It is a violent story, violently, relentlessly told. Warner Baxter in the name part gives one of the best performances of his long career and has the benefit of a cast obviously moved by the story they are enacting. 'The Prisoner of Shark Island' not only is historically important, but it is excellent entertainment."

+ + Lit Digest p22 F 22 '36

"'The Prisoner of Shark Island' comes perilously near to overusing [the Cinderella theme] with the result that an hour of the film is painful; but the pleasure which comes with the hero's vindication at last is enough to save what has gone before, and enough to prove that there is no such thing as excess in the drama of misunderstanding. . . . The film takes every advantage of its theme, and takes advantage also of the fact that the Civil War is still the richest background available to America's story. I have seen few pictures, this year or any other, more completely interesting than 'The Prisoner of Shark Island.'" Mark Van Doren

+ + Nation p292 Mr 4 '36

"Nunnally Johnson's script, a bit of screen writing that—although a little too unpretentious and right to come in for awards at the end of the year—will certainly stand up among the year's best. . . . 'The Prisoner of Shark Island' is a powerful film, rarely false or slow, maintaining the relentless cumulative pressure, the logical fitting of one thing into another until the audience is included in the movement and carried along with it in some definite emotional life that is peculiar to the art of motion pictures at its best." Otis Ferguson

+ + New Repub p110 Mr 4 '36

"Good directorial job by John Ford, who is responsible for 'The Informer.' The film starts out well with strict adherence to the central theme—the brutality of mad vigilante and military justice—but soon deteriorates into pure melodrama."

+ — New Theatre p24 Mr '36

"It uncovers a page from history, apparently little known about, which reveals an American 'Dreyfus Case' as a grim, brutal and shameful example of national injustice. . . . So vividly has Mr. Ford presented this 'hell hole,' and so logically has he built up the reasons for Dr. Samuel Mudd's exile, little doubt seems to remain as to the story's veracity. For in a series of pictures, dramatic and sensational, he shows how a man may be the victim of circumstances and of mob passions, without being guilty or without being stupid. . . . The picture is handsomely photographed and lighted. Its pace, while deliberate, suits the mood of the story, and the suspense, though not perhaps as sharp as it might be, does not make for dullness." Marguerite Tazelaar

+ N Y Herald Tribune p15 F 13 '36

"This is excellent melodrama, with Warner Baxter cast exactly right in the starring role. . . . With a wealth of fact to draw upon, Scenarist Nunnally Johnson and Director John

Ford have done at least full justice to their subject." Eileen Creelman

+ N Y Sun p26 F 13 '36

"[The story is] retold with commendable directness in [the] film. For that directness and for its sincerity you can thank John Ford, its director, and Nunnally Johnson, who wrote the story. There must be recognition, too, of Warner Baxter's entirely convincing portrayal of Dr. Mudd. . . . All these are commendable, but in its ultimate plot manoeuvrings, in the felicitous accident of the yellow jack epidemic which rescues Dr. Mudd from his underground dungeon and paves the way for his pardon, 'The Prisoner of Shark Island' becomes distressingly familiar. The verdict must be that, for all its vaunted biographical accuracy, the new photoplay is scarcely more than a well-fabricated edition of the Dreyfus-Devil's Island series that has become part of the screen's tradition. If it is history, it has repeated itself too often." F. S. Nugent

+ — N Y Times p13 F 13 '36

"The miscarriage of justice is bound to be immediately, automatically dramatic, stirring and powerful material for a novel, drama or film, and no matter how it is told must command attention and wring your heart. When, then, it is done with such radiance, compassion and indignity as here, its unparalleled injustice becomes all the more devastating, unbearable and heartrending." William Boehnel

+ N Y World-Telegram p19 F 13 '36

"The surprise and embarrassment of this far from pretty little event in our past, one of our skeletons, as well as good handling of the scene in Ford's Theatre, are the valuable assets of 'The Prisoner of Shark Island.' Much more in the conventional pattern of the many prison pictures we have seen are the later sequences. Beginning with high promise, the film fades off. I am afraid Warner Baxter, known chiefly as an 'engaging' actor, fails to give his difficult rôle the force it needs. Students of American history may well reflect, however, on the earlier episodes."

+ — New Yorker p77 F 22 '36

"From the story of the court martial and imprisonment of a victim of hysterical Civil War frenzy comes one of the most powerful photoplays of recent months. . . . An obscure historical document becomes an important screen drama."

+ + Stage p8 Mr '36

"The picture is a splendid example of biographical melodrama which should appall its audiences, enrich its producers and remind Hollywood that United States history, no less than that of France, Mexico and Britain, contains rich veins of screen material which deserve to be mined by able writers."

+ Time p57 F 24 '36

### Trade Paper Reviews

"This absorbing story of 'The Prisoner of Shark Island' will hold patrons prisoners through its sweeping dramatic power to the final fadeout. . . . Will have strong appeal to male patrons. Adult."

+ Box Office p25 F 29 '36

Film Curb p14 F 22 '36

"Despite its somber theme, this is a forceful melodrama; it grips the spectator, and holds his attention throughout. . . . Aside from the fact that it may be too strong for children, it is suitable for all."

+ Harrison's Reports F 22 '36

"Twentieth Century-Fox smashes through with a magnificent picture. It is that rare combination, an artistic triumph and a great money attraction. You can dust off all the adjectives you know to exploit it. Better yet, just quote the critics. . . . If any small liberties have been taken with history, it is more than justifiable in view of the magnificent results."

+ + Hollywood Reporter p2 F 12 '36



**PRISONER OF SHARK ISLAND—Continued**

"A preview audience several times interrupted the film with applause. A courageous production, it calls for the same brand of sensationalism in selling as went into the making."

+ Motion Pict Daily p10 F 13 '36

"The picture is one that took courage to make. But the only courage necessary to sell it is that which convinces that 'The Prisoner of Shark Island' is unusual and valuable screen merchandise. . . . Previewed in Grauman's Chinese Theatre, Hollywood first-run deluxer. The only interruptions to the hushed, suspense-packed atmosphere that held the customers came in the several times they applauded the picture's action."

+ Motion Pict Herald p59 F 22 '36

"Warner Baxter . . . turns in a capital performance as the titular prisoner of 'America's Devil's Island.' It's perhaps his top acting performance [and] a well-turned film job in every respect but its box office potentialities may be only moderate. Minimum of feminine appeal accounts for that. A highly effective musical score by Louis Silvers; the photography of Bert Glennon and the general technique combine towards a consummately fine production."

+ Variety p12 F 19 '36

"An outstanding picture, a strong man's picture, a superbly directed picture, in every respect spelling another triumph for John Ford. But if Ford gets a lion's share of credit for one of the important entries in this year's film gallery, as 'The Prisoner of Shark Island' will unquestionably be rated, the director by no means corners the plaudits. . . . It should by its own right of powerful dramatic entertainment score solidly at the box office, with strongest appeal to the male patron."

+ + Variety (Hollywood) p3 F 12 '36

**PRIVATE LIFE OF LOUIS XIV.** Ja 8 '36  
88min General foreign sales

Players: Renate Müller, Dorothea Wieck, Michael Bohnen, Eugen Klöpfer

Director: Carl Froelich

The film was made in Germany under the title, *Frauen um den Sonnenkönig*. In this historical reworking of an old theme, Liselotte, a young princess of the unpretentious court of the Palatinate at Heidelberg is married to Philip, the younger brother of Louis XIV of France in order to further her father's futile dream of extending his domain. She quickly captures the favor of the king by her delightful combination of naïveté and wisdom but she is snubbed by her husband. Finally she saves her homeland from destruction and wins her husband.

### Audience Suitability Ratings

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

### Newspaper and Magazine Reviews

"Although the picture is by no means another 'Private Life of Henry the 8th,' Louis XIV, King of France, during the latter part of the seventeenth century, here comes through Herr Froelich's screen an animated figure, suave and agreeable, but lacking in the eccentric genius of Mr. Laughton's royalist. . . . The performance is smooth, with an able cast giving power to a script, which appears to be accurate. If there is a faintly Teutonic quality to the story that gives it a heavy rather

than sparkling surface, the direction is deft enough to hold attention, and, of course, the logical and thorough characteristics of the German mind lend to the representation of the dazzling French court a steady, factual interpretation." Marguerite Tazelaar

N Y Herald Tribune p15 Ja 10 '36

"[It] proves the German studios have not lost their old knack. The photography is still not up to Hollywood standards; but the picture is a good, well-directed historical drama. In contrast to most Continental films, this one has an unusually elaborate production. The costumes are many and striking; the settings are large and imposing. They have not been permitted to smother the story. . . . Michael Bohnen manages to be impressive as well as occasionally and purposely ridiculous in the role of the Sun King, flirtatious, vain and arrogant. Dorothea Wieck is the quietly shrewd de Maintenon. The acting is excellent, the story entertaining, and the English sub-titles clear and frequent. Setting and characters, as well as the point of view, are distinctly Continental, describing problems and a period remote from American experience. Perhaps for that very reason—one that might prevent widespread popularity—this new German talkie is good solid entertainment for any one interested in historical tales of Europe in the seventeenth century." Eileen Creelman

+ N Y Sun p26 Ja 9 '36

"What counts is the excellent work of what really may be called an 'all-star cast,' linked with a fine display of many highly interesting scenes in the court and taverns of Paris, on the highways and at the home of Liselotte, all done with a lavish hand and correctly dated. Dorothea Wieck is right in her element as Mme. de Maintenon, the mistress with a religious bent whom the king finally married in 1684, after the queen's death. Michael Bohnen, the former Metropolitan opera singer, who apparently has abandoned the lyric stage for the films, makes a gracious and not too superior Louis. About the only technical fault is the rather free use of 'close-ups,' coupled with occasional coarseness in the screen texture. The Nazi propaganda in the picture is apparent but not obtrusive." H. T. S.

+ N Y Times p25 Ja 9 '36

"The film is rather long and at times ponderous, but in spite of these flaws it manages to be reasonably entertaining. The acting is of a decidedly superior quality." William Boehnel

+ — N Y World-Telegram p23 Ja 14 '36

Reviewed by John Mosher  
New Yorker p61 Ja 18 '36

### Trade Paper Reviews

"Unusually interesting German dialogue film, expertly directed and acted, holds general appeal."

+ Film Daily p4 Ja 9 '36

"The film has been well executed and the performances are good. Numerous sub-titles in English make for easy understanding of the story by those unfamiliar with the German language of the picture. . . . Miss Müller and Miss Wieck are probably known in this country, and the film should have definite appeal in those communities where there are German people. There is, of course, the obvious underlying intent, in this German production, to paint the activity of the French king and his war minister in the light of unscrupulous ravages of the then separate German states. As a dramatic film, however, it offers a measure of entertainment."

+ — Motion Pict Daily p9 Ja 9 '36

"More Nazi propaganda, but not too thick and not especially annoying. Well made technically and fairly amusing from a general entertainment standpoint. Nevertheless, will find itself restricted to Teutonic audiences."

+ — Variety p19 Ja 15 '36

**PROFESSIONAL SOLDIER.** Ja 24 '36 75min  
20th century-Fox

Players: Victor McLaglen, Freddie Bartholomew, Gloria Stuart, Constance Collier

Director: Tay Garnett

Based on a short story, *Gentlemen, the King*, by Damon Runyon. The locale of the story is a mythical kingdom where an adventurous professional soldier is hired to kidnap the monarch as part of a revolutionary plot. When he finds the king to be a delicate, imaginative boy he refuses to have anything to do with the plot, but the young king goes along with him. Captured by revolutionists, they are sentenced to face a firing squad. The soldier escapes, captures a machine gun and wipes out most of the revolutionary forces in a single-handed encounter. He then returns the young king to his throne, pushes a few medals aside to make room for a new one and marches gaily off to further adventures.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Depends on taste; Y: Doubtful; C: No." Christian Century p311 F 19 '36

"Expert casting and action, plus sympathetic direction, lend plausibility to a far-fetched tale. Adults: good; 14-18: very good; 8-14: exciting. Family." Calif Cong of Par & Teachers

"The story, though inconsistent, is well told, has humor, pathos and suspense. [It] is especially well produced, ably cast and directed with Victor McLaglen and little Freddie Bartholomew giving notably realistic presentations. In all, most satisfying entertainment. Family." Gen Fed of Women's Clubs (W Coast)

"Too exciting for very young children." Nat Fed of Business & Professional Women's Clubs

"Romantic drama with humor and pathos nicely blended which will please family audiences." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"Family." Mrs T. G. Winter

+ Fox W Coast Bul Ja 4 '36

"Family."

Jt Estimates Ja 1 '36

"Adolescents, 12-16: delightful; children, 8-12: excellent."

Motion Pict R Ja '36

"Freddie Bartholomew, as the little King Peter, who has always been surrounded by pomp and dignity, but who craves the pleasures of an average American boy, is most appealing, while Victor McLaglen in an entirely new role of Soldier of Fortune who becomes the faithful slave and protector of the helpless, trusting little king portrays it with dignity and delightful humor. Fine for the family and junior matinees."

+ Nat Council of Jewish Women Ja 1 '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A and Y: Entertaining farce; C: Excellent." Par M p38 Mr '36

"Family."

Wkly Guide Ja 11 '36

### Newspaper and Magazine Reviews

Boston Transcript p4 F 1 '36

"O.K. if you happen to be romantically minded."

— Canadian M p43 Mr '36

"'Professional Soldier' is a delightful picture, one of the few providing entertainment for the

whole family. Children will flock to see it. . . By all means see [the picture.] It will thrill you as you always used to be thrilled when mother began with, 'Once upon a time—.'"

+ Hollywood Spec p16 Ja 4 '36

"McLaglen furnishes a thoroughly offensive portrait of an American spoiling for a fight. When you consider what a fuss the Spaniards raised because a member of the Guards was ridiculed in Paramount's 'The Devil is a Woman,' American complacency with McLaglen's misrepresentation is hard to understand. We can't be that disgusting."

New Theatre p24 Mr '36

"The photoplay is brisk enough and it has its amiable moments, but as a good, hearty amalgamation of the gangster saga and the mythical kingdom romance, it is not nearly as entertaining as it should be." Richard Watts, Jr.

+ — N Y Herald Tribune p13 Ja 30 '36

"Mr. Runyon's ideas are usually original in both plot and viewpoint. 'Professional Soldier' has a grand comedy-melodrama idea, never quite fulfilled by either scenarists or directors. His colleagues let Mr. Runyon down pretty badly this time. . . 'Professional Soldier,' although disappointing in its failure to make the most of a fresh idea, does still have that fresh idea and a good average quota of amusement value. It has, too, young Freddie, who is rapidly growing up. His diction is still, in spite of two years in Hollywood, the most perfect on the screen." Eileen Creelman

+ — N Y Sun p27 Ja 30 '36

"Victor McLaglen struts through 'Professional Soldier' with such obvious delight in his rôle that it would be downright cruel not to pretend to enjoy it as much as he does. . . There is something communicable in watching the simple pleasures of a forthright soul. Before 'Professional Soldier' has progressed very far, you find yourself relishing the picture less for the entertainment it is giving you than for the joy it is affording its chief player. This is a silly state of affairs, we must admit, but that's the way it is." F. S. Nugent

+ N Y Times p14 Ja 30 '36

"By writing about Zenda and Graustark in a tongue-in-cheek manner Damon Runyon has succeeded in turning out an extraordinarily entertaining mixture of romance and satire in 'Professional Soldier.' . . Under Mr. Garnett's direction [the cast] all play so exactly right that 'Professional Soldier' becomes first-rate fun." William Boehnel

+ N Y World-Telegram p19 Ja 30 '36

"The light touch is very much needed in 'Professional Soldier.' I am afraid that even the initial idea, perhaps a good one, doesn't help enough. . . In the first place, my heart sank when I discovered that 'Professional Soldier' had to do with one of those fanciful kingdoms in the Balkans. And there was little in the film to pull the poor old heart up again where it belonged." John Mosher

— + New Yorker p69 F 8 '36

"Master Bartholomew snares the acting honors; Victor McLaglen's rôle is even less demanding than his old 'Sez you, sez me' parts." Stage p8 F '36

"With this central idea derived from a Damon Runyon story, 'Professional Soldier' might have been either a good parody of Graustarkian romance or a good example of it. Adaptors Gene Fowler and Howard Ellis Smith and Director Tay Garnett unfortunately tried to make it both, with the result that it is neither. In the mildly entertaining hodgepodge which emerges on the screen, the happiest moments are oddly enough, those in which 'Professional Soldier' takes itself most seriously. Admirers of McLaglen's work in 'The Informer' are not likely to be captivated by the simultaneous imitation of Jimmy Durante and Edward G. Robinson which he substitutes for an impersonation in this picture."

+ — Time p26 F 10 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## PROFESSIONAL SOLDIER—Continued

## Trade Paper Reviews

Box Office p59 Ja 11 '36

"Mythical kingdom yarn presents a fair story. . . Suitable for most any class of audience and will be fairly well liked. Will not set the world on fire but offers satisfactory program entertainment."

— + Film Curb p13 Ja 4 '36

"From the title, one might expect something heavy, but the picture itself is a very enjoyable comedy with some very clever dialogue, especially Freddie Bartholomew's English interpretation of American slang expressions. . . Children especially will get a big bang out of the exploits of the braggart soldier and they will enjoy the boy King who wants to have some fun. . . The story itself is a very thin affair, but the dialogue in Gene Fowler's and Howard Ellis Smith's screenplay, plus what talk there was in Runyon's original, make the picture the enjoyable piece of fun that it is. The tale does go quite melodramatic toward the end but it makes for a strong finish."

+ Film Daily p3 D 27 '35

"A mixture of adventure, comedy, and romance; it should go over strong with young people. . . Good for all. [Family.]"

+ Harrison's Reports F 8 '36

"This is a 1935 fairy tale, its technique combining the Mack Sennett fun-making theory with the éclat of a Lubitsch production. It [seems] to be audience entertainment that will have audiences, particularly children, volubly demonstrating their appreciation."

+ Motion Pict Daily p6 D 24 '35

"Pure fun, moving in a way that vividly suggests that McLaglen, Bartholomew and all the rest had a lot of fun while making it, it should prove a tasty tidbit for those who like to laugh and don't care how the laughter is provoked. It should have the children standing up cheering and those more mature who are supposed to be a little dignified undoubtedly will have more than a little difficulty restraining their mirth."

+ Motion Pict Herald p48 Ja 4 '36

"Estimate: fair for de luxers; best for [neighborhood houses.]"

+ — N Y Exhibitor p42 Ja 25 '36

"'Professional Soldier' is in-between entertainment. Some of its sequences are amusing; some of the action is very fast. But fundamentally the story is not believable. . . Production is too meagre for the revolutionary sequences. Director Tay Garnett struggled with much shrewdness and partial success to make a handful of extras look like the Graustarkian army. Scantiness of production values gives the story a telltale studio quality that badly handicaps the development of acceptable make-believe."

— + Variety p12 F 5 '36

"'Professional Soldier' is comedy drama, with accent on whimsical comedy, and is not as swashbuckling as title might suggest. On the score of merit as a production it has faults, but none serious enough to detract from its sum-total as excellent audience entertainment. Story is a strange, beguiling kind of fantasy which never quite descends to sheer realism. . . McLaglen's fine impersonation compares favorably with his better screen exhibits, although not on the inspired plane of 'The Informer'. . . Frenzied battle does much to overcome some of the physically slow spots in middle of picture and to accelerate pace for smash finish. . . [The] pace is somewhat irksomely slow through earlier part of picture. Screen play's fine highlights have to overcome long delayed physical clash after expectancy of conflict had been set up, with broken suspense as a result. Picture also needed more active menace opposition in middle portion. These, and medi-

ocre dialog throughout first part, are shortcomings of the offering."

+ — Variety (Hollywood) p3 D 23 '35

PUBLIC MENACE. S 30 '35 63min Columbia

Players: Jean Arthur, George Murphy, Douglas Dumbrille, George McKay

Director: Erle C. Kenton

"Two adventurous young people, one a manicurist aboard an ocean liner and the other a live wire young reporter, a confirmed woman hater who has a habit of following false leads, together track down a notorious public enemy and incidentally develop their own romance." Jt Estimates

## Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide Cath News p24 Ja 25 '36

"A: Hardly. Y: Not the best. C: No." Christian Century p1326 O 16 '35

"This well directed picture, fast moving and exciting, is treated in a light farcical manner, making it most enjoyable. The work of Jean Arthur and George Murphy is very good. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast) S 23 '35

"Diverting for mature audiences. Adults."

+ Jt Estimates S 15 '35

Mo Film Bul p149 D '35

Nat Bd of R M O '35

"Only one objectionable scene makes this lively comedy questionable for the entire family."

+ — Nat Council of Jewish Women p4 S 1 '35

"A and Y: Passable farce; C: No." Par M p56 Mr '36

## Newspaper and Magazine Reviews

Spring'd Republican p6c O 20 '35

## Trade Paper Reviews

"Combination newspaper and gangster story which rates as only moderate entertainment in the program class."

— + Box Office p17 D 14 '35

Film Curb p8 O 1 '35

N Y Exhibitor p34 O 10 '35

## R

RACING LUCK. O 28 '35 59min Republic

Players: Bill Boyd, Barbara Worth, George Ernest, Esther Muir

Director: Sam Newfield

A race track owner finds himself ruled off the course because his winning horse has been found doped. He suspects an unscrupulous rival and after many complications succeeds in clearing his own name.

## Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pict D '35

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"A, Y and C: Good action drama."  
Par M p56 Mr '36

### Trade Paper Reviews

"It abounds in typical situations aroused by keen rivalry and this element will undoubtedly please the younger patrons."  
+ Box Office p25 N 30 '35

Film Curb p12 D 1 '35

Film Daily p8 N 19 '35

"It contains the usual amount of suspense, love interest and under-cover tricks which constitute horse racing."  
+ Motion Pict Daily p6 N 19 '35

Motion Pict Herald p68 D 7 '35

"Family action drama."  
N Y Exhibitor p30 N 10 '35

RAINMAKERS. O 25 '35 78min RKO

Players: Dorothy Lee, Robert Woolsey, Bert Wheeler, Berton Churchill

Director: Fred Guiol

"In a drought stricken region, two young men demonstrate the efficiency of their rain producer, despite strenuous efforts of a wily rival to disqualify them." Jt Estimates

### Audience Suitability Ratings

"Some suspense and amusing in spots. Family."  
— + Gen Fed of Women's Clubs (W Coast)

O 12 '35

"Absurd farce, quite innocuous and carelessly put together. Family and jr. matinee."  
— Jt Estimates O 15 '35

"Family and junior matinees."  
Nat Council of Jewish Women O 1 '35

"A: Matter of taste; Y and C: Good fun."  
Par M p56 Mr '36

### Newspaper and Magazine Reviews

"A poor example of slapstick melodrama."  
— Christian Science Monitor p63 N 9 '35

"An obvious bid for the juvenile trade, the new Wheeler and Woolsey comedy merits no more than a note for the record. This would be that their current film is considerably less than hilarious and must be listed as another victim of the fallacy that runaway locomotives, laden with dynamite, are screamingly funny."  
— N Y Times p13 N 2 '35

### Trade Paper Reviews

Box Office p51 N 16 '35

Film Curb p9 O 15 '35

"Juvenile entertainment tastes will probably enjoy the picture most."  
+ Motion Pict Daily p4 N 2 '35

"Family farce."  
N Y Exhibitor p34 O 25 '35

RED SALUTE. S 13 '35 78min Reliance

Players: Barbara Stanwyck, Robert Young, Hardie Albright

Director: Sidney Lanfield

Known also as Arms and the Girl. "The effort of a foreign student Communist to destroy the ideals and principles of American youth is thwarted by the clever psychology of a young

American soldier." Gen Fed of Women's Clubs (W Coast)

### Audience Suitability Ratings

"A: Mediocre; Y: Hardly good; C: Little interest."  
Christian Century p1326 O 16 '35

"Unconvincing and so farcically treated that it loses its force and purpose and is also unwisely titled."  
— Gen Fed of Women's Clubs (W Coast)

S 3 '35

"Treats a serious theme—the red agitator on the campus—too flippantly."  
— Jt Estimates S 1 '35

Mo Film Bul p167 N '35

"Good. Adults."  
Motion Pict Guide Mr '36

"This picture fails to prove convincing because of a seeming lack of sincerity. Adults."  
— Nat Council of Jewish Women S 1 '35

"A and Y: Trivial; C: Little interest."  
Par M p56 Mr '36

### Newspaper and Magazine Reviews

"The picture is muddled to the point of hopelessness and is obviously designed for the stupid." Robert Giroux  
— Nation p447 O 16 '35

"A dim carbon copy of the mood of the celebrated 'It Happened One Night.'" Richard Watts, Jr.  
— N Y Herald Tribune p10 S 30 '35

"One of the best comedies of the screen since 'It Happened One Night.'" Graham Greene  
+ Spec p863 N 22 '35

### Trade Paper Reviews

Box Office p59 N 16 '35

"Family comedy drama."  
N Y Exhibitor p36 O 10 '35

(S) REG'LAR KIDS. O 19 '36 20min Vitaphone  
Director: Ralph Staub

In color, featuring the Meglin Kiddies. "Two wealthy little boys produce a play, of which the proceeds are to be given to the children of the orphanage." (Endorsed Motion Pict)

### Audience Suitability Ratings

"Good."  
+ Endorsed Motion Pict D '35

"Its entertainment value is a matter of taste as the exploitation of very young children is distasteful to many. Family."  
Gen Fed of Women's Clubs (W Coast)

O 1 '35

"Entertaining skit, especially for children. Family. Junior matinee."  
+ Wkly Guide O 26 '35

### Trade Paper Reviews

"This technicolor subject has much to commend it. . . Family audiences will like this best, but it should have universal appeal. Good."  
+ N Y Exhibitor p27 N 10 '35

REKA (Czechoslovakian title). See Young love

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**REMEMBER LAST NIGHT.** N 4 '35 76min  
Universal

Players: Edward Arnold. Constance Cummings. Sally Eilers. Robert Young

Director: James Whale

Based on the novel *Hangover Murders* written under the pseudonym of Adam Hobhouse. "Following a night of drinking on a Long Island estate in celebration of a wedding anniversary a member of the party is found dead. So they call in a famous detective . . . and the investigation gets under way, with the customary suspects, eccentric characters, additional murders, and general piling up of complications until the situation finally is cleared up." (Film Daily)

### Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A smart set murder mystery. Adults." DAR

"The picture carries a false, strident tone throughout, its artistry is nil and its moral tone is low. Incessant drinking and its attendant let-down of decencies constitute the humor, marital infidelities are laughed at and murder is treated with cheap and ribald comments. The spectator is given in detail a most unpleasant description of an electrocution. The entire production is an offense to all the decencies and cannot be recommended for any audience." E Coast Preview Committee  
— Fox W Coast Bul N 16 '35

"Spoiled by excessive drinking and a total disregard of ethical values. Sophisticated adults."

— Gen Fed of Women's Clubs (W Coast)  
N 25 '35

"A fine cast, smart and sophisticated dialogue, fast moving direction and lavish, though somewhat gaudy, stage settings cannot redeem a picture so offensive to good taste. Adults."

— Jt Estimates N 15 '35

Mo Film Bul p199 D '35

"Unworthy."

Motion Pict Guide Mr '36

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

"A, Y and C: Not recommended."

Par M p56 Mr '36

### Newspaper and Magazine Reviews

Christian Science Monitor p63 N 9 '35

"James Whale's direction forces bad acting out of all the capable players and succeeds only in accenting the ludicrous phoniness of the whole garbled affair." Beverly Hills

— Liberty p30 N 23 '35

"Its central characters, save a detective or two, belong to the aristocratic alcoholic set, and, between murders, they are so busy being antic and whimsical and debonair over their cocktails and high-balls that they not only become definitely offensive people, but manage to bring the entire institution of drinking into disrepute. Amid their handsome bars and expensive modernistic furniture, they mix homicide with their badinage to an extent that is likely to add a number of cinema recruits to the ranks of the W. C. T. U. and allied groups." Richard Watts, Jr.

— N Y Herald Tribune p19 N 21 '35

"Mildly entertaining comedy melodrama."

— + N Y Times p5 N 24 '35

"It is a lively but far from expert amalgamation of comedy and murder in the traditional 'The Thin Man' vein. At best, though, it is only fair entertainment." William Boehnel  
+ — N Y World-Telegram p23 N 21 '35

Springf'd Republican p4c Ja 5 '36

### Trade Paper Reviews

Box Office p60 N 16 '35

"Moves along at a fast pace, maintains the suspense until the end and provides very good entertainment. Cast, direction and production okay. A picture that should satisfy most any audience."

+ Film Curb p14 D 1 '35

"Because of unusual amount of comedy injected, plus a fine cast and spirited direction by James Whale, this murder melodrama emerges as a much more enjoyable affair than the ordinary run of such mysteries. . . While the suspense angle is well maintained, it is the laughs and the number of interesting individual performances that give the picture much of its entertainment value."

+ Film Daily p9 N 21 '35

N Y Exhibitor p31 N 10 '35

"It is bewildering in plot incident and characters so that the basic story can scarcely be followed while the superficial gloss of phoney sophistication neither fits a narrative in which four murders and two suicides are recorded nor carries conviction of itself. . . Not a good picture."

— Variety p14 N 27 '35

**RENDEZVOUS.** O 25 '35 91min MGM

Players: William Powell. Rosalind Russell. Binnie Barnes

Director: William K. Howard

Adapted from Major Herbert O. Yardley's book *American Black Chamber*. "The story narrates the activities of the German spy ring in America, its interception and its deciphering of the American code and the steps, centering around Powell as codist, to prepare a new one to confound the Teutonic espionage system and thereby keep U-boat torpedos from blowing up American troopships on their way to the front. . . The unfolding is always interesting and often gripping what with the match of wits between American and German intelligence, laboratory experimentation on invisible inks and the like." (Motion Pict Daily)

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Tops in film fare. A: excellent; 14-18: very good; 8-14: mature." Calif Congress of Par & Teachers

"Splendid. Family—mature." Nat Fed of Business & Professional Women's Clubs

"Excellent film for family audiences." Nat Soc of New England Women

"Some of the repartee is in questionable taste. Mature." So Calif Council of Fed Church Women

+ — Fox W Coast Bul N 16 '35

"A highly entertaining picture. Adults and family."

+ Gen Fed of Women's Clubs (W Coast)  
N 12 '35

"Family."

Jt Estimates N 1 '35

Mo Film Bul p175 N '35

"A and Y: Good spy drama; C: Mature."  
Par M p56 Mr '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"'Class A' entertainment. It has all the gay brilliance of 'The Thin Man,' with a clever and intricate plot. Family."

+ Sel Motion Pict D 1 '35

"Highly entertaining comedy drama. . . . Brisk, amusing dialogue and the kind of role that suits William Powell so well. Family."

+ Wkly Guide O 26 '35

### Newspaper and Magazine Reviews

"Mr. Powell gives an expert performance. He always does in that kind of part. But Miss Russell almost beats him at his own game. She has a difficult assignment—to appear just a little silly without losing her charm—and she doesn't miss a stroke in either direction. It is all first-rate light entertainment." E. F. M.

+ Boston Transcript D 13 '35

Reviewed by Mark Van Doren  
Nation p604 N 20 '35

N Y Sun p34 O 25 '35

"With Mr. Powell at his debonair best, 'Rendezvous' emerges as a lively and amusing melodrama." Andre Sennwald

+ N Y Times p12 O 26 '35

"One of the most mystifying pictures ever released by Metro-Goldwyn-Mayer."

+ Springf'd Republican p6c O 27 '35

### Trade Paper Reviews

"An exciting and fast-moving spy melodrama that will delight and intrigue every member of the family."

+ Box Office p51 N 16 '35

Film Curb p14 N 1 '35

"Holds suspense and is well acted and directed."

+ Film Daily p4 O 28 '35

"M-G-M has retained much of the original as background, has woven into it romance and spies with results highly entertaining, engrossing and exciting."

+ Motion Pict Daily p3 O 26 '35

"Background of the film is unquestionably authentic."

+ Motion Pict Herald p64 N 9 '35

N Y Exhibitor p30 N 10 '35

REST CURE. (Release date not determined)  
70min Regal

Players: Reginald Denny. Esther Ralston.  
Eleanor Hunt. Vince Barnett

Director: Crane Wilbur

This is filmed in color. "Saga is based on exploits of two gangster pals played by Reginald Denny and Vince Barnett, who, following repeal, are forced out of the racket of rum running and flee to France to get away from gunning mobsters of Chicago who are on their trail. They find shortly after their arrival that the gang leader arrives on the scene and to evade him they join up with Foreign Legion." (Variety [Hollywood])

### Trade Paper Reviews

Film Curb p18 F 15 '36

"This is the first independent feature in color and, because it is something of an experiment both artistically and from a box office standpoint, its career will be watched with interest. . . . In the field where Westerns and outdoor dramas are standard fare this one should go strong by reason of the added exploitation value of its color and its different locale."

+ Hollywood Reporter p3 F 4 '36

"Not only is color intelligently applied, but the story has an action adventure quality which, dominated by comedy and amplified by romance and drama, packs an entertainment punch that easily creates and holds interest. . . . Selling both the novelty of color in an outdoor feature, the worth of the story and the quality of the performances by all players should be sufficient to arouse patron attention."

+ Motion Pict Daily p6 F 7 '36

"Done in color, this feature not only makes available the publicizing of that departure as a means of stimulating public interest, but also provides a substantial, well developed comedy to talk about."

+ Motion Pict Herald p48 F 15 '36

"Estimate: good independent; saleable anywhere."

+ N Y Exhibitor p37 F 25 '36

"Producer used judgment to good advantage in not playing up to colors but taking advantage of the natural compositions as in real life. Story sags in a few spots, but as whole is highly entertaining. Packed full of comedy, action and thrills, should please all classes of audience."

+ Variety (Hollywood) p3 F 4 '36

RETURN OF JIMMY VALENTINE. F 14 '36  
67min Republic

Players: Roger Pryor. Charlotte Henry.  
Robert Warwick

Director: Lewis D. Collins

"A newspaperman sets out to find the original Jimmy Valentine whose exploits have by then become fictional. This formula allows for a story within a story. The reporter finds his man, now a respectable small-town banker. From this point on, the story is complicated by a gangster threat against Valentine and his daughter's search for the man she does not know is her own father." Hollywood Reporter

### Audience Suitability Ratings

"A: Good of kind; Y: Good; C: Exciting."  
Christian Century p446 Mr 18 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"Adults and young people."  
Sel Motion Pict F 1 '36

### Newspaper and Magazine Reviews

"Although the idea to revive Jimmy Valentine may have seemed like a good one, the results, as pictured in 'The Return of Jimmy Valentine' are unsuccessful, and so the film must be added to the long list of recent screen disappointments. . . . Parts of it are by no means uninteresting, yet the film manages, because of its slow movement and commonplace dialogue, to be generally unexciting." William Boehnel

+ N Y World-Telegram p25 Mr 4 '36

### Trade Paper Reviews

"Action and mystery fans will find that this fast-moving, suspense-filled comedy furnishes fine entertainment. Family."

+ Box Office p25 F 29 '36

"Fairly pleasing light drama generally well handled in all departments."

+ Film Daily p7 F 1 '36

"A pretty good melodrama, with human appeal. The story is interesting and holds one in fair suspense throughout; but it would have been much more exciting had some of the comedy sequences been omitted. . . . Suitable for all. [Family.]"

+ Harrison's Reports F 15 '36

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



**RETURN OF JIMMY VALENTINE—Continued**

"The Return of Jimmy Valentine" has a ready-made audience awaiting it. With the early Valentine stories, countless performances on the stage and a few on the screen and the more recent popular radio series, the character is sure to draw on title alone. It is, however, essentially neighborhood fare but obviously the producers believed the greater audiences were in the smaller communities. . . . It is upon conventional mystery lines but boasting some new twists and a good build-up to climax. The many writers concerned with the original and screen play have however, allowed much ill-advised attempt at comedy to clutter the continuity of the tale. Even if it were funnier, the alleged humor would tend to slow tempo to a walk."

+ — Hollywood Reporter p2 Ja 28 '36

"This is a worthy sequel to the original Jimmy Valentine story, well produced as average entertainment. . . . [It] should please in all family and neighborhood houses."

+ — Motion Pict Daily p8 Ja 29 '36

Motion Pict Herald p42 F 15 '36

"Estimate: saleable for de luxers, okay for [neighborhood houses.]"

+ N Y Exhibitor p35 F 25 '36

"Absence of strong name players is only thing that will confine this to the [neighborhood houses] and dual spots. Film is filled with popular ingredients and intriguing crook story that holds attention throughout. Cast and director have done craftworthy job in projecting a too highly improbable plot."

+ — Variety p26 Mr 4 '36

"Return of Jimmy Valentine" is earmarked for good business in the family houses. . . . With perhaps a little cutting here and there piece can be made exemplary."

+ Variety (Hollywood) p3 Ja 28 '36

**RETURN OF PETER GRIMM. S 13 '35 82min RKO**

Players: Lionel Barrymore. Helen Mack. Edward Ellis. George Breakston

Director: George Nicholls, Jr.

Based on the play of the same title by David Belasco. "Although he dominated his household before his death, Peter Grimm returns from the Beyond and is, at first, unable to straighten out the tangled affairs of those he loved." (Box Office)

**Audience Suitability Ratings**

"A: Fair; Y: Fairly good; C: Beyond them."

Christian Century p1390 O 30 '35

Mo Film Bul p176 N '35

"A and Y: Interesting and not gruesome; C: Too mature."

Par M p56 Mr '36

**Newspaper and Magazine Reviews**

"Peter Grimm alive is one of the most mending characters to inch about the screen and returning from the great beyond, he picks up his pace very little. The picture, from the familiar turn-of-the-century play, is a curious mixture of leisureliness and fatalism." M. E. P.

— + Boston Transcript p17 D 6 '35

Christian Science Monitor p13 D 7 '35

Reviewed by Andre Sennwald  
N Y Times p5 O 13 '35

Reviewed by Louise Mace  
Springf'd Republican p2 Ja 9 '36

"One of the most talked of plays of a decade ago has been adapted to the screen with the faithfulness of old Towser. It will not, in spite of RKO's fondest hopes, become the most talked of picture of this decade. But it will be seen by a great many people and enjoyed by them. It is one of the least spectacular offerings of the current output. It is fireside, homey, family stuff, with a lot of talk about books and flowers, and a minimum of story."

+ — Stage p10 N '35

**Trade Paper Reviews**

Box Office p34 N 23 '35

**RHODES, THE DIAMOND MASTER. F 20 '36 95min Gaumont British**

Players: Oscar Homolka. Peggy Ashcroft. Walter Huston. Basil Sydney

Director: Berthold Viertel

This picture was filmed in South Africa by a British company and is based on The Life of Rhodes, by Sarah Gertrude Millin. It was formerly called Rhodes, and also, Rhodes, The Empire Builder. "Painted on the broad canvas which was South Africa in the 1880's, this picture portrays the highlights in the life of one man, Cecil Rhodes. . . . He died before the Boer War, and the eventual complete fruition of his ambitious dream, a united South Africa under the English flag." (Motion Pict Daily)

**Audience Suitability Ratings**

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"Adults and young people."

Sel Motion Pict F 1 '36

"Excellently done, with the accent rather subtly against imperialism. . . . Suggested for schools and libraries. Recommended to the Committee on Exceptional Photoplays."

+ + Wkly Guide F 8 '36

**Newspaper and Magazine Reviews**

"It is a triumph for Walter Huston as Rhodes. It is an epic of British courage, endurance and business acumen, and in the great sweep of the story visualizes some of the bitterest and some of the most triumphant days of an Empire story." Laura Elston

+ Canadian M p41 Mr '36

"Walter Huston, summoned from America to play the role of one of the Empire's great men (a fact that singled not a few English actors), makes a stunning Rhodes. The authenticity of the film chronicle is what upsets Leo Mishkin, in the New York Morning Telegraph. 'It is this authenticity, indeed,' he writes, 'that constitutes the photoplay's chief deficiency.'"

Lit Digest p21 Mr 7 '36

"Viewed quite generally 'Rhodes' is an inferior motion picture. It moves slowly when it moves at all; each separate episode is allowed to die before the next one is born, so that we miss the magic of elision, the sense of having stepped from one scene into another without knowing that our feet had left the ground; and the South African settings (veritable, I believe) too seldom appear to be taking part in the action, with the result that such figures as Rhodes (Walter Huston) and Jameson (Basil Sydney) are likely to loom up with the effect of accident. . . . The direction had not believed in Rhodes and empire. It had not believed the story it was presumably telling."

Mark Van Doren

— Nation p360 Mr 18 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"A timorous tracing of the growth to power and wealth of the obscure diamond miner. . . The picture lacks the fearlessness history attributes to Rhodes. Even Walter Huston, in the title rôle, can't make it a moving document of colonial growing pains."

— + News-Wk p32 Mr 7 '36

"The new English photoplay obviously is intended as a sympathetic picture of British imperialism in action and an admiring tribute to the great Rhodes, the Empire Builder. . . A fine objectivity has somehow or other got into 'Rhodes' and, although Walter Huston and the producers obviously sympathize with the grandeur and the righteousness of Britain's manifest destiny, the film turns out to be a curiously eloquent editorial against the hypocrisy and greed that lie behind the seizure of a continent on behalf of 'civilization.' . . Mr. Huston is excellent as the cool and ruthless Empire Builder, but it is the Dutch actor, Oscar Homolka, as the president of the Boers, who provides the most effective performance in the picture. In fact, I think that Mr. Homolka's portrayal of the grim and heroic old Dutchman is one of the finest historical characterizations I have ever seen on stage or screen." Richard Watts, Jr.

+ N Y Herald Tribune p10 Mr 2 '36

"The film's most moving scene is that in which Lobengula, excellently portrayed by a real chief from Matabeleland, realizes his friendliness with Rhodes has betrayed his people. The battle scenes, made in South Africa, are exciting enough for any one. This excitement unfortunately fades as the picture proceeds, with the epic dwindling forlornly away to a prolonged funeral sequence. Perhaps the English are too fair to make their own self-glorifying pictures. Hollywood waved the British flag more energetically and certainly more effectively in 'The Lives of a Bengal Lancer' and 'Clive of India.'" Eileen Creelman

+ — N Y Sun p8 F 29 '36

"Perhaps the man who organized the Kimberley diamond mines, and the colonies of South Africa, is too recent, or too awesome a figure (in view of the scholarships) for the British to treat him with that fine disdain for history which has enabled Hollywood to make some very distinguished historical photoplays. . . Kruger himself (Oscar Homolka) is little better than a caricature, played with overdone make-up and ridiculously slow timing, the latter, apparently, a result of faulty direction. . . It is a sad duty to have to report that in Mr. Huston's present characterization there is hardly even a faint glow." B. R. C.

+ — N Y Times p11 F 29 '36

"Although I am willing to honor and respect its good intentions—it contains several valid reasons for suspecting that it is potentially an effective film—I shall, also straightway have to add that it does not work out well. I like parts of it heartily, but there are not enough of these parts to save it. The excitement comes too spasmodically to keep the film vitally alive. As I watched it I kept wishing for more frequent bursts of inspired writing, flaming incidents. But they simply are not there and so 'Rhodes, the Diamond Master,' remains an undramatic, monotonously over-zealous memorial to a famous figure of history. . . No matter how good the acting is it remains an interesting might-have-been." William Boehnel

— + N Y World-Telegram p13 Mr 2 '36

"I suppose it's a worthy and respectable effort, but I wish it didn't plod along with quite so much the tone of an obituary notice. The life of the 'diamond master, empire builder, and jungle conqueror' is presented in a school-room style from the days of the first diamond rush to his deathbed." John Mosher

New Yorker p59 F 29 '36

"One prime asset of 'Rhodes' is its obvious sincerity and meticulous attention to fact. Another asset is its refusal to drag in that usual *cinema qua non*, a false romance. Yet

these qualities, which make it good history, also make it a painfully pedestrian picture."

— + Time p44 Mr 9 '36

### Trade Paper Reviews

"The fact that it is historical in theme in no way detracts from its tense drama, impressive South African backgrounds and fine casting. It remains a real audience picture."

+ Box Office p37 Mr 7 '36

"Exceedingly well made drama of empire building that should go over nicely anywhere. It is a tense, interesting story and boasts a grand performance by Huston with the balance of the cast coming through in fine style."

+ Film Curb p5 F 29 '36

"Walter Huston is superb in his performance that gets over the feel of a giant personality altogether human. A classic characterization that will stand with the finest in screen history. Oscar Homolka sweeps into the spotlight with an equally powerful characterization as Paul Kruger. Two brilliant and powerful performances that lift this production out of the class of an historical biography into the class of a great entertainment on sheer histrionic talent of these two."

+ Film Daily p13 F 21 '36

"That one man, Rhodes, whose entire picture this is, has been personified with all the power that is inherent in the rôle by Walter Huston, whose unquestioned ability in just such a characterization as this, is once again amply demonstrated. The fact that the picture was produced in England, with English performers, with the exception, of course, of Huston, should make no difference whatever for any audience in this country. The force of Huston's dramatic, wholly human portrayal may be expected to carry to any audience. The performances are uniformly excellent. . . A strong picture of a strong man, the picture should be sold without difficulty, and with the cooperation of groups interested in better pictures."

+ Motion Pict Daily p6 F 20 '36

"The entire picture centers around one man, Walter Huston in the title rôle, and as has been the case in previous efforts of this star, his performance dominates to such an extent that showmen might do well to make this a strong point in their exploitation campaigns. . . This is a full picturization of the highlights of the career of one of the World's greatest figures, and showmen have available the full co-operation of those groups demanding better pictures."

Motion Pict Herald p50 Mr 7 '36

"Big in scope, in appeal, 'Rhodes, the Empire Builder' is an accomplishment from GB's studios that cannot help but win respect from all audiences. Topnotch, of course, is the characterization by Walter Huston, who acts as if he were made for the Rhodes rôle. With a performance that will rank with the year's best, he dominates the show, makes the on-looker believe he is the Cecil Rhodes whose South African dream finally becomes a reality. . . Made in such fashion that it will need strong selling on this side of the pond, it deserves such backing. Unless the backing is there, the returns will probably not be anything but fair. Estimate: fine job; depends on handling."

N Y Exhibitor p34 F 25 '36

"'Rhodes' is one of the better English-made pictures. It cost more than most to turn out and while it may not get the women, its potentialities as a money-getter on this side appear pretty good. . . Although it does not make itself always clear as to history, the adaptation of 'Rhodes' and the production given it deliver what the average film fan is looking for. There is considerable sweep to the production, it is historically interesting, the performances of the cast are excellent, and technically much is to be found that impresses."

+ Variety p26 Mr 4 '36



**RIDDLE RANCH.** (Release date not determined) 59min Beaumont

Players: David Worth. June Marlow. Julian Rivero

Director: Charles Hutchinson

A Western melodrama.

### Audience Suitability Ratings

"A and Y: Uninteresting; C: Possible."  
Par M p56 Mr '36

### Trade Paper Reviews

"Typical Saturday afternoon picture for the youngsters with interest centering on a horse. . . Simple plot. Unconvincing story. Cannot hope to interest other than juvenile patronage. Title tells the story, as the whole thing is more or less of a riddle."

— Box Office p23 D 21 '35

"It is nicely produced and should serve as good entertainment in those houses that play pictures of this classification. There is a lot of action, the cast handle their roles well, the photography is clear and clean-cut, the fights are realistic and the horse is especially outstanding."

+ Film Daily p8 D 3 '35

"Estimate: fair Western."

+ — N Y Exhibitor p34 Ja 10 '36

**RIFFRAFF.** Ja 3 '36 89min MGM

Players: Una Merkel. Spencer Tracy. Jean Harlow. Joseph Calleia

Director: J. Walter Ruben

"[The] leader of a waterfront gang gets himself in plenty of jams with the fisherman's union. Marrying the most beautiful girl along the docks starts more trouble, but after some hair-raising experiences he re-establishes himself and heads for a more peaceful life." Box Office

### Audience Suitability Ratings

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Only slightly entertaining. Adults: fair; 14-18: no; 8-14: no." Calif Congress of Par & Teachers

"Jean Harlow's most sincerely played role." DAR

"Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"There are some excellent bits of characterization in this picture with Spencer Tracy giving an outstanding performance. Adults." Nat Fed of Business & Professional Women's Clubs

"Well acted but perhaps a bit too real to be enjoyable. Adults." Nat Soc of New England Women

"This picture is more exciting than entertaining. . . The general atmosphere is not wholesome as the situations necessary to develop the plot are not admirable. Mature." So Calif Council of Fed Church Women

"Sordid melodramatic story. Adults." Women's Univ Club, Los Angeles

+ — Fox W Coast Bul Ja 4 '36

"Fair. Adults."

Motion Pict Guide Mr '36

"A and Y: Drama with comedy; C: Mature."  
Par M p56 Mr '36

### Newspaper and Magazine Reviews

"Not for the squeamish."

Christian Science Monitor p15 Ja 4 '36

"The characters in 'Riffraff' howl at one another in scenes that would be more convincing if the dialogue were spoken softly. It is the intonation of voices, not their volume of sound, that makes them impressive. . . I do not intend to convey the impression that 'Riffraff' is entirely without merit. I would recommend it to you as screen entertainment you should see. Its fishing industry background is virile, picturesque relief from drawing rooms and boudoirs, and if you happen to be less susceptible to noise that I am, you may find the story more interesting than I did."

— + Hollywood Spec p17 Ja 4 '36

"Spencer Tracy, always able, is misspent in another of those conventional movie characterizations of the conceited blowhard who finally suffers enough humiliation to break his ego, but not until he has thoroughly lost the respect of the audience for his asinine conceit and obstinacy. 'Riffraff' is just one more cat-and-dog movie written out of other movies, not out of life." Don Herold

— Life p28 Mr '36

"Miss Harlow currently looks even lovelier than ever. As to the picture I cannot be so enthusiastic. . . It seems to me that Mr. Tracy, one of the finest actors on the screen, is cruelly treated by the scenario writers." Richard Watts, Jr.

N Y Herald Tribune p8 Ja 13 '36

"'Riffraff' has a synthetic story, one very evidently written to order. Taken as a whole, it is only fair. Some of the dialogue and individual scenes are better than that." Eileen Creelman

+ — N Y Sun p8 Ja 11 '36

"When it is content to be robust comedy of bad manners, 'Riffraff' is a free-wheeling vehicle for the amusing talents of the illustrious Jean Harlow. . . But Miss Harlow the comedienne is one person. Miss Harlow the tragedienne is another. And when the new photoplay chooses to accent the less convincing personality and to cast a somber eye upon such weighty matters as labor in revolt, the Red menace, motherhood and life in a woman's prison, then, alas, a boisterous jest skids down the slopes of melodramatic routine. . . Miss Harlow's surprise at finding herself in such a picture must be echoed by her audiences. It hardly seems fair to subject one of the screen's best comediennes to the rigors of mother love and a husband with an acute social consciousness." F. S. Nugent

— + N Y Times p14 Ja 13 '36

"[It is] a childishly preposterous offering." William Boehnel

— N Y World-Telegram p19 Ja 15 '36

"It is certainly very much to Jean Harlow's credit that she manages to give so much life to 'Riffraff.' Never, I should say . . . did a lady have a more thankless task. . . In general, I'd say of the picture that there is too much tuna fish and not enough Harlow." John Mosher

— + New Yorker p60 Ja 18 '36

Spring'd Republican p4c Ja 19 '36

"Maudlinity is the keynote of 'Riffraff.' Its situations come out of a can that was stale long before the first tuna was tinned. And it makes no effort to turn to account the genuine picturesqueness of the San Pedro, California docks, where most of 'Riffraff' was shot."

— Time p58 Ja 20 '36

### Trade Paper Reviews

Box Office p25 Ja 4 '36

"A swell picture and no mistake. Right up to the high standard of M-G-M attractions."  
+ Film Curb p8 Ja 4 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"This is a lusty picture, full of action and comedy. . . It also has its moments of pathos and is realistic. Director J. Walter Ruben has provided a fast tempo and has done an excellent job."

+ Film Daily p7 D 24 '35

"This is a good comedy-melodrama, which, because of its rough and somewhat vulgar nature, should prove more satisfying to men. . . It is a little too vulgar for children or Sunday showing. Good for adults."

+ Harrison's Reports Ja 18 '36

"With a lusty comedy beginning it opens with as much hectic excitement as a bunch of exploding fireworks. It slows down in the middle when turning tensely dramatic and winds up with real human interest. The action is vivid; dialogue sharp and pointed. Both qualities are exactly what would be expected from hardboiled waterfront fisher folk, the characters with which 'Riffraff' deals."

+ Motion Pict Daily p10 D 20 '35

"Here's the kind of modern geared picture the like of which has not been seen on the screen for some time. In a way it's a daring adventure; not that its moral value should be subject to question by any but the most straightlaced, but nevertheless it has a definite vestige of daringness, more ribaldry than anything else, with which to set off unusual popular enthusiasm for the show. . . Any possibility of moral objection should be eliminated by telling audiences that the story, its situations, action and dialogue are handled with realism, sincerity, and truth."

Motion Pict Herald p64 D 28 '35

"Family comedy drama."

N Y Exhibitor p32 Ja 10 '36

"The villainy of Joseph Calleia is more likeable than not. As a Greek dialectician [he] obtains a generous share of laughs, and it's this factor that relieves the otherwise intense melodrama and saves the picture."

+ Variety p18 Ja 15 '36

"[The] picture lacks impressiveness, flounders considerably through story unevenness, forced situations and spotty performances."

— Variety (Hollywood) p3 D 19 '35

**RING AROUND THE MOON.** Ja 1 '36 68min  
Chesterfield

Players: Donald Cook, Erin O'Brien-Moore

Director: Charles Lamont

Based on a novel of the same title by Vere Hobart. The tale of a reporter who elopes with the boss's daughter and thereby starts a series of unlucky situations which in the end are vanquished.

### Audience Suitability Ratings

"Class A. Approved for adult audiences."

N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A and Y; Fair; C: Little appeal."

Par M p56 Mr '36

Sel Motion Pict Ja 1 '36

### Trade Paper Reviews

Box Office p27 Ja 4 '36

"Can be classed as above the average program [material]."

+ Film Curb p9 Ja 11 '36

"Suitable for all. [Family.]"

Harrison's Reports Ja 4 '36

"Ring Around the Moon" is a better than usual independent picture, set amidst a newspaper background. . . Because the settings

and direction are a bit above Chesterfield average, because the cast has some capable players, this deserves more than passing attention. Family comedy drama."

+ N Y Exhibitor p39 D 25 '35

**ROAD GANG.** F 15 '36 61min Warner

Players: Donald Woods, Kay Linaker, Carlyle Moore, Jr. Joseph King

Director: Louis King

"A stark, vivid expose of life in a road camp and prison mine. A youthful news writer incurs the enmity of the political would-be dictator of his State and is railroaded to an unspeakable road camp for five years at hard labor." Sel Motion Pict

### Audience Suitability Ratings

"Entertainment values fade in a series of brutally horrible incidents in which are sounded the depths of human depravity. Adults: distasteful; children: no." Calif Cong of Par & Teachers

"Details of prison life are presented which are so brutal and harrowing that only a morbid mentality could witness them. Horrors are piled upon horrors and the film has little excuse for its existence." Nat Soc of New England Women

"A revolting and depressing picturization of the conditions that could exist in a prison controlled by ruthless politicians. Not suitable for children nor for sensitive adults. Mature." S Calif Council of Fed Church Women

— Fox W Coast Bul Ja 25 '36

"Despite the cruelty and harrowing suspense, a well chosen cast and expert direction make this a most convincing picture. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast) Ja 11 '36

"This film goes to such length in brutal reality that to most people it will be both horrifying and revolting. Adolescents, 12-16: by no means; children, 8-12: horrible."

Motion Pict R F '36

"Based partly on imagination and in a measure on real conditions this sadistic orgy showing the brutality in a Southern penal road gang to which a fearless young reporter is railroaded by his political enemies is not entertainment. It has some significance as an expose, and some social value as a warning against Dictatorships. This melodrama has virile power even though it offends the sensibilities and is an eye-opener and thought-provoker. Adults."

Nat Council of Jewish Women Ja 15 '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"This picture has power and sincerity, but it is sickeningly brutal. As an appeal for justice it deserves credit. Adults."

+ Sel Motion Pict F 1 '36

### Newspaper and Magazine Reviews

"This is red meat, and only for those whose nerves are strong." Laura Elston

Canadian M p42 Mr '36

"A front-page social subject that is so compromised by presentation in a claptrap story that the cruel incidents seem little more than excuses for film sensationalism."

— Christian Science Monitor p13 F 29 '36

"It is too unpleasant to experience popularity as diversion. But no one, I feel, viewing it can fail to leave the theatre unimpressed by the stupid, brutal prison regulations and system of organized vengeance the production reveals." Allan Hersholt

Hollywood Spec p12 F 29 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## ROAD GANG—Continued

"Although it lacks the expertness, the vitality and the honesty of [*I Am a Fugitive From a Chain Gang*] it still succeeds in being an effective indictment of the sentimental theory that convicts should be tortured for their own good. Perhaps the work is somewhat hindered by the fact that it is inclined to grow diffuse in its attacks. . . . But it seldom fails to be striking. . . . Even when some of its plot developments seem too slickly devised for the purposes of truth, the narrative seldom entirely loses its force." Richard Watts, Jr.

+ — N Y Herald Tribune p8 F 24 '36

"It is one of the winter's more distasteful pictures. '*Road Gang*' is an illustrated essay on sadism, with little or no excuse for existence except as a shocker. Constant repetition dulls even the brutality of the beatings and fights. Even as a shocker this film is dull. . . . Newspaper advertisements have described the characters as 'torture-strikers.' This reviewer might right now be described as a striker against any more torture pictures."

— N Y Sun p16 F 24 '36

"Possessing neither the crusading strength of *I Am a Fugitive From a Chain Gang* nor the arresting vigor of Paul Muni's bitter performance, the new photoplay is a minor melodrama in all departments. . . . Mr. Woods performs with his customary sincerity and lack of conviction, and the [other members of the cast] do as well as they can with the little opportunity that they have." F. S. Nugent

+ — N Y Times p14 F 24 '36

"'*Road Gang*' is one of the most depressing and brutal films I have ever seen. . . . Its attempts to crusade in behalf of humanity look forced and fabricated. . . . It resorts too often to theatrical tricks. '*Road Gang*' may occasionally arouse the emotions, but it seldom convinces the intellect of its integrity." William Boehnel

— + N Y World-Telegram p10 F 24 '36

"In spite of its prison brutalities and its hint of municipal fraudulence, it's stogy and unreal. It's full of the tricks, but you never believe any of them." John Mosher

New Yorker p76 Mr 7 '36

## Trade Paper Reviews

"Morbid melodrama of prison road gangs in the South. The sadistic note impairs its entertainment value. Adults."

Box Office p25 F 29 '36

"There is no let up in the stark realism and it is pretty much of a he-man picture. Doubtful if the women will like it."

+ — Film Curb p10 F 22 '36

"In concocting this drama, effort appears to have been made to emphasize the tortures of a southern prison camp to the sensational degree, and while the story is thereby given something of a horror punch, it also results in giving audiences an uncomfortable feeling that they are glad to shake off and this is not so good either from an entertainment or a box-office standpoint."

+ — Film Daily p9 F 25 '36

"It should appeal to men who enjoy virile, 'meaty' entertainment; women will find it too harrowing and depressing. Since most of the action takes place in the prison camps, showing the squalid surroundings, as well as the bestiality of the guards, it is not pleasant or elevating. Too strong for children. Adult entertainment."

+ — Harrison's Reports F 29 '36

"This picture emerges as active, occasionally exciting, melodrama, with, however, a bit too much of prison farm brutality for the youngsters. . . . On the whole the film is lively entertainment."

+ — Motion Pict Daily p10 Ja 29 '36

"Exceptional exploitation is called for in showmen's handling of this picture, for it is sheer drama, of the type that borders on

brutality in spots. The action naturally is in the direction of the male element of audiences, so that campaign concentration necessarily is toward the women-folk."

Motion Pict Herald p40 F 25 '36

"With interest hot these days over attempted dictatorships, exploiters can shoot the works, but should bear in mind that too torrid exploitation might react. Estimate: results will depend on exploitation."

N Y Exhibitor p54 Mr 10 '36

"How the picture will be taken in the south is a matter that southern exhibitors and film bookers will need to answer for themselves. Idea of a northern newspaper editor hopping into an aeroplane and spending an afternoon putting a southern state's politics on a civilized plane is not precisely flattering. . . . Romantic footage is lean. Opening footage of the picture is distinctly awkward in direction and dialog. There is no suavity in delineation. Villains immediately are marked as such."

Variety p15 F 26 '36

"This is a grim, stark preachment against crime hung on a thin, commonplace plot. . . . Because of its barbaric treatment of human lives it will be hard for anyone to believe such conditions could exist in America. Added to this exaggeration, the some fifty or more minutes of morbid delineation of prison life will destroy for many an entertainment value."

— Variety (Hollywood) p3 F 15 '36

ROBIN HOOD OF EL DORADO. Ap 10 '36  
86min MGM

Players: Warner Baxter. Ann Loring. Bruce Cabot. Eric Linden

Director: William Wellman

Based on biography of same title by Walter Noble Burns. "Herein is recounted the almost legendary story of Joaquin Murrieta, a Mexican peon of the California of the golden days of 1848, when Americans swept into the territory, and the Mexicans virtually were swept out. [Warner Baxter] in the title role portrays the farmer who turned bandit and sought an entirely justified revenge for wrongs done him and his family." (Motion Pict Daily)

## Audience Suitability Ratings

"Adults. (Racial hatred might incite children.) Am Legion Auxiliary

"Wholesale slaughter might prohibit this film to sensitive audiences, though it has dash and color. Family." Calif Cong of Par & Teachers

"Excellent. Mature." DAR

"Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Of necessity there is much brutality and shedding of blood. Adults." Nat Council of Jewish Women

"There is superb horsemanship projected against a background of finely photographed scenery. Mature." Nat Fed of Business & Professional Women's Clubs

"Photography is exceptional and the life of the early days is vividly reproduced. Mature." Nat Soc of New England Women

"This picture is anything but complimentary to the spirit of the old settlers of early California as it shows only two men out of the large group (who struck out for gold in the Sutter settlement) with a sign of human kindness. Mature." S Calif Council of Fed Church Women

+ — Fox W Coast Bul Mr 7 '36

## Newspaper and Magazine Reviews

"We are, the screen tells us sensibly, not the people without sin who should cast the first stone. It is a valuable lesson, even though

it is presented in terms that are not as powerful as they should have been. . . Much of the narrative is vivid, moving and exciting, but unfortunately it lacks the vitality, the ruggedness and the savage power of 'Viva Villa.'" Richard Watts, Jr.

+ — N Y Herald Tribune p8 Mr 14 '36

"This is an elaborate production, and a dull one, mixing blatant sentimentality with brutality of the shocker variety. The fist fights, the hangings, the floggings, even the separate killings of three beautiful girls, seem no more important and no more convincing than the tears of Joaquin Murrieta. . . Script and direction are confused, the story pointless. This type of blood-and-thunder drama used to be turned out by the dozen in the old days of silent movies. Children loved them; children will probably enjoy this one." Eileen Creelman

— N Y Sun p10 Mr 14 '36

"Although 'The Robin Hood of El Dorado' is superficially a romantic and colorful saga of the famous Mexican outlaw, Joaquin Murrieta, it also happens to be a brutally frank indictment of American injustice, greed and cowardice in the years of the California gold rush. . . Perhaps the most satisfying part of the picture is the realization we bring from it that America, for all its charged suppression of free speech, is dispassionate enough to accept even so camouflaged a reflection on its morals as this. In a sense it is ironic, too, that Hollywood, unable to make films of 'It Can't Happen Here,' 'Paths of Glory' or the 'Forty Days of Musa Dagh' through fear of treading on foreign sensibilities, is not restrained at all when it comes to pointing an accusing finger at certain unpalatable phases of our national history. It would seem that the only toes we safely may tread upon are our own." F. S. Nugent

+ N Y Times p10 Mr 14 '36

"It is a frequently vivid, exciting, colorful and thoroughly entertaining film—one of the few good photoplays that have arrived on Broadway in the last few weeks. Telling sympathetically and sincerely, but with no great dramatic appeal, the treatment to which Mexicans living in California were subjected by Americans after the Mexican War, 'Robin Hood of El Dorado' is more than just a hard-riding, quick-shooting melodrama, because it is deeper than a mere show. . . It must be put down as a good but slightly pompous and overwrought show." William Boehnel

+ N Y World-Telegram p15 Mr 16 '36

"Result is the goriest picture of the year, well-acted, beautifully photographed, but prevented from being a second 'Viva Villa' by its sententious moralizing, its frequent digression into scenes suited only to light operetta."

+ — Time p49 Mr 23 '36

### Trade Paper Reviews

"We believe this picture will appeal strongly to all classes of film fans and that they will stamp it as most satisfactory entertainment."

+ Film Curb p6 Mr 14 '36

"This is a super-Western. . . At times the story of the injustice done to a harmless Mexican peon and his efforts to avenge the murder of his wife and brother is intensely dramatic and in other moments, goes sluggish when atmospheric shots are piled on."

+ — Film Daily p6 Mr 13 '36

"Although well produced, this action melodrama is too brutal for most picture-goers; its appeal will be directed mainly to men. . . The details are too harrowing for entertainment purposes. . . Unsuitable for children, adolescents, or Sundays. Adult entertainment."

+ — Harrison's Reports Mr 21 '36

"Exhibitors will have little trouble in selling 'Robin Hood of El Dorado.' . . Baxter has a large established following in such roles, and if the picture is not oversold as an epic, it will do satisfactory business. The foreign market is assured. . . Neither in direction nor in

screen play does this tale of early California capture the color of its time. The material was there, but remains unrealized. Only in a few instances, all too few, does the camera become a fluid story teller. This lack is made all the more apparent by a preponderance of subtitles which set and re-set the scene."

+ — Hollywood Reporter p3 Mr 12 '36

"There is much in the picture to stir the sympathies of audiences, and much to stir their pulses in the rapid-fire action of a lawless era and hard-living area."

+ Motion Pict Daily p10 Mr 9 '36

"[An] uncommonly exciting, colorful and well-balanced job has been done in transcribing this tale. . . Essentially 'Robin Hood of El Dorado' stacks up as fare which bids to be a little too strong for the softer sensibilities. Men should go for it in a big way, while with children it will rate as a Western of extraordinarily high-powered dimensions. 'Robin Hood' can't escape from being compared with 'Viva Villa'. . . Thing that gave 'Villa' a sweeping dramatic canvas is missing in 'Robin Hood,' and that was Villa's love for his fellow peons which reeked with patriotic zeal. In the case of Murrieta it was hate that started him off on his rampage of gringo slaughter."

+ Variety p17 Mr 18 '36

"Warner Baxter in the title role is a marquee name to conjure with; subject matter falls within a favored phase of popular reading and picture theme, and merit of the film itself should give it substantial score at the pay window. Material help for business will be tieup of picture with story serialization, offering good exploitation. . . [The] picture has impressive magnitude, sweeping action and pageantry of mass riding and fighting against well-established atmosphere of gold diggings and bandit rendezvous."

+ Variety (Hollywood) p3 Mr 12 '36

ROLLING ALONG. See Music Goes 'Round

ROSE MARIE. Ja 31 '36 110min MGM

Players: Jeanette MacDonald. Nelson Eddy. Reginald Owen. Allan Jones. James Stewart

Director: W. S. Van Dyke

Music: Rudolf Friml. Herbert Stothart

Based on the operetta by Otto Harbach and Oscar Hammerstein, II. "Story has Miss MacDonald, an opera singer, in Canada searching for her brother wanted for murder. Eddy, a Mountie, on his way to get his man, the brother, meets Miss MacDonald when her guide deserts her. Knowing who she is, and her mission, Eddy, despite his love for her, is forced to arrest her brother." (Variety [Hollywood])

### Audience Suitability Ratings

"Excellent. Mature. Family." DAR  
++ Fox W Coast Bul Ja 25 '36

"Family and junior matinee. Calif Cong of Par & Teachers

"Highly recommended as one of the exceptional musical films. Family." E Coast Preview Committee

"The entire production is one of extreme beauty and charm, sheer delight to eye and ear, [and will satisfy] even the most exacting in their demand for fine entertainment. Adults. Family and junior matinee." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Family." Nat Fed of Business & Professional Women's Clubs

"A picture not to be missed." Nat Soc of New England Women

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**ROSE MARIE—Continued**

"A distinctly entertaining and constructive picture, which will prove a great joy to all beholders. Family." S Calif Council of Fed Church Women

"All ages." Mrs T. G. Winter  
++ Fox W Coast Bul F 8 '36

"Adults, Family and junior matinees. Outstanding."

+ Jt Estimates F 1 '36

"Adolescents, 12-16: excellent; children, 8-12: good."

Motion Pict R F '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A, Y and C: Outstanding musical comedy."  
Par M p56 Mr '36

"Adults, family and junior matinee."  
Sel Motion Pict F 1 '36

"Family."  
Wkly Guide F 1 '36

**Newspaper and Magazine Reviews**

"Most musical shows when transferred to the screen retain the plot but change all the songs. 'Rose Marie' reverses that order and turns out to be one of the most diverting in some time. . . One of the most entertaining scenes is the backwoods cafe where Rose Marie, whose money has been stolen, tries vainly to recoup by singing to the motley array of guests. These go right on with their high-hearted conversation or quarreling, only ceasing when the manager puts a local entertainer whose rough and ready shouting and hip-wriggling enchants the company. Gilda Gray, too long absent from the screen, is excellent as the pinch hitter." M. E. P.

+ Boston Transcript p4 F 8 '36

"Jeanette MacDonald and Nelson Eddy as opera star and Mountie, give a completely satisfactory account of themselves, and while there are enough of the old melodies to engender a gently nostalgic delight, there is enough of the new and spirited to make this wholly delightful entertainment." Laura Elston

+ Canadian M p40 Mr '36

"Arthur Hammerstein's colorful operetta in its new form, slightly altered from the original to embrace the wider scope of the medium, is a production of merit in every respect." J. P. Cunningham

+ Commonweal p386 Ja 31 '36

"[It is] one of the most delightful bits of screen entertainment the public is going to find on this year's program. . . Neither Jeanette nor Eddy ever has appeared to better advantage. Their rich and appealing voices fairly revel in the opportunities the music provides, and their acting has ease and naturalness that make them an ideal couple to share a romance. . . The photography of William Daniels is outstanding. I am a strong believer in the part the camera can play in enhancing the box-office value of a motion picture. . . Daniels demonstrates here the extent to which visual appeal can strengthen the entertainment value of a screen offering. He has shots of water and clouds which are of surpassing beauty."

+ Hollywood Spec p9 Ja 18 '36

"If examined too closely, 'Rose Marie' is easily disclosed as an overtheatrical, somewhat preposterous display of what goes on beneath the pine boughs of the Northern woods. But taken broadly the film has its appealing moments—a great many of them. . . But even if 'Rose Marie,' as a tale, never becomes the heart-rending thing it sets out to be, it remains free-flowing entertainment. Crisply directed by W. S. Van Dyke and given majestic natural settings, the film lets Eddy and Jeanette MacDonald sing almost continuously. And that,

it would seem, is quite enough for any picture."

Beverly Hills

+ Liberty p31 F 22 '36

"Too long by at least a half hour. One might easily forego the incredibly tasteless Indian Dance and a good deal of the 'When I hear you calling, yoo-hoo-hoo-hoo-hoo.'"

New Theatre p24 Mr '36

"Usually when the filmed operetta goes outdoors it grows uncomfortable and shows unhappy signs of embarrassment. 'Rose Marie' darts freely about the lakes and mountains of the Canadian Northwest and never loses its poise and its sense of wellbeing. It seems to me that it is a trifle long-winded upon occasion, but it is invariably an exceptionally successful example of its difficult cinema school. . . Not being an opera lover, I could have wished that Miss MacDonald had devoted less of her time in the film to singing choice arias from 'Romeo et Juliet' and 'La Tosca,' but I know that she manages them with characteristic expertness. . . Mr. Eddy, although his role is less difficult, is perhaps even more successful. He sings splendidly, and even rather thrillingly, and he handles his romantic role with engaging straightforwardness. Always he manages to seem a genuine human being, which, I suspect, is something of an achievement for a singing actor with pretensions to vocal excellence." Richard Watts, Jr.

+ N Y Herald Tribune p4 F 1 '36

"A successor to 'Naughty Marietta' was long enough in coming along, but it was worth the waiting. The glorious singing team of Nelson Eddy and Jeanette MacDonald may be heard again in a picture at least as good as their first one. In fact, since the story was less typically an operetta book, I enjoyed 'Rose Marie' rather more than the Victor Herbert film. . . 'Rose Marie' is certainly the most charming of the film operettas, gay, romantic, sufficiently dramatic, and always melodious."

Eileen Creelman

+ N Y Sun p8 F 1 '36

"The result is another screen operetta which has both charm and vigor and which is as pleasant as this form of cinema entertainment is ever likely to be. Handsome, lavishly staged, imaginative, 'Rose Marie' is a gayly romantic and rhapsodically tuneful piece of work. Containing one of the most melodious of all the scores that Rudolf Friml has ever written, the film has the further advantage of being sung to utter perfection by lovely Jeanette MacDonald and Nelson Eddy and to have a pace and vitality seldom found in screen operetta, because of Mr. Van Dyke's skilful direction." William Boehnel

++ N Y World-Telegram p21 F 1 '36

"As you can learn in your history books, a musical comedy called 'Rose Marie' ran for some two years in New York, perhaps a decade ago. That, you know, though not phenomenal, is still a respectable record. Now up pops the movie of this masterpiece, the worthy old tale repolished and serving as a framework for a series of duets from that notable couple, Jeanette MacDonald and Nelson Eddy. There are some tuneful items of the popular variety, a snack or two from grand opera ('Romeo and Juliet,' 'Tosca'), one or two musical renderings of Indian love calls, or mating calls, and a tendency to humor, a quality I am inclined to look for in musical shows and don't always find. . . The freak predicament of a prima donna in a wilderness is comedy, and done well here, and Madame MacDonald herself would appear not averse to humor. Mr. Eddy, I should say, is not so interested in the comic aspects of a situation." John Mosher

New Yorker p68 F 8 '36

"Goodness knows, there are flaws. It follows, rather shamelessly, the scheme of situation that proved so popular in 'Naughty Marietta.' . . Aside from a slight awkwardness in the out-of-door sequences, and a preposterous Indian festival (lo, the poor Indians are but prancing extras), the acting is merry and frolicsome, the scenery exhilarating, and the lines

fetchingly humorous. . . [Miss MacDonald and Nelson Eddy's] lines, although a bit sophisticated for the North Woods, are given a most satisfactory reading, and their singing (you know this already) is delightful. What I mean is, it's all so much fun!"

+ Stage p9 Mr '36

"Acting with considerable charm, and bursting frequently into song in the midst of Canadian wilds, Miss MacDonald and Mr. Eddy should provoke an even greater box-office triumph than by their first effort, 'Naughty Marietta.'"

+ Time p26 F 10 '36

### Trade Paper Reviews

"'Rose Marie' is truly a magnificent production from every angle and a worthy successor to 'Naughty Marietta.' It will make the popular team of Nelson Eddy and Jeanette MacDonald more popular than ever. Will be a tremendous success and establish new box-office records everywhere. Family."

+ + Box Office p33 Ja 18 '36

"This screen version of the stage musical success spells box office and has been superbly done. . . It is high grade entertainment in every way with an appeal to all classes and there is no doubt that it will draw well and please wherever shown. . . One of those pictures that all exhibitors look for."

+ Film Curb p13 Ja 18 '36

"'The Indian Love Call' is still the outstanding number and is used in some well contrived situations. It is gloriously sung individually and in duet. Other songs from the original stage production are 'Rose Marie' and the 'Totem Pole' number. . . Hunt Stromberg has given this everything that should make it a showman's delight."

+ Film Daily p10 Ja 13 '36

"An outstanding production, for the masses as well as the cultured picture-goers. . . Suitable for all. [Family.]"

+ + Harrison's Reports F 8 '36

"The story is ideally suited to the talents of Nelson Eddy and Jeanette MacDonald and unfolds on the screen as a gripping romance with the musical interludes spotted for their maximum entertainment advantage. . . With definite appeal for all, the picture should draw even those who are not confirmed moviegoers."

+ Motion Pict Daily p16 Ja 10 '36

"Opportunity to present this picture may actually be considered a privilege. Patrons may be expected to consider its showing an event of importance, an occasion of unusual interest and satisfaction, as indicated by the spirited reaction on the part of the paying preview audience. . . Salvoes of applause, which greeted the title and several times interrupted the preview, may be accepted as the basis for [these] remarks."

+ + Motion Pict Herald p44 Ja 18 '36

"Theatres which grossed well with 'Naughty Marietta' should expect as much or more from this. . . Estimate: good box office everywhere."

+ N Y Exhibitor p26 F 10 '36

"Strong impression left by the Jeanette MacDonald-Nelson Eddy twain in 'Naughty Marietta' is surpassed in 'Rose Marie,' Metro's operatic Western. Like the Northwest Mounted Police this entry will get the money. . . The 'Rose Marie' music under cinematic presentation takes on additional values through the enhancement of the camera and the sound track. The classic 'Indian Love Call' as it reechoes through the 'Canadian' woodlands (actual location at Lake Tahoe on the Cal-Nev border, and very beautiful) means more than it ever did in its stage original."

+ Variety p12 F 5 '36

"A standard stage offering for the past two decades, it should repeat its success on the screen. The MacDonald-Eddy combination is perfect casting. . . [They] should increase their

following considerably with this picture, should be definitely established as the screen's top vocal team. . . Picture is about 90% exteriors, all made in the Lake Tahoe country which is perfect. Scenery is eye-filling and Van Dyke has backed every scene with the grand country."

+ Variety (Hollywood) p3 Ja 9 '36

ROSE OF THE RANCHO. Ja 8 '36 85min Paramount

Players: Gladys Swarthout, John Boles, Charles Bickford, H. B. Warner, Willie Howard, Herb Williams

Director: Marion Gering

Based on the play of the same title by Richard Walton Tully and David Belasco. "The story is set in the days after the Mexican War when the Spanish landholders were the victims of American adventurers, who were stealing their lands because the proud Spaniards refused to register them." (Motion Pict Daily)

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Fair. Y: Fairly good. C: Little interest." Christian Century p95 Ja 15 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A, Y and C: Good musical romance." Par M p56 Mr '36

Sel Motion Pict Ja 1 '36

Wkly Guide D 21 '35

### Newspaper and Magazine Reviews

"It is fortunate for 'Rose of the Rancho' that Gladys Swarthout is such an attractive young woman and such a capable singer. For the story of the film is a pretty leisurely and conventional affair even for operetta. . . Though the recording apparatus is not too kind to some of Miss Swarthout's high notes, it is clear that she has an admirable voice. . . The film is all largely an excuse to bring Miss Swarthout before the camera. It is a well meant effort, but Hollywood should do better by her than this." E. F. M.

+ — Boston Transcript p4 Ja 11 '36

"Miss Swarthout is undeniably lovely, and her voice records superbly, so 'Rose of the Rancho' is undoubtedly stand-out entertainment." Laura Elston

+ Canadian M p38 F '36

Christian Science Monitor p15 Ja 11 '36

"[It] is a sad introduction to the moviegoer for Gladys Swarthout, young Metropolitan Opera star. The production at times reaches a deplorable state of high school theatricals, preventing the pretty Miss Swarthout at the outset from bridging the gap between arias in the Metropolitan to frankly 'popular' numbers in a 'horse opera.' Nor does the strong assemblage of talent aid her, handicapped as they are, too, by the treatment accorded the production on the whole." J. P. Cunningham

— Commonweal p330 Ja 17 '36

"'Rose of the Rancho,' even if it is a revival of an old livery stable opus, is a step in the right direction when it comes to opera-singer pictures. I mean, it brings in an opera singer (and a honey: Gladys Swarthout) without imposing upon us another biography of a musician. . . I like all these opera girls. They have something besides coiffures. You know it's talent—not direction." Don Herold

+ Life p29 Mr '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor





happening. Might have been a great help had a director who understood Western technique been given the assignment. Direction of the outdoor stuff, particularly the chases, is very bad."

— Variety (Hollywood) p3 Ja 8 '36

## S

(s)SACRED CITY OF THE MAYAN INDIANS. F 22 '36 8min MGM

Director: James A. FitzPatrick

"Indian costumes copied from the early Spanish conquistadors, native buildings and customs with mountain backgrounds, close ups of natives at play and at work, music from a marimba made of gourds—these and other scenes make this a very interesting short." Motion Pict Daily

### Trade Paper Reviews

"Visiting an unfrequented Mayan city in Guatemala, James A. FitzPatrick obtained an unusually fine subject in Technicolor."

+ Film Daily p8 Ja 23 '36

"The photography in Technicolor is gorgeous."

+ Motion Pict Daily p8 Ja 23 '36

"As a travelogue, particularly with the off-screen dialogue of James A. FitzPatrick describing everything, this should please."

+ Motion Pict Herald p49 F 1 '36

"It will please anywhere. Very good."

+ N Y Exhibitor p40 Ja25 '36

SAGEBRUSH TROUBADOUR. N 25 '35 68min Republic

Players: Barbara Pepper, Smiley Burnette, Gene Autry

Director: Joseph Kane

A Western mystery melodrama.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Junior matinee." Nat Bd of R

Fox W Coast Bul D 14 '35

"A, Y and C: Western melodrama."

Par M p56 Mr '36

"Junior matinee."

Wkly Guide N 30 '35

### Trade Paper Reviews

Film Curb p12 D 1 '35

"First-rate Western with plenty of action and some pleasing musical numbers."

+ Film Daily p8 N 19 '35

"They seem to be putting everything into Gene Autry Westerns as time goes on. Not satisfied with songs between all of the chases, Autry turns detective and solves a murder mystery in the newest of his series."

+ Motion Pict Daily p4 N 19 '35

"Family Western."

N Y Exhibitor p54 D 10 '35

SCANDALS OF PARIS. D 14 '35 63min Regal

Players: Wendy Barrie, Zelma O'Neal, Gene Gerrard

Directors: John Stoddard, W. Victor Hanbury

The film was made in England. In this romantic musical comedy a rich soap manufacturer's daughter accidentally becomes an artist's model and keeps her identity a secret. When her father's company buys the picture for an advertisement of his soap, the way is smoothed for a happy ending to the young couple's romance.

### Trade Paper Reviews

"At any rate it provides excellent material for a dual bill. Has been well produced and recorded and given a nice production."

+ Film Curb p15 Ja 11 '36

"Entertaining British-made production combining some musical numbers with romantic comedy. . . Miss Barrie is a very likeable heroine."

+ Film Daily p6 D 31 '35

"Here's a surprise attraction that ought to create favor. . . With a gay spirit, lilting music that runs throughout, some good numbers by Zelma O'Neal, this is worth more than passing interest. Family comedy with music."

+ N Y Exhibitor p40 D 25 '35

SCROOGE. D 20 '35 78min Paramount-Twickenham

Players: Seymour Hicks, Donald Calthrop, Barbara Everest, Philip Frost

Director: Henry Edwards

Based on A Christmas Carol, by Charles Dickens. The film was made in England. "The dreary, cruel tale of a miser contrasted with the joy and peace of true Christians, on a snow-covered Christmas Eve." (Endorsed Motion Pict)

A guide to the study of Scrooge, the screen version of Charles Dickens' A Christmas Carol, prepared by William F. Bauer, is obtainable from Educational and Recreational Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey at fifteen cents per copy. In his Guide, Mr. Bauer has considered the book, photoplay, acting, photography and music.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A faithful reproduction of a delicate fantasy—splendid characterizations. Very good."

+ Endorsed Motion Pict D '35

"Charles Dickens' Christmas classic is brought to the screen in a superb manner. Fidelity to the original story, to the costumes and appearance of the characters as he painted them, together with the faithful reproduction of the scenery, customs and manners of the period add to the general delightful effect. The whole production merits the highest praise. Family." E Coast Preview Committee

"Primarily a picture for the Christmas holidays. Suggested for schools and libraries. Family." Nat Bd of R

+ Fox W Coast Bul D 14 '35

"This production of 'A Christmas Carol' comes to the screen with a distinctly Dickensian flavor due in large measure to excellent casting and interesting photographic ef-

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



**SCROOGE—Continued**

fects. . . Holiday audiences will revel in this picturization of the familiar story. Adults & 14-18: very good; 8-14: good. Family." Calif Congress of Par & Teachers

"Unusual and artistic photography, interesting lighting effects, a fine maintenance of atmosphere and an appropriate musical background add much to the entire production. Notable are the characterizations of Sir Seymour Hicks as Scrooge and Donald Calthrop as Cratchit. Family." Nat Council of Jewish Women

"Unusual settings, quaint costumes and manners lend interest to this emotional Christmas picture. Adult." Nat Fed of Business & Professional Women's Clubs

"An inspiring interpretation of Dickens' 'Christmas Carol,' beautifully acted and photographed. A particularly attractive film for holiday audiences." Nat Soc of New England Women

+ + Fox W Coast Bul D 28 '35

"This English production with its artistry of settings, fine camera work, exceptional portrayals of characters, understanding direction, is one that will give delight to all audiences. Family and junior matinee."

+ Gen Fed of Women's Clubs (W Coast) D 16 '35

"The direction has not made this picture a ghost story thriller but, with fine restraint, has kept the supernatural elements within the realms of fantasy. Family. Outstanding social drama."

+ + Jt Estimates D 15 '35

Mo Film Bul p176 N '35

"Fidelity to the original story, to the costumes and appearance of the characters as he painted them, together with the faithful reproduction of the scenery, customs and manners of the period add to the general delightful effect. The whole production merits the highest praise. Family."

+ Sel Motion Pict D 1 '35

"A well produced and interesting picture for those who like Dickens. . . Suggested for schools and libraries. Family."

+ Wkly Guide N 30 '35

**Newspaper and Magazine Reviews**

"The appealing early Victorian costumes are worn with easy grace by all concerned, and the settings are delightful, particularly the glimpses of fine Georgian houses. Scrooge occupies a splendid Tudor bed with linenfold paneling that would make a collector moan with envy. . . The famous Christmas dinner is exactly as described on the printed page, with the goose and pudding, looking too small for such a large family, just as they should, but eaten so zestfully and with such pleasure." M. E. P.

+ Boston Transcript p7 D 20 '35

"A notable cast of all-English players has captured with fine artistry Dicken's rejuvenation of the squeezing, wrenching, grasping, scraping, clutching, covetous old sinner. The performers and merry ol' England herself in the background give it that Dickensonian touch." J. P. Cunningham

+ Commonweal p272 Ja 3 '36

Manchester Guardian p13 D 21 '35

"A faithful, tender and mellow edition of [Dickens'] timeless Yuletide fable. . . Granting it is less than perfect technically—it suffers from underlighting and occasional recording lapses—'Scrooge' still deserves one's affectionate regard. It is superbly played, its lines are plucked straight from the source book, and, thanks to understanding adaptation and direction, it carries on at a pace which preserves

the Dickensian flavor without denial of modern insistence upon more rapid story development. The danger of adapting so widely read an author as Dickens to the screen always has been that the mortals chosen to fill the rôles will prove so much less human than the characters he created out of pen, paper and genius. Happily, there is no such disappointment here. . . Sir Seymour's portrayal of Scrooge is, of course, the high light of the photoplay. . . Mr. Calthrop's Bob Cratchit could not be bettered." F. S. N.

+ N Y Times p11 D 14 '35

"Beautifully acted and faithful to the letter and spirit of the original story, it is a film that merits the highest praise. . . Although it is not lacking in invention and sentimentality, this little ghost story, which has warmed and uplifted millions by its message, must have been particularly difficult to screen. [It has been] directed in such an intelligent manner that it comes over with freshness and charm. The pace is just right—neither too slow nor too fast—the costumes and the characters are as Dickens painted them, and the customs, manners and scenery of the period are faithfully followed so that the entire production has a warming glow about it. . . It is, in short, a performance that brings Scrooge to life on the screen exactly as Dickens imagined him." William Boehnel

+ N Y World-Telegram p29 D 17 '35

Springfd Republican p6 D 22 '35

"Projected with tenderness but without sentimentality are the sequences showing the rousing Christmas of the Cratchit family."

+ Time p36 D 23 '35

**Trade Paper Reviews**

Film Curb p20 D 15 '35

"Catching the Dickens spirit with fine effect, this British production makes an excellent special offering for the Christmas season, though its entertainment values are not confined to that time of the year alone. . . Though the dialogue is a bit British-accented, the human interest nature of the story makes it easily assimilated and will evoke response from audiences generally."

+ Film Daily p4 N 30 '35

"Some of the poignant suffering of Scrooge in a dream sequence leading up to his reform is dragged out to a point that may prove depressing to holiday audiences, but the picture as a whole is extremely well done. . . It can be sold as a family picture, for the appeal is aimed at adults as well as children. Women's groups and high school and college English classes, and those who go in for the so-called 'better things' will take to it, too."

+ — Motion Pict Daily p15 N 27 '35

"All the charm of the Dickens story has been transferred from the printed page to the mobile screen and the characters are sketched with such artistry as to provide abundance of the elements for a favorable audience reaction to the production as a whole."

+ Motion Pict Herald p53 D 21 '35

N Y Exhibitor p39 D 25 '35

"Whoever selected the supporting cast possesses an uncanny knack for picking types to fit the story which, of course, is laid in England around 1840. They wear the clothes of the period as if accustomed to doing so. Photography is unique in that most of it is shadowy, and suggests a lot more than it reveals. With no effort at massive settings, both the interiors and exteriors provide an atmosphere that gives the impression one is seeing the genuine locations. . . Only criticism to be made is the amount of footage. With only one situation—a simple one—there is too much repetition of incidentals leading up to the change of heart of the old miser who sees the error of his mispent life and reforms on Christmas Day."

+ — Variety p34 D 11 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**SECOND BUREAU.** F 16 '36 100min Le Pelle-  
tier

**Players:** Jean Murat. Vera Korene. Jeanne  
Crispin

**Director:** Pierre Billon

Based on the novel of the same title by Charles Robert-Dumas. This film was made in France and has English sub-titles. Also known as *Le Deuxième Bureau*. "Erna Flieder, ace of the woman agents of the German Intelligence Service, is called into action to find out how the second bureau of its French counterpart has learned the secret of a new German gas. Against her is matched the handsome Benoit, sent from Paris to the town where the gas is being manufactured to get more details." (N Y Times)

### Audience Suitability Ratings

"An efficiently-handled melodrama of espionage in peacetime. . . The continuity at the beginning, however, is distinctly confused, and for a short while there is even some difficulty in determining which of the characters is which, particularly as we know that at any given moment they may be endeavouring to disguise their identities. In addition, although the backgrounds are often presented with authenticity, it is sometimes hard to know where particular sequences are located—whether in France, Germany, or the neutral country between. Suitability: adults."

+ — Mo Film Bul Ja '36

### Newspaper and Magazine Reviews

"'Le Deuxième Bureau' has the speed of action of American films and the fertility of invention of the Gallic mind. In this picture you are halted abruptly, hung up as it were, by the sheer imagination of certain episodes. . . The opening scene . . . is a beautiful example of a restrained approach to terror. The heroine, by the way, is an actress. . . Perhaps this is but another example of the unexpected which, while it would not be tolerated in American films, is common enough in any French picture that rises above trash." D. W. Buchanan

+ Canadian Forum p15 Ja '36

"'Second Bureau' makes no pretensions to being anything else than a melodrama. It is, however, a good melodrama. The director has kept his characters plausible and his events realistic, while losing none of the ordinary opportunities for excitement in spy-films."

+ Manchester Guardian p7 Ja 10 '36

"The dialogue is in French, with English subtitles, and to this reviewer, the confusion of the piece was heightened by the fact that so many of the male characters look alike, or at least, give the impression of belonging to the same bureau. . . The picture has been badly edited and cut, apparently, or else it is confusingly and amateurishly directed." M. T.

— + N Y Herald Tribune p10 F 17 '36

"'Second Bureau' is a drama of espionage, and a livelier and more amusing tale than we are accustomed to expect from Continental studios. . . The cast is a good-looking one, with both Vera Korene and Jeanne Crispin up to Hollywood standards. It is a competent one too, keeping the highly conventional plot up to a quick pace." Eileen Creelman

+ N Y Sun p16 F 17 '36

"Followers of espionage films will not have much trouble in anticipating the ending of 'Second Bureau.' . . This picture is excellently photographed and contains many highly interesting scenes. The English titles are well placed and not too numerous." H. T. S.

+ N Y Times p21 F 17 '36

"When the various French and German spies stop tripping over each other in 'Second Bureau,' and the debris is cleared up, you find

that the film is just another spy story with very little in it to recommend, in spite of the fact that according to reports, it was selected as one of the ten best French films of the last year and is still doing capacity business at the Aubert Palace in Paris. . . Confused, fumbling, ponderous and pedestrian, 'Second Bureau,' has none of the dash and excitement you expect from a spy film, even one that takes itself seriously. There is a nice contrast between the stiff Prussian methods and casual manner in which the French go about their spy work and some of the acting especially by Jean Murat as Benoit and Vera Korene as Erna, is good, but on the whole the film is pretty feeble and unsatisfactory entertainment." William Boehnel

— N Y World-Telegram p13 F 17 '36

"'Second Bureau' is a rather dull film. . . It is a great pity, for what an amusing film of the secret service could be made if the intention was satiric and not romantic, the treatment realistic and not violent." Graham Greene

— + Spec p91 Ja 17 '36

### Trade Paper Reviews

"While the story lumbers along on heavily emphasized sequences which lead to the climax, this account of the activities of the French military intelligence bureau registers as another commonplace spy drama."

— + Motion Pict Daily p6 F 20 '36

"Estimate: fair, for restricted audiences."

+ — N Y Exhibitor p59 Mr 10 '36

"Despite its one hundred minutes' length, 'Second Bureau' is one of the most interesting and entertaining films to come across the Atlantic in some time. Credit should be split up between adapter, director and uniformly excellent cast. [It] looks like a sure bet for arty houses where they're accustomed to viewing superimposed titles. Otherwise it will have to obtain its grosses from foreign-language houses of which there is a limited number in the United States."

+ Variety p12 F 19 '36

(S)SEEING NELLIE HOME. D 20 '35 11min  
Educational

**Players:** Carol Deis. Charles Henderson

**Director:** William Watson

"The skit gives opportunity for the harmonizing of the feminine and male voices on some of the old sentimental rural melodies, topping of course with 'I Was Seeing Nellie Home.'" Film Daily

### Audience Suitability Ratings

"Very good singing of old songs. Family."

+ Wkly Guide D 28 '36

### Trade Paper Reviews

"Charles Henderson and His Master Singers put this one over nicely in the rustic atmosphere of an old-time barn festivity in winter time, featured by a basket auction. . . It has the old rustic flavor that makes it a timely number for winter showing with the snow atmosphere outside. Good singing and plenty of youth and movement."

+ Film Daily p11 Ja 7 '36

"Played in a homey, rustic setting with some old fashioned choir singing by the Henderson Master Singers, this effort should be average short entertainment. . . The singing is good."

+ Motion Pict Daily p4 Ja 8 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**SEVEN KEYS TO BALDPATE. D 6 '35 80min**  
RKO

Players: Gene Raymond, Margaret Callahan, Eric Blore, Grant Mitchell

Directors: William Hamilton, Edward Killy

Based on a play of same title by George M. Cohan, which in turn was based upon a novel of same title by Earl Derr Biggers. "Author goes to abandoned inn to write, thinking he has the only key. Six other people also have keys with plenty of mystery and complications resulting." (Box Office)

A Photoplay Study Guide, prepared by Thomas R. Cook, is obtainable from Educational and Recreational Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey, at fifteen cents per copy. The Guide stresses theatrical and dramatic procedures and techniques.

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Disappointing, Y and C: Probably good." Christian Century p95 Ja 15 '36

"Good."

+ Endorsed Motion Pict Ja '36

"Easy performances are given by every member of a well chosen cast. Adults and children: 8-18." Calif Congress of Par & Teachers

"Mature." DAR

"A competent cast takes full advantage of the complicated situations and cleverly subordinates the acting to the plot. Adults and young people." E Coast Preview Committee

"Very amusing. Family." Nat Bd of R

"Some suspense and mystery are maintained by a well chosen cast and good direction, which has with it lightness and humor. Family." Nat Council of Jewish Women

"Family." Nat Fed of Business & Professional Women's Clubs

"The picture is well cast and moves rapidly with good dialogue and many dramatic scenes. However, suspense in the picture seems carried too long, whereas in the play it did not seem so, and the dialogue is carried forward so rapidly that confusion results towards the climax. . . This is no doubt due to a theme overworked through the years, as it by this time has lost some of its freshness and vividness. It is nevertheless very good entertainment. Family and junior matinee." Women's Univ Club, Los Angeles  
+ Fox W Coast Bul D 14 '35

"The picturization of Earl Derr Biggers' mystery story provides light, amusing entertainment. . . Settings, music and lighting effects worthy of special mention. Family-mature."

+ Gen Fed of Women's Clubs (W Coast)  
D 4 '35

"Family."

Jt Estimates D 15 '35

"Good. Family."

Motion Pict Guide Mr '36

"Very amusing. Family."

+ Nat Bd of R M Ja '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A, Y and C: Mystery without horror."

Par M p56 Mr '36

Sel Motion Pict Ja 1 '36

"Very amusing. Family."

+ Wkly Guide D 7 '35

*Newspaper and Magazine Reviews*

"While it contains more action than you normally will find in a dozen pictures, the film's chief handicap is that it ambles along at too leisurely a pace. Otherwise there should be no complaints." T. M. P.

+ — N Y Times p11 D 14 '35

Springf'd Republican p6 Ja 16 '36

Time p44 D 16 '35

*Trade Paper Reviews*

"Good offering for the family audience, packed with thrills, laughs and melodrama, without horror."

+ Box Office p17 D 14 '35

"Seven Keys to Baldpate' is an entertaining and exciting picture."

+ Canadian Moving Pict Digest p10 D 21 '35

"Raymond does nicely in lead role, Blore handles part of detective neatly and balance of cast are excellent. Nice production and good direction. Above average program entertainment."

+ Film Curb p21 D 15 '35

"This mystery comedy makes good entertainment program fare. Everyone connected with the production has caught the spirit of the piece, and the result is enjoyable material."

+ Film Daily p4 N 30 '35

"This seemingly perpetual favorite holds its own on the screen with a pleasant intermingling of mild mystery and comedy."

+ Motion Pict Daily p12 N 27 '35

"The picture, following the spirit of the story, moves fast and is well acted. It doesn't make any bones about acknowledging that audiences will not know what it is all about. Consequently it sticks closely to the original plot. Characterizations are convincing. Those that are supposed to be dramatic are dramatic in the vein of the story; so are those who are supposed to be comic and funny. The suspense that threaded the original still functions."

+ Motion Pict Herald p68 D 7 '35

"Most moviegoers around will probably think they have seen it somewhere sometimes. Family comedy drama."

N Y Exhibitor p39 D 25 '35

"Too much conversation and too little action makes this mystery comedy, old stage success, only fairly amusing. Good enough as secondary program matter."

+ — Variety p12 D 18 '35

**SHADOWS OF THE ORIENT.** (Release date not determined) 65min Empire

Players: Regis Toomey, J. Farrell MacDonald, Esther Ralston, Oscar Apfel

Director: Burt Lynwood

"It is a story of Chinese smuggling. It tells of the activities of a new kind of G-man, a young immigration inspector, an in-the-rut veteran who was just smart enough to be on the job at the right moment, a suave behind-the-scenes racketeer and a girl who had a penchant for getting herself in all kinds of romantic and dramatic trouble." Motion Pict Daily

*Trade Paper Reviews*

"Good action-thriller loaded with suspense and Oriental intrigue."

+ Box Office p17 F 22 '36

"It provides good entertainment of its kind with many thrilling sequences and should do well in most spots."

+ Film Curb p18 F 15 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Providing the maximum amount of thrill action, embellished by romance, drama, melodrama and comedy, this is geared to appease the appetites of the excitement-adventure fans as well as those who like a little freshness in their entertainment fare."

+ Motion Pict Daily p4 F 8 '36

Motion Pict Herald p44 F 15 '36

"With such a title, with a yarn packed with action, 'Shadows of the Orient' looks like a swell melodrama for popular, blood and thunder houses."

+ N Y Exhibitor p37 F 25 '36

"All hands connected in the making of 'Shadows of the Orient,' dealing with smuggling of Chinese from Mexico, were generous in marshalling surefire elements of entertainment for market at which it is directed."

+ Variety (Hollywood) p3 F 5 '36

**SHE COULDN'T TAKE IT.** O 20 '35 86min  
Columbia

Players: George Raft, Joan Bennett, Walter Connelly, Billie Burke

Director: Tay Garnett

An ex-gangster takes over the management of a pampered millionaire's family when the millionaire dies in prison where he shared a cell with the gangster.

#### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Adults and young people."

Gen Fed of Women's Clubs (W Coast)  
N 4 '35

"Fair. Adults."

Motion Pict Guide Mr '36

Nat Bd of R M N '35

"Light amusing entertainment with its humorous situations, bright dialogue and good acting. Family."

+ Nat Council of Jewish Women N 1 '35

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A and Y: New version of gangster film; C: Unsuitable."

Par M p56 Mr '36

"Under the handicap of such a plot, the well known actors of course add little to their laurels and there is little profit for any audience in their efforts."

— Sel Motion Pict D 1 '35

"Family."

Wkly Guide O 19 '35

#### Newspaper and Magazine Reviews

Christian Science Monitor p63 N 9 '35

"The sleek George Raft is given a role for which he is eminently suited."

+ Liberty p22 N 16 '35

"It gives the lovely Miss Bennett her chance to play what is coming to be the most popular current type of film heroine, the gently nitwit ingenue." Richard Watts, Jr.

N Y Herald Tribune p19 N 7 '35

"The story, which had tried laboriously for a madcap atmosphere, slides slowly into sentimental melodrama." Eileen Creelman

— + N Y Sun p23 N 7 '35

"It is commonplace both as humor and as melodrama." Andre Sennwald

— + N Y Times p27 N 7 '35

"First-rate entertainment, even if it is terrifying to find out that death and kidnaping can be made so diverting." William Boehnel

+ N Y World-Telegram p19 N 7 '35

"There are occasional surprises and a fair amount of excitement." John Mosher

+ — New Yorker p100 N 16 '35

#### Trade Paper Reviews

"George Raft gives an ingratiating portrayal of a reformed racketeer in a fast-moving comedy which is fair enough to make one wish it had been a great deal better."

+ — Box Office p25 N 30 '35

"It has been well handled and while plot is somewhat old they have managed to insert some new angles that make it satisfactory film entertainment."

+ — Film Curb p8 O 1 '35

Motion Pict Daily p4 N 9 '35

"It is timeworn material that has been presented on the screen again and again."

— Motion Pict Herald p64 N 16 '35

N Y Exhibitor p34 O 10 '35

**SHE MARRIED HER BOSS.** S 19 '35 92min  
Columbia

Players: Claudette Colbert, Melvyn Douglas, Michael Bartlett, Edith Fellowes

Director: Gregory LaCava

"A bride craving affection gives impetus to Claudette Colbert's newest film. After her marriage to her employer, the battle rages. The secretary's disappointment when she discovers the romance she dreamed about was merely a dream, and how she eventually makes it a reality, is the gist of the plot." Springf'd Republican

#### Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A and Y: Clever farce; C: Mature."

Par M p56 Mr '36

#### Newspaper and Magazine Reviews

Christian Science Monitor p16 N 16 '35

"The lines are fresh enough to make you forget the rather familiar framework." Don Herold

+ — Life p36 D '35

Springf'd Republican p4c S 22 '35

"Routine drama is brought to a finish without a general walkout by a series of polite antics at which Miss Colbert is expert."

— + Time p29 S 30 '35

#### Trade Paper Reviews

Box Office p53 N 16 '35

**SHE SHALL HAVE MUSIC.** N 28 '35 75min  
Twickenham-British

Players: June Clyde, Marjorie Brooks, Gwen Farrar, Jack Hylton

Director: Leslie Hiscott

The film is made in England. "Essentially it is a series of good musical and comedy numbers with a thin but sufficient story link in the fact that Hylton's Band, broadcasting as a stunt from a yacht in the South Seas, is up against the myrmidons of a rival shipping line who want to kill the broadcast. Ingeniously used here is the idea that a wrist-



**SHE SHALL HAVE MUSIC—Continued**

watch television set enables the disabled yacht to get into visible and audible touch with home, so that the stranded musicians get back in time for a theatre opening, while the yacht owner is enabled to give instructions defeating a market raid on his shares." (Motion Pict Herald)

**Audience Suitability Ratings**

Mo Film Bul p200 D '35

"A, Y and C: Bright musical comedy."  
Par M p56 Mr '36

**Trade Paper Reviews**

"It's a case of stringing a series of acts and musical numbers on a radio or stage celebrity and the thinnest thread of story and giving the public the variety it may be pining for, per film. Here the key attraction is Jack Hylton and his band, probably the best of its type in England. . . It isn't staged like an American musical, but it is definitely bright entertainment."

+ Motion Pict Daily p10 D 9 '35

"('She Shall Have Music' is a production which should please in any community where a variety-starved public will welcome the same type of material by way of the screen.)"

+ Motion Pict Herald p53 D 21 '35

"There are no dull moments. The film even has a plot—a melodramatic one, not at all bad, and well brought out. . . There are snatches of the work of artists who are only given a couple of minutes and who could hold attention for much more. There are so many of these that it becomes a trifle bewildering."

+ Variety p12 D 18 '35

**SHIP CAFE. N 1 '35 66min Paramount**

Players: Carl Brisson, Arline Judge, Mady Christians, William Frawley

Director: Robert Florey

A ship's stoker is given a chance to sing in the ship's cafe where a countess admires him. She lures him away from his partner with whom he is in love. In the end he returns to the ship and his partner.

**Audience Suitability Ratings**

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pict D '35

"Several pleasant musical interludes fail to redeem the unattractive personal and disagreeable locale of this picture. Adults: fair; 8-18: doubtful." Calif Congress of Par & Teachers

"Mediocre music. Cheap environment. Adults." DAR

"When one sees a cast of characters which is notable, it is very disappointing to find its members so exploited as in this inane, stupid picture which is poorly directed and with a story so hackneyed and uninteresting. The entire production is a waste of time on the part of the producers, actors, director and audience." Nat Council of Jewish Women

"The picture has a rather unwholesome atmosphere—somewhat relieved by the delightful music and lovely singing of Carl Brisson. Matter of taste, adults." Nat Fed of Business & Professional Women's Clubs

"Mediocre production which is hardly worthy of any one's time." Nat Soc of New England Women

"A sophisticated unconvincing picture. Mature." So Calif Council of Fed Church Women

"Depicting a somewhat tawdry life, with its jealousies and loyalties, it maintains a low-pitched tempo which is only briefly lifted to other levels in moments of song and comedy. Adults." Mrs T. G. Winter

"The story of 'Ship Cafe' is neither novel nor well-told. . . Acting and direction are only fair. Even the night-club scenes are devoid of any real gaiety or amusement. The film is lifted from utter banality by the bright dialogue and rapid-fire comments which are admirably suited to the situations. 8-12: objectionable; 12-16: poor." Women's Univ Club, Los Angeles

— Fox W Coast Bul D 7 '35

"Carl Brisson has a pleasing voice and personality, and gives a convincing characterization of the Danish lad, as does Arline Judge of the cabaret dancer, but a cheap atmosphere pervades the picture, and it is intensified by an offensive dance sequence. Adults."

— Gen Fed of Women's Clubs (W Coast)  
N 25 '35

Mo Film Bul p200 D '35

"Fair. Adults."

Motion Pict Guide Mr '36

"A: Mildly entertaining; Y: Poor; C: Objectionable."

Par M p56 Mr '36

**Newspaper and Magazine Reviews**

Boston Transcript p8 O 30 '35

Springf'd Republican p6c D 1 '35

**Trade Paper Reviews**

Box Office p58 N 16 '35

Film Curb p14 N 1 '35

"Brisson's role gives him a somewhat better chance than in his previous appearances, and he makes the most of it."

+ Film Daily p7 N 9 '35

"Family comedy drama."

N Y Exhibitor p30 N 10 '35

"('Ship Cafe' provides suitable but weak starring material for Carl Brisson. . . While a lot of stale and lifeless dialog is to be found in the adaptation, there is some good comedy to compensate for the lack of punch the story otherwise delivers."

— + Variety p14 N 27 '35

**SHIPMATES FOREVER. O 12 '35 109min Warner**

Players: Dick Powell, Ruby Keeler, Lewis Stone, Ross Alexander

Director: Frank Borzage

Music and lyrics: Harry Warren, Al Dubin

"Four years at Annapolis, a girl and innate heroism make a loyal man out of a cynical crooner." Wkly Guide

**Audience Suitability Ratings**

"A: Fine of kind; Y: Excellent; C: Strong but good."

Christian Century O 30 '35

"A delightfully entertaining picture. . . There is a charming love story and the picture is further enhanced by stirring scenes and beautiful photography. The well chosen cast give

most satisfying performances. . . Family and junior matinee."

+ Gen Fed of Women's Clubs (W Coast)  
O 1 '35

Mo Film Bul p150 D '35

"Family and junior matinees."

Nat Council of Jewish Women O 1 '35

"A: Tunesful comedy; Y and C: Excellent."  
Par M p56 Mr '36

"Splendidly photographed record of life at the Naval Academy, and many moving and amusing incidents, though the plot is familiar."  
+ — Wkly Guide O 5 '35

### Newspaper and Magazine Reviews

Christian Science Monitor p13 O 26 '35

"The latest story of Annapolis, underscores all the traditional and by now faintly hackneyed symbols associated with the midshipman's progress in the cloistered beauty of the Academy's halls. The discipline is noted through several incidents; mess hall jollity is noted in one or two scenes; the Ring Dance is noted, and then, of course, there is the usual funeral rite, with bugles blowing, wet-eyed formations of midshipmen at attention, and the lowering of the flag. . . The music and lyrics by Harry Warren and Al Dubin are catchy and the authenticity of the settings is satisfactory. As a picture showing certain of the customs at Annapolis, 'Shipmates' is to be applauded; as a story, it is not fresh."  
Marguerite Tazelaar

+ — N Y Herald Tribune p19 O 18 '35

"Although its story is routine, its humorous moments are many, its romantic interest not too obtrusive and it manages to be entertaining most of the way. . . It is the best of the recent naval cycle. It moves rapidly despite its long running time." F. S. N.  
+ — N Y Times p29 O 17 '35

"One ceremony, that is not only impressive, but beautifully staged, takes place at the naval academy. But it involves the cadets, principally the members of the new second year class. This is the famous ring dance, that celebrates the entrance into the second class."

+ Springf'd Republican p6c O 13 '35

Stage p10 N '35

### Trade Paper Reviews

Box Office p54 N 16 '35

Film Curb p20 O 1 '35

"Not overly different in plot. Family."

+ — N Y Exhibitor p35 O 10 '35

SHOW THEM NO MERCY. D 6 '35 75min  
20th century-Fox

Players: Rochelle Hudson. Bruce Cabot.  
Cesar Romero. Edward Norris. Edward  
Brophy. Warren Hymer

Director: George Marshall

"An innocent young couple, en route to California with their baby and a lovable terrier, are forced to find shelter in an abandoned house when their car becomes mired during a storm. Their predicament assumes proportions of brutally stark drama when they find that their refuge is the hideout of a quartette of kidnapers whose capture is sought by an outraged nation." Jt Estimates

### Audience Suitability Ratings

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pict D '35

"Shows crime does not pay. Good cast. Adults." DAR

"Members of the cast give splendid performances—its general appeal is doubtful, however, as many adult audiences will resent the manner in which the gangster uses the churches to pass the 'hot money.' Novel, possibly, but a breach of taste that is hardly understandable. . . Splendid acting. Grim theme." Nat Fed of Business & Professional Women's Clubs

"Many will find its stark realism and brutality so trying that its entertainment values are quite overshadowed. Adults." Nat Soc of New England Women

"Skillful direction is responsible for the naturalness of the characters. Cleverly interspersed comedy touches somewhat relieve the emotional tension which is sustained to the final scenes. 12-16: too much killing; 8-12: no, too exciting and brutal." Women's Univ Club, Los Angeles

+ Fox W Coast Bul N 16 '35

"This picture expertly directed and realistically acted is particularly interesting because of its sharp delineation of an event pertinent to the times. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast)  
N 4 '35

"Adults."

Jt Estimates N 1 '35

"Very good. Adults."

Motion Pict Guide Mr '36

Nat Bd of R M Ja '36

"A and Y: Well done melodrama; C: No."  
Par M p56 Mr '36

"While not recommended as family entertainment, the law-abiding citizens will do well to consider this picture as a crushing indictment against crime in general and the kidnapper in particular. Adults."

Sel Motion Pict D 1 '35

"Mature."

Wkly Guide D 7 '35

### Newspaper and Magazine Reviews

"It is all pretty grim, and it involves a terrific amount of shooting. But it is tremendously exciting." B. L.

+ Boston Transcript p4 N 22 '35

Christian Science Monitor p13 N 23 '35

"The G-Men make 'go-out-there-and-die' speeches, stick pins in maps, race their motor-cycles, and behave otherwise very G-Manly in 'Show Them No Mercy.' . . But the pattern of this picture is in many ways fresh and it will give you a good case of goose flesh unless your skin is a lot tougher than this guinea pig's." Don Herold

+ — Life p21 F '36

Reviewed by Otis Ferguson

New Repub p198 D 25 '35

"There is suspense, but the picture does seem dragged out a little too much. . . 'Show Them No Mercy' is a G-man picture differing from the rest, and for that reason, if for no other, is worth seeing." M. J.

+ — N Y Sun p34 D 9 '35

"Originally the work was entitled 'Snatched,' which summed up the raw and ugly violence that informs this arresting topical melodrama. Inspired by the Weyerhaeuser kidnapping case, it turns the spotlight on four gunmen who have just completed a successful 'snatch,' and tells how they come to grief because of their private jealousies and the relentless man-hunt staged by the Department of Justice. As a modern morality tale, made out of cold brutality and macabre humor, it presents the screen in its

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**SHOW THEM NO MERCY—Continued**

raciest journalistic vein. Despite the witless change of title, [it] provides a frightening experience in the cinema." Andre Sennwald  
+ N Y Times p25 D 9 '35

"To surpass, or even equal at this late date, some of the previous compactly written, sharply spoken, savage and snarling films dealing with the exploits of the government agents in their war on organized crime would seem almost impossible, so vigorous and vital have most of them been. But 'Show Them No Mercy' does just that. . . It is a taut, straightforward and murderous melodrama, which in addition to being excellent and nerve-wracking entertainment, is virtually a case history of the manner in which the Department of Justice agents cracked a recent famous Western kidnapping case. What makes this screen melodrama worthy of your attention in addition to its blazing and gripping story, is its fine display of superb acting." William Boehnel  
+ N Y World-Telegram p18 D 9 '35

Reviewed by John Mosher  
New Yorker p117 D 14 '35

**Trade Paper Reviews**

Box Office p30 N 30 '35

"This one is not anywhere near as good as many that have preceded it. It strives to show that kidnapping does not pay but not in a very convincing way."

+ — Film Curb p22 D 15 '35

"Fans who like tense drama will get a good stretch of it in this kidnapping yarn. It carries suspense from start to finish. The kidnapping part of the story is not elaborated upon in the least, but merely sets the opening groundwork for the campaign of the government men in tracking down the bad men."

+ Film Daily p7 D 7 '35

Motion Pict Daily p2 O 26 '35

"Family melodrama."

N Y Exhibitor p37 N 25 '35

"Probably had the Hays office permitted this to go out under its original title of 'Snatched' this would have gotten over to bigger business than it will do under the clumsier title which supplanted it. Putting a moral slant into the title will not disguise the fact that it's a kidnap story. . . The casting is uniformly good. Well staged and directed with unusually good taste, the feature gives full satisfaction."

+ Variety p19 D 11 '35

**SILLY BILLIES.** Mr 20 '36 65min RKO

Players: Bert Wheeler. Robert Woolsey  
Dorothy Lee. Harry Woods

Director: Fred Guiol

A western comedy of covered wagon days.

**Audience Suitability Ratings**

"A witless comedy. Family." Calif Cong of Par & Teachers

"Family." Gen Fed of Women's Clubs (W Coast)

"Children will enjoy the fast riding of the Indians in all their war paint. Family." Nat Fed of Business & Professional Women's Clubs

"Very well photographed, the film offers some good laughs, interspersed with fewer vulgarities of dialogue than usual and will please the average family audience." Nat Soc of New England Women

"A typical Wheeler and Woolsey farce with plenty of slap-stick comedy and impossible situations. . . Too bad that a drinking scene had to be introduced to add a few more

ridiculous situations. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 7 '36

"If you are a Wheeler and Woolsey addict, this is just what the doctor ordered, a madder, merrier, sillier picture than their last. . . Adolescents, 12-16: good; children, 8-12: excellent."

Motion Pict R Mr '36

"This pair of comics clown their way through a mediocre and uninteresting vehicle in a vain attempt to be funny [and] their success is doubtful. Matter of taste for the family."

— Nat Council of Jewish Women F 25 '36

**Newspaper and Magazine Reviews**

"'Silly Billies,' as I saw it, was slow in many places, a weakness that often is eliminated after a preview; consequently I presume it will move with more briskness when you see it. However, this picture never could be re-edited enough to receive a complimentary review from me. While the general reaction of the preview audience seemed favorable, I personally was not at all entertained by the film, due to my inability to find enjoyment in Wheeler and Woolsey. . . [Their] fans will like them as much as ever. They always bore me frightfully." Allan Hersholt  
— — Hollywood Spec p11 Mr 14 '36

**Trade Paper Reviews**

"A Wheeler and Woolsey whimsy which won't get above the lower-bracket spots. There it will serve as a none-too-vigorous support number, though it will doubtless make money, as have its predecessors. . . The lads work hard but the laughs are none too frequent."

+ — Hollywood Reporter p4 F 22 '36

"The bright idea of putting Wheeler and Woolsey in a Western fails to work out according to hopes, resulting in the least funny offering of the comics to date, and giving exhibitors little to promise except the usual antics of the buffoons against a new background."

+ — Motion Pict Daily p11 F 25 '36

"Understood and marketed as a nonsensical, idiotic fun feature which burlesques the straight formula Western entertainment idea, it has ingredients to satisfy the Wheeler and Woolsey following and those who like to see standard patterns given a lot of changing around and alteration."

Motion Pict Herald p46 Mr 7 '36

"Wheeler and Woolsey fans may go for their favorite comics in this one but the general reception will be doubtful. Main trouble is a mediocre script containing few laughs. Production is okay but evidently lacked supervision. Direction, too, is off balance. Starring team work hard but the gags for the most part are meaningless, carried too far. . . Picture will do average Wheeler and Woolsey business but comics should get a better break in material."

+ — Variety (Hollywood) p3 F 22 '36

**SILVER SPURS.** F 10 '36 60min Universal

Players: Buck Jones. Muriel Evans. Bruce Lane

Director: Ray Taylor

A western melodrama.

**Audience Suitability Ratings**

"Family and junior matinee." Nat Bd of R  
Fox W Coast Bul F 8 '36

**Trade Paper Reviews**

"Estimate: good."

+ N Y Exhibitor p37 F 25 '36

++ Exceptionally Good; + Good; + — Fair; — — Mediocre; — Poor; — — Exceptionally Poor

SINGING KID. Ap 11 '36 85min Warner

Players: Al Jolson. Beverly Roberts. Sybil Jason. Edward Everett Horton. Allen Jenkins. Cab Calloway. Yacht Club Boys

Director: William Keighley

"Jolson plays himself, a big-hearted musical comedy star who loves to sing and give away money. But he is cleaned out by a crooked lawyer, his sweetheart walks out on him, and he loses his voice. A songless interlude in the country brings him a new and tender love affair and he returns to town and to new triumph." Hollywood Reporter

### Trade Paper Reviews

"A typical Jolson songfest to which has been added the swellest kind of comedy and romance. . . Nothing more could be asked for in entertainment of this kind."

+ Film Curb p36 Mr 14 '36

"This is one of the best shows Al Jolson has ever done. It should hit at the box-office to some sweet returns. And it isn't all Al, there are the Yacht Club Boys who are terrific, Cab Calloway and his Band as an integral part of the show, Edward Everett Horton, Sybil Jason, Allen Jenkins and Beverly Roberts. The latter is a newcomer who should do well. From the moment the picture opens with Al singing songs from his Broadway shows and pictures to the very end, 'The Singing Kid' is a fast moving show loaded with swell musical entertainment."

+ Film Daily p6 Mr 18 '36

"An Al Jolson vehicle that ranks with his best for songs, pep and production values. . . The slight story is a harmless variant of the backstage formula and the only lack is a due allowance of real comedy. It's a good show, on the whole, with plenty to sell the Jolson following and it is in for big takes at the wicket all over the place."

+ Hollywood Reporter p3 Mr 10 '36

"A gay combination of gags, musical comedy, drama and romance, flavored with a girl-decorated backstage theatre spectacle, it has those qualities which will surely please exhibitors and audiences. . . Jolson is the traditional Al Jolson that people like to see and hear. The comedy provided by the Yacht Club Boys, Horton and Jenkins is chock full of fun."

+ Motion Pict Daily p18 Mr 11 '36

"Good entertainment reflecting credit in all departments, 'The Singing Kid' should be a substantial money maker. . . Al Jolson works hard, finishes stronger than he has done in his past two pictures. Of the three numbers in the picture, he sings two. Third is handled in grand fashion by the Yacht Club Boys without whom the picture would have a tough struggle."

+ Variety (Hollywood) p3 Mr 10 '36

SINGING VAGABOND. D 16 '35 57min Republic

Players: Gene Autry. Ann Rutherford. Smiley Burnette. Barbara Pepper

Director: Carl Pierson

In the far west in frontier days a girl and other members of a theatrical troupe, who are traveling to California by overland trail, are rescued by a plainsman from a group of bandits and horse thieves. An enemy of the plainsman pins a treason charge on him and he is convicted and sentenced to face a firing squad. He escapes and after a thrilling fight with Indians, turns up the real culprit.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A, Y and C: Harmless but mediocre Western."

Par M p56 Mr '36

### Trade Paper Reviews

"Below the Western standard; crudely produced, with its chief appeal directed to the habitual Western fans."

— Box Office p23 D 21 '35

"Another more than satisfactory Autry Western. The star sings nicely as usual and there is plenty of snappy fast-action stuff that lovers of this sort of film crave. Up to standard of the series."

+ Film Curb p21 D 15 '35

"Although the story is familiar material, the players handle their roles well and Carl Pierson's direction gives this number plenty of action."

+ Film Daily p4 D 11 '35

"A musical Western, this is an interesting entertainment. Although modernized in dialogue and made a bit different by the inclusion of Gene Autry's specialty singing, its action and technique are a clever capitalization of the old silent excitement thriller. Sophisticates may not enthuse about it, but the outdoor adventure loving fans and the youngsters should indicate their reactions with much whooping and shouting. . . Autry's vocalizing of plainsman ditties in solo and with Miss Rutherford is novel and effective."

+ Motion Pict Daily p7 D 11 '35

"Basically the feature is a musical Western. Actually, with the production technique that made Westerns so popular in the silent days expertly regenerated, it's the U. S. cavalry to the rescue. The well contrived situations move with speedy continuity. . . The intent of the picture graphically is geared to arouse mass enthusiasm and to appeal strongly to the younger audience contingents."

+ Motion Pict Herald p62 D 14 '35

"Family Western."

N Y Exhibitor p40 D 25 '35

"This vehicle is crammed full of the action stuff that made boss oprys popular during the early periods of the cinema. It further serves to give Autry opportunity to sing several old-fashioned songs of the plains, with excellent choral and musical accompaniment. . . Story is trite, Oliver Drake having thrown in a mixture of pretty much everything that has gone before in Westerns of this type. . . Autry's forte is his warbling of typical Western tunes and he does this to excellent advantage. His characterization of the title role is satisfactory, but it's the voice that registers."

+ — Variety (Hollywood) p3 D 7 '35

SKULL AND CROWN. D 12 '35 58min Reliable

Players: Regis Toomey. Jack Mulhall. Molly O'Day

Director: Elmer Clifton

A border patrolman swears vengeance on an outlaw who has killed his sister and hurt his prized dog. With the dog's help he is able to track down and arrest the outlaw who is the leader of a smuggling gang.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A, Y and C: Action melodrama."  
Par M p56 Mr '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## SKULL AND CROWN—Continued

*Trade Paper Reviews*

"Family."

Box Office p33 D 28 '35

Film Curb p15 Ja 4 '36

"With Rin-Tin-Tin, Jr., doing some of the finest dog work yet seen, this picture should be bang up entertainment for dog lovers and action fans. . . The events follow one another well and one's interest is held throughout. The fights between the men are well handled, but those between the dog and the outlaws are great."

+ Film Daily p17 D 17 '35

"Estimate: good."

+ N Y Exhibitor p34 Ja 10 '36

"The intelligent dog, Rin-Tin-Tin, Junior, alone offers a remarkable performance, both in relationship to story and in behavior under direction. He fights with furious, savage earnestness when required to battle villainy, and manages with canny understanding to simulate emotions of affection and loyalty for delight of all who will see him."

+ Variety (Hollywood) p3 D 12 '35

## SKYBOUND. S 25 '35 55min Puritan

Players: Lloyd Hughes. Lona Andre. Eddie Nugent. Grant Withers

Director: Raymond K. Johnson

A melodramatic Western of the government border air patrol.

*Trade Paper Reviews*

"With its principal strength resting in its aerial scenes, while romantic interest plays only a minor part, this drama revolving around the border patrol is fair entertainment. . . Scattered along the action is a good amount of fighting and aerial thrills, with the latter being enhanced by excellent camera work."

+ — Film Daily p7 N 12 '35

"Action lovers who like to see good flying, spectacular photography, and fights, will be pleased. Family action drama."

N Y Exhibitor p38 O 10 '35

## SNOWED UNDER. (Release date not determined) 63min Warner

Players: George Brent. Genevieve Tobin. Glenda Farrell. Patricia Ellis. Frank McHugh

Director: Raymond Enright

Based on the novel of the same title by Lawrence Saunders. "Seeking solitude in his mountain cabin, a twice married playwright manages to finish his play satisfactorily despite complications caused by the unexpected arrival of his ex-wives, an infatuated young girl and a blizzard." (Gen Fed of Women's Clubs)

*Audience Suitability Ratings*

"Adults." Am Legion Auxiliary

"Possibly for family." Calif Cong of Par & Teachers

"Though it is an artificial little comedy, treading on delicate ground at times, it is well done. Mature." Nat Fed of Business & Professional Women's Clubs

"Light comedy with amusing situations very cleverly handled. Audiences over 14." Nat Soc of New England Women

"Trashy and boring. Waste of time. Mature." S Calif Council of Fed Church Women  
Fox W Coast Bul Mr 7 '36

"Adults and young people."

Gen Fed of Women's Clubs (W Coast)  
F 24 '36

"Adolescents, 12-16: no; children, 8-12: no."  
Motion Pict R Mr '36

"Some drinking. Family."

Nat Council of Jewish Women F 25  
'36*Newspaper and Magazine Reviews*

"Warner's Hollywood was filled to capacity when 'Snowed Under' was previewed. There were few quiet moments during the showing, the current of laughter being almost continuous. The picture, being a comedy made only to provoke laughs, achieves its purpose. . . I concede it was built on fundamental comedy situations, that it is well cast, well produced, and shot from a competently written screen play. But I did not enjoy it. . . Motion pictures are offered as entertainment. I cannot understand how a director expects an audience to be entertained by a group of players who howl at one another."

— Hollywood Spec p9 Mr 14 '36

*Trade Paper Reviews*

"They'll get many a laugh out of this one. . . Should go over in most any theatre."

+ Film Curb p15 F 22 '36

"The fans who enjoy a lot of good laughs will like this number. The plot becomes somewhat involved, but it all irons itself out and the audiences that are not overly discriminating will be very well pleased."

+ — Film Daily p6 Mr 13 '36

"A forced and rather strident farcical comedy of social relations concocted for uncritical laughter. The original story, currently serialized, provides a battery of diverting lines. . . Nevertheless a Hollywood preview audience laughed and laughed till it drowned out the dialogue, and unsophisticated audiences everywhere will doubtless do the same. The box office will be aided also by a quartette of names—George Brent, Genevieve Tobin, Glenda Farrell and Patricia Ellis—an all-youth cast that lends verve to this rather racy affair."

+ — Hollywood Reporter p3 Mr 9 '36

"The picture has a nonsensical quality that should appeal to mass patronage. . . The production is smartly directed by Raymond Enright, and played in the same key by the entire company in a manner which keeps the laughs coming fast and furiously without regard to rhyme or reason. For those who like their fun in broad and copious quantities this should please mightily."

Motion Pict Daily p6 Mr 10 '36

"Estimate: pleasant programmer."

N Y Exhibitor p54 Mr 10 '36

"This is bang-up comedy packed with laughs that should click with all classes of audiences. It is rapid fire farce with a background of a stage producer's office and a playwright's country home in Connecticut."

+ Variety (Hollywood) p3 F 12 '36

## SO RED THE ROSE. N 22 '35 82min Paramount

Players: Margaret Sullavan. Walter Connolly. Randolph Scott. Janet Beecher

Director: King Vidor

Based on novel of same title by Stark Young. "Randolph Scott, a pacifist, joins the Southern Army when his uncle and cousin are killed. The mother, aunt, daughter and small son are left to handle the plantation. The slaves revolt, the house is destroyed, everything seems to be going against her, but still the mother does not despair. With the end of the war, [Scott] returns to the girl who has been waiting." (Film Daily)

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

*Audience Suitability Ratings*

"Class. A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A and Y: Fine of kind; C: Doubtful."  
Christian Century p1665 D 25 '35

"Not as powerful as the book. Very good."  
+ Endorsed Motion Pict D '35

"Adults: very good; 14-18: good; 8-14: mature. Possible for family." Calif Congress of Par & Teachers

"Despite changes, the essence of S. Young's enthralling novel of Confederate life and War's havoc has been retained in this moving tragic romance. Mature; 14-18." DAR

"Family." Gen Fed of Women's Clubs (W Coast)

"Simply told, without undue elaboration of plot, the film attains a dignified and haunting beauty through restrained acting and a skilled director's unerring sense of human values. An unforgettable production. Family." Nat Soc of New England Women

+ Fox W Coast Bul N 30 '35

Mo Film Bul p200 D '35

"Very good. Family."  
Motion Pict Guide Mr '36

"A and Y: Splendid romance of Civil War; C: If interesting."  
Par M p56 Mr '36

"Excellent for the family."  
+ + Sel Motion Pict D 1 '35

"The story becomes over sentimentalized in parts. Family."  
+ - Wkly Guide O 16 '35

*Newspaper and Magazine Reviews*

Christian Science Monitor p10 D 5 '35

N Y Herald Tribune p21 N 28 '35

"The picture has something of the grace of Mr. Young's book, something of its sensitive romanticism. It has much of its charm. From the wealth of characters Mr. Young depicted, King Vidor and his scenarists picked only a few. You may miss some of the McGehees, the Bedfords and the Ruffins. You won't find any of the four Celies. Surely there could have been one big family party with Vallette singing and the McGehees discussing Jefferson Davis's social background. In spite of the simplification, 'So Red the Rose' has kept the atmosphere of contentment, good will and luxury that ran through the novel." Eileen Creelman

+ N Y Sun p9 N 27 '35

"All during 'So Red the Rose,' one-half of my mind was being flooded with the sentimental warmths of this nostalgic drama of the Old South, while the other half was sorrowing to see a man like King Vidor fritter away his time on such glamorous taffy. Although this is a neat and often touching reworking of Stark Young's novel, there is a hint of pain in the reflection that, on the last occasion when Mr. Vidor collaborated with Laurence Stallings and Maxwell Anderson, they produced 'The Big Parade.' 'Occasionally the high romantic polish wears through and then these well-bred aristocrats look pretty bogus." Andre Sennwald  
N Y Times p7x D 8 '35

"Although it is beautifully photographed and well acted and directed, I must admit to mixed feelings about this new screen drama of the civil war. Parts of it are humorous and picturesque, touching and tender. But I must balk a bit about the thinness of this and that scene and the way the excitement seeps out of it. However, in spite of everything, I should say that it is better than average entertainment. . . It is frankly, a pretty one-

sided picture, with the Northern forces being made out as so many uncouth killers, and the Southern, military and civilian alike, presented as the flower of self-sacrifice and good breeding. But that is the least of the film's faults. What really is wrong with it is that it lacks vitality." William Boehnel

+ - N Y World-Telegram p9 N 27 '35

"I can hardly imagine any material more full of slippery, ticklish spots for Hollywood handling than Stark Young's novel, but certainly no book like it, no chronicle, that is, of gentle people in a time of stress, has fared so well there. . . We may be thankful that the great Southern house shown is so well done, not with a parquet floor as big as Gettysburg, but with some reasonable resemblance to a house people live in, and so well furnished that some collectors and interior-decorators won't be able to stand the scene when the Yankees come and smash everything up." John Mosher

+ New Yorker p89 N 30 '35

"'So Red the Rose.' . . is a routine story of the Civil war as it effects one Southern family."

+ Springf'd Republican p6 D 13 '35

Time p40 D 2 '35

*Trade Paper Reviews*

"Beautifully produced, with each important role portrayed with sympathetic and convincing sincerity in this heart-moving narrative of the Confederacy. Outstanding is the fine work of Margaret Sullavan, who veritably lives the part of the petite Southern belle whose heart is torn by the harrowing experiences which the war between the states brings home to her. Not unusual in theme, the story wins distinction because of its underlying tenderness and understanding treatment."

+ Box Office p25 N 30 '35

"You cry, and laugh, and are deeply touched by the beautiful romance of the south, very timely just now, when there is war and talk of war. It proves what happens to a family—anybody's family in wartime. . . This [is] an outstanding credit to the producer."

+ Canadian Moving Pict Digest p10 D 21 '35

"Above average entertainment."  
+ Film Curb p9 N 15 '35

"The screenplay contains comedy, sentiment and a sequence of events that are always interesting."

+ Film Daily p7 N 9 '35

"The drama is poignant to the point of being tragic. Romantic and natural comedy contrasts are of a character that stir sympathetic heart interest. The impressively serious tone, accomplished acting and direction, plus inspiring background effects give the picture a powerful human character."

+ Motion Pict Daily p6 N 5 '35

"The picture has the entertainment values for appeal to any type of audience."

+ Motion Pict Herald p63 N 16 '35

"Taking a dramatic romantic novel of the Old South during Civil War days, Paramount has created a production that should be a welcome change from current fast-moving, everyday fare. Family drama."

+ N Y Exhibitor p37 N 25 '35

"'So Red the Rose,' is frequently a fine and distinctive cinematic transmutation, and almost as often draggy and uncertain."

+ - Variety p15 D 4 '35

SOAK THE RICH. Ja 17 '36 88min Paramount

Players: Walter Connolly. Mary Taylor. John Howard. Lionel Stander

Directors: Ben Hecht. Charles MacArthur

Connolly portrays a millionaire who complains of the carping attitude toward million-

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**SOAK THE RICH—Continued**

aires and especially the "soak the rich" taxation and then finds that his daughter, a student in a college which he has built, has fallen in love with a radical college leader who is head of a faction sounding the call for the oppressed and poor. Eventually she turns against the young man and he finds that romance wins above his principles. In the end in true farce comedy manner, this satire ends with the erstwhile radical group enjoying the millionaire's champagne and singing his praises.

**Audience Suitability Ratings**

"A well developed plot, filled with humor and pathos, clever dialogue and very well acted throughout. Adults and young people." E Coast Preview Committee

+ Fox W Coast Bul F 8 '36

"Adults: amusing; 14-18: good; 8-14: uninteresting." Calif Cong of Par & Teachers

"Good. Mature." DAR

"Adults." Nat Council of Jewish Women

"A practical lesson in common sense for alarmists who worry over student activities. Audiences over 14." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul F 22 '36

"Family."

Gen Fed of Women's Clubs (W Coast)  
F 10 '36

"A diverting comedy, with a pleasant romance, sincerely and delicately developed, and a practical lesson in common sense for alarmists who worry over student activities. Audiences over fourteen."

+ Jt Estimates F 1 '36

"Good. Adults and young adults."  
Motion Pict Guide Mr '36

"This is a film untainted with propaganda, although the title used is a popular political slogan. . . Adolescents, 12-16: yes; children, 8-12: too mature to interest."

Motion Pict R Mr '36

"Adults."

Nat Council of Jewish Women F 15 '36

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

"The fine acting of Walter Connolly highlights a story of the conflicts between a rich man, his scatter-brained family and a group of young college students. . . Adults and young people."

+ Sel Motion Pict F 1 '36

**Newspaper and Magazine Reviews**

"There is some excellent satire and much amusing dialogue, with Walter Connolly at his best, and his best is something for anyone to shoot at." Laura Elston

+ Canadian M p42 Mr '36

"Ben Hecht and Charles MacArthur are regular devils, cut-ups, mentally wild men of Broadway, whose caperings are convulsing. They admit all this. Therefore we must accept humbly and with appreciation anything they deign to give us in the way of motion picture entertainment. If it fails to entertain us, it is because we are of low mentality, because we lack an exquisite sense of humor to match theirs. Their latest offering . . . proves I am of low mentality, that I lack a sense of humor. I think it is one of the worst motion pictures I ever saw, but that, of course, is ridiculous because Ben Hecht and Charles

MacArthur made it, and they are clever fellows who'll just make you die laffin' at their jokes."

— — Hollywood Spec p8 F 15 '36

"All of this might conceivably have been good fun were it not for the unhappy fact that, after the first few minutes of the photoplay, the Hecht-MacArthur wit, humor and dexterity collapsed with devastating completeness. The first five minutes, it should be reported, are brilliant and hilarious with Walter Connolly, as the crotchety millionaire of the fable, devoting some of the wittiest lines of the season—the authors of 'First Lady' should envy them—to a sardonic contemplation of the complexities of the New Deal. Soon, though, the epigrams cease to flow and the story gets down to business, which consists of a routinely satirical story of the romance between the boy radical and the rich girl who would like to play with radicalism to prove her devotion to him." Richard Watts, Jr.

+ N Y Herald Tribune p11 F 5 '36

"The Messrs. Hecht and MacArthur prove again, in their 'Soak the Rich,' that their gift for writing dialogue and situation is perhaps the most brilliant of all the movie scenarists. They prove, too, in this new film that they have little talent for directing or producing. Both in their choice of cast and in their handling of it they destroy their own handiwork. . . 'Soak the Rich' is still witty; but its authors would have been wise to have hired a reliable director and casting director. Amateurish acting can spoil the best of lines." Eileen Creelman

+ — N Y Sun p27 F 6 '36

"Collegiate radicals come in for a rather cruel lampooning at the hands of those old die-hards, Ben Hecht and Charles MacArthur, in the antic pair's latest picture, 'Soak the Rich.' . . Their spoofing of youth in revolt is frequently amusing and the quality of the dialogue proves that the premier film-makers of Astoria have lost none of their wit. The same, alas, cannot be said of their sense of direction. On the surface, it would appear that Mr. Hecht wanted a satire while Mr. MacArthur preferred a farce. . . All told, 'Soak the Rich' salvages considerable entertainment from the wreckage of its authors' indecision. And we hope the real campus radicals won't take their lampooning too seriously." F. S. Nugent

+ — N Y Times p14 F 5 '36

"If Charles MacArthur and Ben Hecht were not the authors and producers of 'Soak the Rich,' the new social satire, the film's mediocrity would have very little news value. But since the Messrs. Hecht and MacArthur recently demonstrated with 'The Scoundrel' how expertly they can produce films when they put their mind to their work, their latest offering cannot be dismissed so bluntly. . . Although 'Soak the Rich' has an excellent idea for a social satire, it is pretty badly bungled, and except for its first few minutes is an awkward, amateur and tedious exhibit." William Boehnel

+ — N Y World-Telegram p25 F 5 '36

"'Soak the Rich' is perhaps the drollest of the lot, but it somehow doesn't quite come off as the outrageous comedy it should have been." John Mosher

+ — New Yorker p65 F 15 '36

"The worst of the Hecht-MacArthur pictures, illuminated by the single mad moment when Lionel Stander enters the scene as a one-man radical movement."

— Stage p8 Mr '36

**Trade Paper Reviews**

"General suitability of this Hecht-MacArthur original depends on how much your audience likes satire of the ultra-modern school."

Box Office p17 F 22 '36

"It is our duty to report that this latest Hecht-MacArthur effort at screen entertainment is poor stuff. There are very few laughs and

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

the attempt to work up the comedy situations falls down badly. . . . The action drags and it would seem as if the best this one can hope for is on the dual bills. Walter Connolly strives mightily to make something of the picture but even a good actor can't work with dull material."

— Film Curb p11 F 8 '36

"Ben Hecht and Charles MacArthur, who did triple duty as producers, authors and directors of this picture, have again turned out high-brow hokum that is 'different,' but despite much flashing wit and even broad comedy it is neither as provocative in an artistic sense nor as entertaining from a general standpoint as some of their previous efforts."

— + Film Daily p9 F 6 '36

"Just a moderately entertaining comedy. It lacks action, giving the spectator the feeling as if a stage play had been transplanted to the screen. . . . Not for children or adolescents. Adult entertainment."

— + Harrison's Reports F 1 '36

"As comedy, it has some mildly amusing moments, but, as in the case of other of the pair's pictures, it is pointed, but perhaps not very accurately, for the sophisticated screen audience. It is, in effect, considerably more of a stage play lifted bodily to the screen, and it is open to question whether the average film patron will find much in it to entertain. . . . It is, on the whole, a typical Hecht-MacArthur concoction, not, however, nearly so promising as certain of their earlier efforts. Some of their horse-play in this is not very funny and much of it is questionable in taste and judgment."

— + Motion Pict Daily p7 Ja 20 '36

"The first sequence and several others could be presented independently as very short shorts acceptable for drawing room or little theatre purposes. Strung together, they unfold an undergraduate romance that would rate as routine if the precocious adolescents performing it were not crammed full of Hecht-MacArthur wise-cracks and sophistry. As it is, the plain cash customer is quite likely to consider it a highly artificial and probably not at all necessary business."

— + Motion Pict Herald p48 F 15 '36

"Whether Hecht and MacArthur can make box office pictures is still a question. 'Soak the Rich' proves the pair can produce a different type picture but the box office may not particularly benefit."

N Y Exhibitor p39 D 25 '35

"In their current offering [Hecht and MacArthur] play with what might be a good idea, but fail to come through with it. They have tried for comedy this time and the result is interesting but unamusing. To be questioned whether the picture can stand alone in any location. Not going to be of any particular help in a double. And there's only Walter Connolly to play up on the marquee. . . . The photography is good, the direction keeps the actors moving around, even though they do not advance the story, and the settings are impeccable. But it all adds up to inadequate entertainment."

— Variety p18 F 12 '36

"In 'Soak the Rich' Hecht and MacArthur have produced a nice piece of satire, but satire is hard to sell to picture fans."

Variety (Hollywood) p3 F 6 '36

**SOCIETY FEVER.** O 1 '35 67min Invincible

Players: Lois Wilson, Lloyd Hughes, Hedda Hopper

Director: Frank Strayer

"This domestic comedy deals with the trials and tribulations of a large family experiencing new poverty after the death of a wealthy father. Expensive tastes and lack of business experience bring the family to the verge of eviction after nearly all the furniture has been

sold from the mansion. The situation is complicated by the necessity for a formal dinner to [rich friends.]" Motion Pict Daily

### Audience Suitability Ratings

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Unobjectionable for adults."  
Nat Legion of Decency Mr 12 '36

"A, Y and C: Fair."  
Par M p57 Mr '36

### Newspaper and Magazine Reviews

Christian Science Monitor p13 N 13 '35

### Trade Paper Reviews

Box Office p54 N 16 '35

Film Curb p12 N 1 '35

"This plot has had so many treatments already that the present [result] comes as a routine affair best suited for the not too discriminating."

— Film Daily p10 O 20 '35

Motion Pict Daily p9 O 28 '35

"Family comedy."  
N Y Exhibitor p34 O 10 '35

"[A] creditable story is marred by stilted and weak performances, with part of responsibility falling on director. . . . Several mawkish scenes result when actors are permitted to stand around and shout lines at each other."

— Variety p30 N 27 '35

**SONG AND DANCE MAN.** Mr 13 '36 70min  
20th century-Fox

Players: Claire Trevor, Paul Kelly, Michael Whalen, Ruth Donnelly

Director: Allan Dwan

Based on the play of the same title by George M. Cohan. "The plot concerns a team of vaudeville 'artists,' perpetually between engagement. The man is a ten-twenty-third' hoover who fondly believes himself 'better than Astaire.' The girl remains faithful to the partnership because of loyalty to the man who taught her all she knows. Then comes the girl's break through the interest of a wealthy playboy." (Hollywood Reporter)

### Audience Suitability Ratings

"A slow-moving, cheaply constructed comedy-drama in which the principals are afforded small opportunity to utilize such talents as they may possess. Mature." Calif Cong of Par & Teachers

"Mature. Mediocre." DAR

"Family." Nat Soc of New England Women

"Considerable drinking throughout, having little bearing on the plot, makes this picture of no particular value; just light entertainment, easily forgotten. Mature." S Calif Council of Fed Church Women

— + Fox W Coast Bul F 1 '36

"Family."  
Gen Fed of Women's Club (W Coast)  
Ja 22 '36

"Adolescents, 12-16: yes; children, 8-12: possible."

Motion Pict R F '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



## SONG AND DANCE MAN—Continued

"With its flavor of backstage, this dramatic film interpretation of a successful stage play is slow-moving but interesting. Family."

+ — Sel Motion Pict F 1 '36

## Newspaper and Magazine Reviews

"When George Cohan's 'Song and Dance Man' first was offered on Broadway, its theme may have been unfamiliar. Today, stage and screen spectators know it. . . Those who view this Twentieth Century-Fox presentation of it will be provided with genuine entertainment. Their acquaintance with it will not detract interest. I have been able to find no fault with the picture. From every angle, its treatment is intelligent." Allan Hersholt

+ Hollywood Spec p13 F 15 '36

"While the picture is slow in starting, once it begins to pick up it proves to be a colorful story with an emotional appeal as poignant as ever. Due, perhaps, to the excellent performance of Mr. Kelly, which, oddly enough, recalls that hauntingly eloquent one of the late Mr. Hal Skelly in 'Burlesque,' the piece is lifted above its rather commonplace film mold, offering entertainment that, especially in its later sequences, pulls at the heartstrings. . . The picture, while not record-shattering in any sense, is colorful and interesting." Marguerite Tazelaar

+ N Y Herald Tribune p14 Mr 12 '36

"Nothing about the tale seems new, nor does much of it seem like the old 'Song and Dance Man' except of course, its Broadway sentimentality. It isn't a bad little picture, just a weak one. The cast, like script and direction, is amiable and unimpressive. This is the kind of picture which makes neither friends nor enemies." Eileen Creelman

— + N Y Sun p20 Mr 12 '36

"Instead of frankly consigning this story of an older Broadway to the period department (circa 1924) where it belongs, the screen adapters have packed up its ancient properties and settings, including even a perfectly preserved vaudeville rooming house, and have set them down bodily in the present decade. . . Wherever they have been keeping Mr. Cohan's play all these years, it seems to have been improperly camphorated and the moths of time have [gotten] into its trunks and backdrops." B. R. C.

— N Y Times p18 Mr 12 '36

## Trade Paper Reviews

"Good programmer based on the George M. Cohan play. It should please in the smaller situations."

+ Box Office p17 F 22 '36

"Unsatisfactory screen version of the well known stage play. It is a backstage story and the general idea has been done many times. There are a few musical numbers which are not such-a-much."

— Film Curb p17 F 15 '36

"Taking its title from the George M. Cohan stage vehicle, but adapted in somewhat different form due to the absence of Cohan as the central character, this is a generally pleasing story of backstage life, not much different from other yarns of the type."

+ — Film Daily p18 Mr 12 '36

"'Song and Dance Man' is solid entertainment, due for healthy grosses wherever it plays. It tells an unpretentious and familiar backstage story. But, in remaining true to its theme, it maintains a fine sincerity that will send its audiences away completely satisfied."

+ Hollywood Reporter p3 F 8 '36

"This modernized version of George M. Cohan's stage success should please, although it lacks the fire of the original."

+ — Motion Pict Daily p6 F 10 '36

"Well acted and directed, the picture, making no pretensions other than being straight-away entertainment, moves speedily as it sticks continually to its basic plot. It is family type entertainment that provides many showmanship angles that can be easily adapted to arouse patron interest."

+ Motion Pict Herald p62 F 22 '36

"Satisfactory programmer of the back stage type which should fit in nicely on any double bill. Picture has a chance to stand by itself in less important spots."

+ Variety (Hollywood) p3 F 8 '36

SONG OF THE DAMNED. See Escape from Devil's Island

SONG OF THE SADDLE. F 22 '36 63min First national

Players: Charles Middleton, George Ernest. Bonita Granville, Alma Lloyd, Dick Foran

Director: Louis King

"A cowboy Robin Hood returns to the frontier village to avenge the death of his father, killed years before by the cruel and merciless boss of the town." Jt Estimates

## Audience Suitability Ratings

"Stirring horsemanship, lilting tunes of the open spaces and stage-coach hold-ups lend reality to the homesteading days of the '50's. Possible for family." Calif Congress of Par & Teachers

"Good direction, a well chosen cast, lovely scenery, fine photography and beautiful horses are combined to make this 'Western' melodrama good entertainment. Good for the family and junior matinees." Nat Council of Jewish Women

"A very beautifully photographed Western, filled with action and good singing. The fact that the hero takes the law into his own hands, even if it is with great provocation, will make this film doubtful for juvenile audiences." Nat Soc of New England Women

+ Fox W Coast Bul D 28 '35

"This picture of the good old pioneer days has all the elements of a good Western, and is capably acted and directed. Family."

+ Gen Fed of Women's Club (W Coast) D 16 '35

"There is a real plot, a romance, and better than usual acting in this Western, and, while ethically it is unwise and unlawful to take the law in one's own hands, the time and plot make such transgressions understandable. Interesting [example] of its type. Family. (University Women and New England Women consider it questionable for children.)"

+ Jt Estimates D 15 '35

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

"A. Y. and C: Good Western."

Par M p57 Mr '36

## Trade Paper Reviews

"Couple of songs add to enjoyment of picture. . . Story is a bit better than the usual run. Direction has been well handled and it is a well done production."

+ Film Curb p6 Ja 4 '36

"Here is a Western to delight the fans who like villains thoroughly bad, heroes triumphantly good and plenty of thrilling riding. For good measure, there are two catchy melodies for Dick Foran to warble."

+ Motion Pict Daily p7 D 24 '35

"Better than his first Western, new hero Dick Foran indicates in 'Song of the Saddle' that he must be considered soon in the front outdoor ranks. Estimate: good Western."

+ N Y Exhibitor p32 Ja 10 '36

"Direction by Louis King is ably adapted to material. He romps the picture along with swift action, never relaxes suspense and [gives it] as fine an assortment of riding, chases, battles, hand-to-hand encounters, simple comedy and heroics as the simon-pure Western fan could demand. All these elements are lavishly provided and neatly assembled in William Jacobs' story, handled for average audience entertainment without ever becoming too heavy."

+ Variety (Hollywood) p3 D 20 '35

SPANISH CAPE MYSTERY. O 25 '35 73min Republic

Players: Donald Cook. Helen Twelvetrees

Director: Lewis D. Collins

Based on the novel of same title by Ellery Queen. It "shows up the stupidity of the local investigators in solving the strange murders that were perpetrated at Spanish Cape." (Wkly Guide)

#### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Mediocre; Y: Perhaps; C: No."  
Christian Century p95 Ja 15 '36

"Good. Suitable for mature audiences." Internat Fed of Cath Alumnae

"Ellery Queen, famous detective of fiction is here depicted as a smart-aleck of the most offensive type. 12-16: passable; 8-12: little interest." Women's Univ Club, Los Angeles  
+ — Fox W Coast Bul N 16 '35

"Fair. Adults."  
Motion Pict Guide Mr '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A and Y: Good; C: Doubtful."  
Par M p57 Mr '36

"Family."  
Wkly Guide O 12 '35

#### Newspaper and Magazine Reviews

"Murder with flippancy appears to be the favorite movie formula of the season. 'The Spanish Cape Mystery' seems determined to apply the methods of knockabout farce to a succession of grisly homicides, but succeeds in being neither scary nor diverting." M. E. P.  
— Boston Transcript p4 N 22 '35

Christian Science Monitor p13 N 23 '35

#### Trade Paper Reviews

Box Office p59 N 16 '35

"Holds the attention from start to finish and has been given a high grade production."  
+ Film Curb p8 O 15 '35

"Competent acting by competent cast, story which holds interest till very end, dialogue which sparkles with urban wit are features. Family mystery drama."

+ N Y Exhibitor p34 O 25 '35

"Fairly intriguing detective mystery."  
+ — Variety p39 N 20 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

SPECIAL AGENT. S 14 '35 78min Warner

Players: Bette Davis. George Brent. Ricardo Cortez. Jack LaRue

Director: William Keighley

"Federal conviction of a powerful public enemy is presented from a new angle in a series of thrilling episodes. High moral standards and a hearty respect for Government methods are maintained throughout." Jt Estimates

#### Audience Suitability Ratings

"A: Good of kind; Y: Unwholesome; C: No."  
Christian Century p1358 O 23 '35

"A competent cast supports the fine acting of the principals. Mature."  
+ Jt Estimates S 1 '35

Mo Film Bul p150 D '35

Nat Bd of R M S '35

"Family."

Nat Council of Jewish Women S 1 '35

"A: Tense G-man film; Y: Unsuitable; C: No."

Par M p57 Mr '36

#### Newspaper and Magazine Reviews

"Well acted and vigorously produced. It belongs to the expert tradition of its school and it should have proved to be admirable entertainment. It is passably good melodramatic fun, but it might have been something more than that had it not run into a curious ethical handicap." Richard Watts, Jr.

+ — N Y Herald Tribune p6 O 21 '35

"A fast, well-made story of another mobster biting the dust. . . 'Special Agent' although no 'G-Man,' is an exciting gangster tale." Eileen Creelman

+ — N Y Sun p22 S 19 '35

Springf'd Republican p6c O 20 '35

"A workmanlike, journalistic melodrama, made by specialists in this type of entertainment."

+ Time p29 S 30 '35

#### Trade Paper Reviews

Box Office p60 N 16 '35

SPLENDOR. N 23 '35 77min Goldwyn-United artists

Players: Miriam Hopkins. Joel McCrea. Helen Westley. Katharine Alexander. Paul Cavanaugh

Director: Elliott Nugent

A proud but penniless old New York family hopes that the son will lift them out of poverty by marrying an heiress. When he brings home a poor little Miss Nobody, the family contrive for her to exert her charms on a wealthy cousin who helps her husband. People talk and the girl leaves. Eventually her husband finds a job and goes back to her.

#### Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Depends on taste; Y: Unsuitable; C: No."

Christian Century p63 Ja 8 '36

"Miss Crothers' witty dialogue and the exceptionally fine acting by the whole cast add



**SPLENDOR—Continued**

much enjoyment to a picture recommended for adults and young people." E Coast Preview Committee

"This picture is beautifully produced, deft and purposeful in its direction, with each member of the cast giving a convincing and realistic characterization and is motivated by the highest ethical values. A thoroughly satisfying and enjoyable picture. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"More talk than action, but the dialogue is good. Mature." Nat Bd of R

"Interesting but sophisticated entertainment. Rachel Crothers does not overcome her stage technique which brings with it more dialogue than action. Adults." Nat Council of Jewish Women

"This picture just misses being outstanding—a trite story is its chief weakness. Adults." Nat Fed of Business & Professional Women's Clubs

"Mature audiences." Nat Soc of New England Women

"An interesting story well told. The settings are in good taste and the photography and scenic effects are excellent. Mature." So Calif Council of Fed Church Women

"Adults and young people." Mrs T. G. Winter

"A sophisticated, social drama, very well done but rather unhappy in atmosphere. Adult." Women's Univ Club, Los Angeles

+ Fox W Coast Bul D 14 '35

Mo Film Bul p200 D '35

"Very good. Family." Motion Pict Guide Mr '36

"A: Sophisticated drama; Y and C: No." Par M 57 Mr '36

"Mature." Wkly Guide N 23 '35

**Newspaper and Magazine Reviews**

"Where Miss Crothers shows her superiority over many of her Hollywood contemporaries is in making her characters human beings. . . The sense of characterization is further helped by the excellence of the acting. Miriam Hopkins has never given a better performance than she does in the present film." E. F. M.

+ Boston Transcript p4 N 22 '35

Christian Science Monitor p13 N 23 '35

"With her characteristic ladylike efficiency, Miss Crothers has written a sedate and leisurely account of poverty among the aristocrats. . . You should not, however, be led into any suspicion that, in dramatizing the downfall of a great Fifth Avenue family and the loss of their home, she is in any way attempting to write an American 'Cherry Orchard.'" Richard Watts, Jr.

+ N Y Herald Tribune p6 N 23 '35

"This new feature is a typical Crothers comedy drama, her wise and witty dialogue pointing up a story only her skill keeps from sordidness." Eileen Creelman

+ N Y Sun p8 N 23 '35

"It is my grim business to report that 'Splendor' is as flat and stereotyped as this report makes it out. True, some of it has a pleasant theatrical gloss over it, but for the most part it rings mournfully false in situation and contains dialogue that is mostly vaporish." William Boehnel

— N Y World-Telegram p22 N 23 '35

Reviewed by John Mosher  
New Yorker p90 N 30 '35

**Trade Paper Reviews**

"Outstanding is the fine performance of Miriam Hopkins who is at all times convincing in a difficult role."

+ Box Office p25 N 30 '35

Film Daily p8 N 19 '35

"It is smart and sophisticated, and presented with all the attention to lavish production values that Goldwyn always gives. These assets may make up for the fact that all the drama is motivated by the selfish conspiracies of a group with no troubles at all from the point of view of the average moviegoer."

+ Motion Pict Daily p4 N 19 '35

"Adult melodrama." N Y Exhibitor p55 D 10 '35

"The production will be a delight to those who can appreciate a perfect ensemble in a well written vehicle."

+ Variety p14 N 27 '35

SPY 77. Ja 15 '36 76min First division

Players: Greta Nissen. Don Alvarado. Carl Diehl. Lester Matthews. Esme Percy

Director: Arthur Woods

This film was made in England. "The romance of an Italian woman spy and an Austrian officer ends in tragedy, as the Austrian officer does his duty for his country." (Motion Pict Daily)

**Audience Suitability Ratings**

"Unobjectionable for adults." Nat Legion of Decency Mr 12 '36

**Newspaper and Magazine Reviews**

"Esme Percy contributes an excellently drawn characterization in the comparatively minor rôle of Bluentzli, a very mysterious person indeed. Short and stocky, with a large moonlike face and amazingly expressive eyes and lips, he repeatedly steals scenes from the principals. But even Mr. Percy cannot compensate entirely for the familiarity of the story and its rather dull treatment." T. M. P.

+ — N Y Times p15 F 10 '36

"To come right out and say so, it isn't bad entertainment of its kind. But then, neither is it good. Indeed, if it were not for a really fine performance by Carl Diehl in the rôle of an Austrian officer who is unjustly accused of selling important war secrets to the Italians and who, instead of committing suicide according to army traditions, becomes a spy to exonerate himself, 'Spy 77' would pass completely unobserved. . . All of which is the testimony of one who found parts of 'Spy 77' exciting but not exciting enough to recommend the film wholeheartedly." William Boehnel

+ — N Y World-Telegram p33 F 11 '36

**Trade Paper Reviews**

Box Office p23 Ja 4 '36

"A bit above the average English-made film." + — Film Curb p12 F 15 '36

"Fairly entertaining spy drama with familiar plot okay for the popular stands." + — Film Daily p7 F 11 '36

"This film has an occasional note of suspense, and a fair portion of action, against a background of secret service intrigue during the World War."

+ — Motion Pict Daily p5 F 12 '36

"The plot is stereotyped in its handling of World War espionage and differs from the usual only in its ending. . . The action is slow for the most part, with occasional sequences

of activity. The acting is good but the cast is comparatively unknown and presents a selling problem."

Motion Pict Herald p44 F 25 '36

"Humor is strikingly missing from picture. While not overly dramatic, the business-like workings of the intelligence departments of two nations at war and the grimmer side of a big conflict are kept constantly in the foreground. As a moving tale of warfare, Arthur Woods, who concocted the story and also directed, has succeeded. . . In addition to a cohesive story that dovetails even on finer details, Director Woods has handled megaphone masterfully. Element of suspense is held from middle of story clear through to ultimate capture of Spy 77. Few obvious film heroics have been employed."

+ Variety p18 F 12 '36

**STARS OVER BROADWAY.** N 23 '35 89min  
Warner

Players: James Melton. Jane Froman. Pat O'Brien. Jean Muir

Director: William Keighley

Music and lyrics: Harry Warren. Al Dubin

Dances: Busby Berkeley. Bobby Connolly

From a novelette, *Thin Air*, by Mildred Cram. It depicts the rise to operatic fame of an ex-baggage man. His career includes a period of singing in a night club and over the radio before he is finally successful.

#### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Very good."

+ Endorsed Motion Pict D '35

"Smooth direction, fast moving action, three destined-to-be-popular songs, and two stunning feminine personalities lend quality to this story. Adults and 8-18: very good. Possible for family and junior matinees." Calif Congress of Par & Teachers

"Mature: 14-18." DAR

"An entertaining show, with fine singing. Good. Family." Internat Fed of Cath Alumnae

"Family audiences." Nat Soc of New England Women

"Constructive and wholesome. Family." So Calif Council of Fed Church Women

"Family." Mrs T. G. Winter

"The whole thing is geared to a fast pace and should please anyone looking for a light entertainment. It provides a good deal of beautiful music but evidently Melton's singing and the rendition of classical arias are not supposed to be the chief attraction. 12-16: entertaining; 8-12: amusing but mature." Women's Univ Club, Los Angeles

+ Fox W Coast Bul N 16 '35

"Family."

Gen Fed of Women's Clubs (W Coast)  
N 12 '35

"Though the story is treated in a serious manner, delightful music, romance, and light comedy sequences make it entertaining for the average audience. James Melton's voice dominates the picture. Very good for mature family."

+ Jt Estimates N 1 '35

Mo Film Bul p200 D '35

"Good. Family."

Motion Pict Guide Mr '36

"A and Y: Entertaining; C: Mature but amusing."

Par M p57 Mr '36

Sel Motion Pict D 1 '35

"Family."

Wkly Guide O 16 '35

#### Newspaper and Magazine Reviews

Boston Transcript p4 D 14 '35

Christian Science Monitor p13 D 7 '35

Reviewed by Marguerite Tazelaar

N Y Herald Tribune p18 N 15 '35

Reviewed by Eileen Creelman

N Y Sun p19 N 14 '35

"This is Mr. Melton's first picture and there is no reason to feel it will be his last. Brought into the film fold chiefly because of his possession of a mellow tenor and a pleasant smile, he proves within the limited opportunities of his rôle that he can handle a comic scene and roll a romantic eye fully as well as he sings 'Celeste Aida' or 'Carry Me Back to the Lone Prairie.'" F. S. N.

+ N Y Times p17 N 14 '35

Springf'd Republican p6 Ja 16 '36

#### Trade Paper Reviews

Box Office p27 N 23 '35

"If the picture did nothing more than bring James Melton to film audiences it would have accomplished its purpose."

+ Film Curb p12 N 15 '35

"Good musical entertainment."

+ Film Daily p7 N 5 '35

"The range of musical numbers, including 'Celeste Aida' and 'Ave Maria,' as well as popular tunes, should make the picture satisfactory to most audiences."

+ Motion Pict Daily p5 O 29 '35

Motion Pict Herald p61 N 9 '35

"Family musical."

N Y Exhibitor p36 N 25 '35

Variety p16 N 20 '35

**STEAMBOAT ROUND THE BEND.** S 6 '35  
80min 20th century-Fox

Players: Will Rogers. Anne Shirley. John McGuire. Irvin S. Cobb. Stepin Fetchit

Director: John Ford

Adapted from the novel of same title by Ben Lucien Burman. "As captain of the 'Claremore Queen,' a ramshackle old tub, Will Rogers is involved in a romance in which Anne Shirley and John McGuire are the principals. Their happiness is threatened when McGuire kills a man in the girl's defense, gives himself up on Rogers' advice and is condemned. The spectacular event of the story shows a steamboat race down the Mississippi river." (Springf'd Republican)

#### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

Mo Film Bul p150 D '35

"A, Y and C: Excellent."

Par M p57 Mr '36

#### Newspaper and Magazine Reviews

"In the rich comic tradition of Mark Twain and those great days on the Mississippi." Andre Sennwald

+ N Y Times p17 S 20 '35



**STEAMBOAT ROUND THE BEND—Continued**

"Some of the excitement and some of the comedy of life along the Mississippi in the old days."

+ New Yorker p4 O 12 '35

+ Springf'd Republican p6c O 20 '35

*Trade Paper Reviews*

Box Office p55 N 16 '35

(s) **STEEL AND STONE.** Ja 25 '36 11min Vitaphone

Players: Milton J. Cross

Director: E. M. Newman

"This number of the 'Our Own United States' series covers the construction of bridges and tunnels. . . There are excellent views of the Key West spans, the Pulaski Skyway, the Huey Long bridge in New Orleans and others." Motion Pict Daily

*Audience Suitability Ratings*

"Family."

Sel Motion Pict F 1 '36

"Excellent educational short. Suggested for schools. Family."

+ Wkly Guide Ja 18 '36

*Trade Paper Reviews*

"The idea is a novel one for the screen and should find general acceptance."

+ Box Office p26 F 1 '36

"Skillfully narrated by Milton J. Cross, this will find favor in all sections of the nation, for there is no territory that is not represented with some famous example of a bridge, tunnel or highway."

+ Film Daily p7 Ja 24 '36

"Aside from its educational angle the film is both interesting and entertaining. Should be well received."

+ Motion Pict Daily p10 Ja 27 '36

"This subject should please, if only on the merits of its geographical and historical values."

+ Motion Pict Herald p8 Ja 28 '36

"Good."

+ N Y Exhibitor p41 Ja 25 '36

**STORM OVER THE ANDES.** S 16 '35 84min Universal

Players: Jack Holt. Mona Barrie. Antonio Moreno

Director: Christy Cabanne

"A soldier of fortune, an intrepid flyer, joins the Bolivian forces to defeat the ace flyer of the opposition. At a chance Fiesta meeting, he falls in love with the wife of his commanding officer. His mistake is rectified when, in a thrilling aerial encounter, he saves the officer's life, narrowly escaping with his own." Jt Estimates

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Elementary; Y: Doubtful; C: No."

Christian Century p358 O 23 '35

"Interesting photography. Adults."

+ Jt Estimates S 15 '35

Mo Film Bul p151 D '35

"Fair. Adults & young adults."

Motion Pict Guide Mr '36

"Family."

Nat Bd of R M S '35

"A good cast prove insufficient to surmount the mediocrity of this rambling tale of aerial conflict and a triangle love affair. Family."

+ Nat Council of Jewish Women S 1 '35

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

*Newspaper and Magazine Reviews*

"There is a good deal of color and adventurous bravery to the story. . . 'Storm Over the Andes' is really very satisfying."

+ Springf'd Republican p6 D 13 '35

*Trade Paper Reviews*

Box Office p60 N 16 '35

Film Curb p10 O 15 '35

**STORMY.** N 11 '35 68min Universal

Players: Noah Beery, Jr. Jean Rogers. J. Farrell MacDonald

Director: Louis Friedlander

From a novel of same title by Cherry Wilson. The "story of the struggle of a young homeless boy to keep and raise a wild colt, that he feels belongs to him." (Gen Fed of Women's Clubs)

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Good of kind; Y: Good; C: Exciting but good."

Christian Century p1638 D 18 '35

"While there is bitter conflict and gun play as in all Westerns the fine understanding direction, the natural and realistic acting of the leads, and the intelligent work of the beautiful horse, Rex, makes this a delightfully interesting and entertaining picture for all ages. Family and junior matinee."

+ Gen Fed of Women's Clubs (W Coast) O 5 '35

Mo Film Bul p176 N '35

"Very good. Family."

Motion Pict Guide Mr '36

"Family and junior matinees."

Nat Council of Jewish Women O 1 '35

"A, Y and C: Splendid Western."

Par M p57 Mr '36

"With a background of the Great Painted Desert of Arizona, attention is focused upon Rex, the wild horse, who usurps the lion's share of the action. Good photography and direction. Family."

Sel Motion Pict N 1 '35

"A delightful and unusual picture, filmed in the beautiful Painted Desert. Family. Junior matinee."

+ Wkly Guide O 5 '35

*Newspaper and Magazine Reviews*

"The elusive qualities that make 'Stormy' the distinctive little picture it is cannot be recreated on paper. Full of photographic gems and set in a country that lends itself beautifully to the camera, the picture is best remembered for those bits that have nothing to do with the plot. The wild stampede scene alone makes 'Stormy' a worth-while risk."

+ Liberty p22 N 16 '35

*Trade Paper Reviews*

Box Office p60 N 16 '35

"Family Western."

N Y Exhibitor p35 O 25 '35

"Except for an effective stampede of horses in the final reel, 'Stormy' has nothing to distinguish it from run-of-the-mill sagebrush sagas. Cast of minor importance."

— + Variety p19 D 11 '35

STORY OF LOUIS PASTEUR. F 22 '36 85min  
Warner

Players: Paul Muni. Josephine Hutchinson.  
Anita Louise. Donald Woods

Director: William Dieterle

"The story is of Louis Pasteur, French chemist, whose researches revolutionized theory and practice of medicine and medical science. Moving in an aura of deep human interest, it merely tells of a man's ambitions and accomplishments, disappointments and fears of failure, devotion to purpose and the triumph that is his when the heretofore bitterly opposed world of science recognizes him and his works." Motion Pict Herald

*Audience Suitability Ratings*

"While this reviewer is not sufficiently acquainted with the life of Pasteur to pass judgment upon the historical accuracy of the picture, it is safe to say that the producers would not be at all likely to take advantage even of dramatic license in a picture of this kind. Paul Muni gives a highly satisfactory rendering of the title role."

+ Bks &amp; Films F '36

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Beautifully presented, this film contributes a new and significant phase of scenario development; significant in its conclusive evidence that the lives of great figures of the past may prove as glamorously thrilling film material as any concocted in the Hollywood fiction mills. . . . Excellently directed and expertly photographed. Adults; 8-18: excellent." Calif Cong of Par & Teachers

"Abundant with charm, romantic appeal and the thrill of adventure this glimpse into the life of a great scientist makes outstanding and valuable entertainment. Perfection in detail, costumes of the day and clever, beautiful stage settings denote careful research." Nat Council of Jewish Women

"Paul Muni does not act the part of Pasteur—he IS Pasteur;—no higher tribute can be paid an actor. The sympathy and understanding that he injects into this picture stimulate the others in the cast and the audience will feel that they are a part of the loyal household watching jealously that honor shall come to the beloved chemist rather than doubt and humiliation. This is the most outstanding production of the year because of its biographical and historical values, the careful research made that it be authentically perfect, the careful choice of actors, the beauty of the photography, and the deftness of the direction by William Dieterle. Family—mature." Nat Fed of Business & Professional Women's Clubs

"Careful settings and photography enhance this rarely satisfying film which is notable for its human appeal and definite dramatic structure. Family." Nat Soc of New England Women

"This picture should be seen so that the present generation can realize that the now common protective measures have only been attained by courage, hard work and a determination to benefit and relieve mankind. Family." S Calif Council of Fed Church Women

"This film has beauty, significance and nobleness, and at the same time is absorbing in its story and in its atmosphere. In fact, the picture is one that should not be missed—one that glorifies the finer qualities in human life—as well as captures the imagination. Mature. Not understandable by children." Mrs T. G. Winter

"Paul Muni's interpretation of Pasteur is very genuine; the scientist seems to live again. The entire cast is well-chosen, and the direction shows unusual understanding and subtlety. It is a story which challenges the imagination and opens new vistas of endeavor for youth of today who may carry on his high standards in the name of humanity. Adolescents; splendid; children: good but mature." Women's Univ Club, Los Angeles

+ + Fox W Coast Bul D 14 '35

"The story, sets, direction and acting are of the highest quality, making the seemingly difficult theme engrossing and full of dramatic situations. Paul Muni gives another of his marvelous performances and is given strong support by each member of the cast. The whole production is very thoughtfully, artistically and sympathetically presented with especially beautiful and interesting photography. Family-mature."

+ Gen Fed of Women's Clubs (W Coast)  
D 4 '36

"A valuable chronicle of the indefatigable pioneer. . . . The romance between Pasteur's lovely daughter and his young assistant lends color. Excellently directed and expertly photographed. Family."

+ Jt Estimates D 15 '35

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A: Extraordinarily fine film depicting drama of scientist's fight against disease and ignorance; Y: Thrilling and educational; C: Mature but educational."

Par M p57 Mr '36

Sel Motion Pict Ja 1 '36

"Intensely human and a genuinely uplifting picture. Recommended for school, library and church use. Worth being kept permanently available. Recommended to the Committee on Exceptional Photoplays. Family-junior."

+ + Wkly Guide Ja 16 '36

*Newspaper and Magazine Reviews*

"The acting, not only of Mr. Muni as Pasteur, but of the rest of the cast holds to a high standard. . . . The merit of the story lies in Pasteur himself, his work and his struggles; and the most significant of the acting, quite properly is that of Mr. Muni." E. F. M.

+ Boston Transcript p4 F 15 '36

"Paul Muni throughout this picture, actually seems to embody the spirit as well as the physical likeness of Louis Pasteur; he contributes what must be acclaimed as an unforgettable screen portrait. . . . No dry history or routine character sketch this—it is vivid romance and genuine drama." Laura Elston

+ Canadian M p10 Mr '36

"The motion picture enters still another new field, and Catholics the world over will rejoice at the selection of Pasteur as the subject of the first biographical film depicting the life of a great man of science. . . . From the viewpoint of entertainment, 'The Story of Louis Pasteur' is substantial, gripping the interest at the outset and holding attention by its humaneness." J. P. Cunningham

+ Commonweal p356 Ja 24 '36

"It is to be placed among the honor films of the new year."

+ + Lit Digest p20 F 1 '36

"A series of triumphs is doubtless less dramatic than a single big one toward which everything has tended; but that is merely



STORY OF LOUIS PASTEUR—*Continued*

another way of saying that 'The Story of Louis Pasteur' is not quite so sustained a success-story as 'The Prisoner of Shark Island.' " Mark Van Doren

Nation p293 Mr 4 '36

"The first criticism is that the story is undramatic, that Pasteur's conflict is either against intangible, non-screenable forces, or against the solemn beards of the academy, who are too overdrawn, dull and fatuous for a good fight. And the second criticism is one of overdrawing in general: Pasteur is too good and meek, his wife is too patient and sugary; and the decent sentiment of the family scenes is so invariable as to be tiresome. Most of the fault, that is, seems to lie in the story and dialogue, plus the way story and dialogue were in several instances invested in weak screen characters, plus the way William Dieterle as director did little to repair this." Otis Ferguson

— + New Repub p369 F 5 '36

"A dignified and at times thrilling biographical condensation. Paul Muni delivers his best performance to date. The film has its faults—its structure is occasionally not unlike the animated tableau—a specious historical background. Still vastly superior to the usual output."

+ New Theatre p24 Mr '36

"'The Story of Louis Pasteur,' written and directed with honesty and tenderness, and stirringly played by Paul Muni, is not only an exciting and beautiful screen drama, but possesses a quality of heroism and nobility that actually makes you proud of the petty, hapless and bewildered human race. If by any unfortunate chance the idea should get about that 'The Story of Louis Pasteur,' because it deals with adventure in science, rather than in romantic homicide, was a pedantic and laborious work that deserved merely a polite admiration and was to be applauded because it was a fine educational thing for the children to see, then a great error will be made by criticism and publicity. For the truth of the matter is that the picture is far more exciting and heart-warming than the run of films celebrating presumably less cerebral topics." Richard Watts, Jr.

++ N Y Herald Tribune p8 F 10 '36

"[It] is of course a picture that should be seen by every one, from disillusioned adults to children eager for adventure. . . 'The Story of Louis Pasteur,' a dramatic show as well as a noble tribute, is decidedly on the must list." Eileen Creelman

++ N Y Sun p24 F 10 '36

"'The Story of Louis Pasteur' is an excellent biography, just as it is a notable photoplay, dignified in subject, dramatic in treatment and brilliantly played by Paul Muni, Fritz Leiber, Josephine Hutchinson and many other members of the cast. . . Pasteur's life is warm and vital, of itself. It has lost none of that warmth through Mr. Muni's sensitive characterization, through the gifted direction of William Dieterle and the talents of a perfect cast. It may not be the province—and probably it was not the primary motive—of a Hollywood studio to create a film which is, at the same time, a monument to the life of a man. But 'The Story of Louis Pasteur' is truly that." F. S. Nugent

+ N Y Times p15 F 10 '36

"Not only is 'The Story of Louis Pasteur' a gallant film adventure, it is also as exciting and thrilling in its own way as 'G-Men,' and I hope that it will be just as successful. [It] illustrates conscientiously the life of one of the world's greatest benefactors with great dignity and power." William Boehnel

++ N Y World-Telegram p15 F 10 '36

"High among the very great of history whom I should rank as the least likely subjects for screen material would be Louis Pasteur. It would not have occurred to me that a life

dedicated to chemical research would supply those incidents one thinks essential to drama. Warner Brothers have apparently had no such hesitancy. . . Judging from 'The Story of Louis Pasteur,' the first in this new category to be given, I can well imagine that they can unearth enough excitement for a film in the existence of any saint or scholar that ever lived. . . Paul Muni gives a plausible picture of the great man, a far more human characterization than that recently shown on the screen by Sacha Guitry, in a negative French dissertation on the same subject." John Mosher

+ New Yorker p77 F 22 '36

"To date, the best Paul Muni has done on the screen. This film will undoubtedly start a 'trend' toward straightforward biographical stories, as indeed it should."

+ Stage p9 F '36

"So well has Paul Muni caught the spirit which immunized the great French scientist against despair that even cinemaudiences who know they are fanciful will not cavil at the introduction of a villain, Dr. Charbonnet (Fritz Leiber); at the 18-year postponement of Pasteur's paralytic attack; at other slight tinkering with truth. Josephine Hutchinson as Pasteur's unselfish and understanding wife is likewise without flaw, helps to make Muni's interpretation all the more complete."

+ Time p44 F 17 '36

## Trade Paper Reviews

"A sincere offering, done with a fine touch of effective acting and a smashing climax. . . Paul Muni is superb in the title role."

+ Box Office p29 D 7 '35

"Undoubtedly one of the prize productions of the year. One forgets absolutely that this is a picture. It is such an impressive reminder of conditions, as they existed in 1860, in regard to human life. . . Paul Muni stands out in this masterly production, which is destined for something finer and grander than just box-office appeal. It will have that, as well as gratitude, because it proves that vital statistics can be made more than optically palatable, thereby educating and entertaining, at a profit to the producer, and exhibitor. Take it from me folks, it's grand."

+ Canadian Moving Pict Digest p6 D 28 '35

"Here is a film that has just about everything a fine drama needs. [It] will appeal to all classes."

+ Film Curb p15 D 1 '35

"This blazes a new trail in pictures. Warners have made cold science dramatic, and, with Muni as the French scientist, have fashioned a story that grips from the start."

+ Film Daily p8 N 23 '35

"Excellent entertainment! Without resorting to the usual claptrap, they have produced a picture which, because of its simplicity, should be understood, appreciated, and enjoyed by everybody. . . Excellent for all. [Family.]"

++ Harrison's Reports F 15 '36

"So absorbing is this theme that the film is sure to win terrific word-of-mouth endorsement. . . Paul Muni lends intensity to the role of a man whose fight against careless doctors and unsterilized instruments brought first laughter, then hatred, and then persecution from orthodox medicos. . . The story and screen play by Sheridan Gibney and Pierre Collings rearranges the events of Pasteur's life for dramatic emphasis, but gives a faithful portrait of the man and the main events."

+ Motion Pict Daily p6 N 21 '35

"In this picture the screen makes a great departure from prosaic formula. The story is simple biography in which there is not a single trace of theatrical artificiality. What is seen is drama, expertly acted, directed with feeling and understanding. Its power to create and hold interest immediately gripped the preview audience and kept it in hushed

silence all the way through. Enthusiastic, appreciative applause broke out at the conclusion. . . Here is a picture the worth of which is almost certain to impress both class and mass alike."

+ Motion Pict Herald p58 N 30 '35

"Here is a production that will not only stand as a monumental achievement from Warner Brothers, but which will be added to that outstanding list which includes shows known as prestige pictures. . . In a season where good pictures have been many, this stands out with the best. Everyone—studio, performers, writers, directors—combined to produce an A-1 show from every angle. Family drama."

+ + N Y Exhibitor p53 D 10 '35

"Here is another splendid film, carefully and intelligently produced and a credit all around. Whether or not it will repay the energy and coin expended on its making by way of box office is a moot question. Chances are that it will be no record-breaker by way of grosses, but it should do a fair amount of business and will get good breaks from critics plus word of mouth to balance. Certainty of European heavy grosses is another favorable factor not to be overlooked in this case. Its appreciation will come from adults. Adolescents [will] be disinterested or without patience."

+ Variety p16 F 12 '36

STREAMLINE EXPRESS. O 29 '35 71min  
Masqot

Players: Evelyn Venable. Victor Jory

Director: Leonard Fields

"The scene is laid on a new streamline train during its record transcontinental run and the plot concerns a producer, his runaway star, her fiancée, a crook and several others." Nat Bd of R M

#### Audience Suitability Ratings

"Although this picture starts slowly it picks up speed and interest and becomes quite an amusing comedy. Mature."

+ — Nat Bd of R M S '35

#### Trade Paper Reviews

Box Office p32 N 23 '35

Film Curb p6 O 15 '35

STRIKE ME PINK. Ja 17 '36 99min United  
artists

Players: Eddie Cantor. Ethel Merman.  
Sally Eilers. William Frawley. Brian  
Donlevy

Director: Norman Taurog

Based on the novel, Dreamland, by Clarence Budington Kelland. "Cantor is cast as a meek campus tailor who acquires courage from a correspondence school course and goes on to manage an amusement park. Complications are provided by the efforts of Brian Donlevy as head of a gambling ring, to install slot machines at the park. The story thread is used mostly to motivate an exciting chase which climaxes and ends the picture." (Motion Pict Daily)

#### Audience Suitability Ratings

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"This is a well-written farce, developed according to tried and true formulae, such as the 'chase' and the 'custard-pie throwing' of old

silent films. The dance ensembles, beautifully staged, especially in the black and white chorus number, are subjects for unusual photographic effects. . . The comedy is sometimes strained, but Cantor fans will enjoy his farcical fun."

S. M. Mullen

+ Scholastic p30 Mr 7 '36

Wkly Guide Ja 25 '36

#### Newspaper and Magazine Reviews

"It all depends upon whether one is a rabid Cantor fan, or not, whether this latest picture of his will appeal. . . Calculated to draw audiences who want this easy-to-watch-without-straining-the-intelligence-type of entertainment, 'Strike Me Pink' probably spells box office." Laura Elston

+ Canadian M p42 Mr '36

"For instance, if you enjoyed the pictures Harold Lloyd made ten years or so ago and wish to repeat the thrill his 'Safety Last' gave you, by all means see 'Strike Me Pink' for it does all the Lloyd stuff over again, with just enough change in the mechanics involved to give it a suggestion of newness. . . Ethel Merman could not get where she is with her singing if there were no demand for it. I concede that. It merely happens not to be the kind of singing I prefer. . . Another defect in my screen inclinations is that I demand some suggestion of logic in even riotously illogical comedy. Here we have a gang of extremely villainous villains parading through the picture without any reason being given why the authorities should not be appealed to. . . And another weakness in my equipment as a critic is my estimate of a picture's entertainment values for its whole audience and not for that part of it that is recruited on Broadway. 'Strike Me Pink' is a picture for Broadway, not for Main Street, where the bulk of its support should come from."

— Hollywood Spec p13 Ja 18 '36

"Mr. Cantor depends on action for his best pranks and in 'Strike Me Pink' there is no complaint because of inaction. He is never still and, therefore, the picture is the best he ever made, and the funniest."

+ Lit Digest p19 Ja 25 '36

"'Strike Me Pink' is at its best when it reaches its climax and goes in heroically and unashamedly for a splendid finale in the best tradition of the immortal Keystone comedies. There isn't a pie thrown and the police don't jump into the air before starting to run, but the glorious tradition of the chase, which is the finest flower of cinema farce, is celebrated with admirable pictorial abandon. Mr. Cantor and the police (who really are the racketeers in disguise) climb about the framework of the roller coaster and stage races with each other up and down its 'chutes' amid all the gusto of the palmy days of Mack Sennett, although with better photography. . . I must say that I found all of this rather more entertaining than the elaborate musical numbers, even though the incomparable Miss Ethel Merman, as a vague sort of villainess, appears gallantly in them." Richard Watts, Jr.

+ N Y Herald Tribune p15 Ja 17 '36

"Eddie Cantor deliberates upon an important question, 'Man or Mouse, Which are You?' and, by the end of 'Strike Me Pink,' is able to answer joyfully that he is a man. This pleasant debate requires all the lavishness of a Goldwyn musical and the excitements of a melodrama. Directed by Norman Taurog as slapstick, [it] is for the most part, a mad and merry comedy. It takes a good while getting under way. . . Once it's really started, however, 'Strike Me Pink' goes into a whirlwind finish, a wild, gigantically funny, crazily exciting chase sequence, with the diminutive Eddie pursued by crooks, dressed like policemen and acting like Keystone cops, through a lunatic amusement park. . . The comedy is not always so happy. Mr. Cantor is at his merriest, but the dialogue writers were not always inspired. The gags as well as the

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**STRIKE ME PINK—Continued**

wise cracks are sometimes both forced and obvious. . . Only the speed of the film and the skill of Mr. Cantor keep the film going smoothly through these sequences. . . 'Strike Me Pink' is grand fun, one of Mr. Cantor's best." Eileen Creelman

+ — N Y Sun p19 Ja 17 '36

"[It has] considerably less hilarity than we have come to expect of the annual Goldwyn-Cantor shows. 'Strike Me Pink,' the latest gift from the Ziegfeld of the Pacific, appears to lack some of his customary expansiveness and much of the comic invention that has made the well-known father of five one of the screen's most likable funny men. Perhaps this is an ungrateful way of summing up a lavish cinema enterprise which does, after all, present several extended moments of low comedy, some handsomely executed dance spectacles and the always enjoyable singing of Ethel Merman and of Mr. Cantor himself." F. S. Nugent

+ — N Y Times p15 Ja 17 '36

"[It] begins in a leisurely fashion, picks up in its middle portions and ends in a riot of laughs. The houseful of guffaws is produced by one of the oldest, simplest and most successful of all cinema devices—the chase. . . Here, it serves to give animation and provide hilarity for an otherwise ambling, unimportant but luxuriously produced and sometimes funny musical comedy. . . Perhaps if Mr. Cantor had not done better with more amusing material in some of his previous films this column would not be so lukewarm in its praise of 'Strike Me Pink,' which, after all, is as good as most musicals and better than some of them." William Boehnel

+ — N Y World-Telegram p21 Ja 17 '36

"I must say at once, lest I misguide the world, that 'Strike Me Pink' is by no means as funny as [A Night at the Opera.] . . With its acrobatics, whether actual Cantor contortions or tricky camera stunts, and general activity, this new movie is a convulsion. . . The film is a wild and crazy comedy of the old school. Old school with new machinery. Science having advanced, so has the scope of the Sennett technique. The classic Sennett chase is here developed, one would think, to its final heights. It's on the grand scale, if anything ever was." John Mosher

+ New Yorker p63 Ja 25 '36

"What makes 'Strike Me Pink' slightly superior to its more recent predecessors in the series of pictures made by Cantor and Goldwyn is not so much the elaborate production numbers, in which the Goldwyn Girls function as decoratively as usual, but the activities of an animated young woman named Ethel Merman."

Time p47 Ja 27 '36

**Trade Paper Reviews**

Box Office p33 Ja 18 '36

"It has everything that a high class musical should have. If it isn't the best picture Eddie Cantor has ever made we'd like to see the one that was better. The star in perfect form registers every moment he is on the screen and he's in evidence most of the time."

+ Film Curb p16 Ja 18 '36

"This is one of the best Eddie Cantor pictures. It has plenty of comedy, action, dance numbers and some catchy songs."

+ Film Daily p7 Ja 14 '36

"Good! Eddie Cantor romps through the picture in his usual comical fashion. . . Suitable for all. [Family.]"

+ Harrison's Reports Ja 25 '36

"Eddie Cantor's latest effort . . . provides smash entertainment. . . The musical numbers are well spotted and photographed with unusual beauty, making the dance routine seem new. Miss Merman's first number, 'High and Low,' is made particularly effective by

unusual camera angles. . . The screen play . . . occasionally crossed the border of strict good taste in dialogue and situation, but is a capable job for the most part."

+ Motion Pict Daily p4 Ja 11 '36

"There are lots of things to amuse and sell in this picture. . . There are instances in dialogue and action, particularly a torrid feature dance number and one trick chorus sequence, that may require delicate handling in spots. . . The mildly temped speed of the first half of the picture is more than equalized by the dizzy pace it takes in the concluding phases."

+ Motion Pict Herald p35 Ja 25 '36

"Many and varied gags, majority of which land, combine with a set of good songs and individual performances to make Eddie Cantor's latest good entertainment. Cantor is aces all the way. In some instances he's actually cute, but he isn't singing so much in 'Strike Me Pink,' having only two numbers."

+ Variety p14 Ja 22 '36

"'Strike Me Pink' comes near topping Eddie Cantor's previous picture efforts, due mainly to an excellent screen play and Norman Taurog's direction. . . Samuel Goldwyn has given the picture a class mounting, spared nothing to make it entertainment. Special work done on the finish, a chase sequence on a roller coaster, packed with thrills, looks like a heavy investment but was worth whatever it cost."

+ Variety (Hollywood) p3 Ja 10 '36

**SUICIDE SQUAD.** D 25 '35 60min Puritan

Players: Norman Foster. Joyce Compton

Director: Raymond K. Johnson

"An exciting story of the firemen who daily face death." Wkly Guide

**Audience Suitability Ratings**

"A: Worthless; Y: Poor; C: No."

Christian Century p207 Ja 29 '36

Nat Bd of R M Ja '36

"A, Y and C: Revealing drama."

Par M p57 Mr '36

Wkly Guide Ja 4 '36

**SUNSET OF POWER.** Ja 23 '36 60min Universal

Players: Buck Jones. Dorothy Dix. Charles Middleton

Director: Ray Taylor

"Buck Jones saves the granddaughter of a rancher from an unwilling marriage by exposing her fiancé as a rustler." Endorsed Motion Pict

**Audience Suitability Ratings**

"Good."

+ Endorsed Motion Pict Ja '36

"Expert rough riding, beautiful scenery and a well-knit plot combine to make particularly good entertainment. Family." E Coast Preview Committee

+ Fox W Coast Bul Ja 4 '36

"A story of the old lawless cow country, interesting, with many good types. Family."

+ Nat Bd of R M Ja '36

"A, Y and C: Western melodrama."

Par M p57 Mr '36

Sel Motion Pict Ja 1 '36

**Trade Paper Reviews**

"Family Western. Good."

+ N Y Exhibitor p34 Ja 10 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**SUPERSPEED.** S 1 '35 57min Columbia

Players: Norman Foster. Florence Rice.  
Mary Carlisle. Arthur Hohl

Director: Lambert Hillyer

A gang of crooks connive against a young college football hero who is the inventor of a superspeed device. They damage the test car which he is to drive. Two girls, one the daughter of a motor car company owner and the other a tom-boy motorboat enthusiast provide romantic interest.

*Audience Suitability Ratings*

Mo Film Bul p176 N '35

*Trade Paper Reviews*

"Just a fair program picture with main weakness being in story idea. With a story that is very much of routine construction, this production never rises to much of a grade as entertainment."

+ — Film Daily p10 D 2 '35

"Entertaining. Pleases despite acting and casting flaws. Excellent supporting cast goes far in making something of run-of-mill story."

+ — Variety p15 D 4 '35

**SWEET SURRENDER.** N 25 '35 77min Universal

Players: Frank Parker. Tamara

Director: Monte Brice

"Getting mixed up with blackmailers and suave crooks on [the] S. S. Normandie leads a noted tenor and famous dancer to well-paid engagements in Europe and also a wedding." Box Office

*Audience Suitability Ratings*

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Waste of time; Y: Poor; C: No." Christian Century p159 Ja 25 '36

"The plot is ordinary and lacks cohesion and for no good reason some peace propaganda is inserted."

+ — Endorsed Motion Pict D '35

"Waste of time; very poor." DAR  
— Fox W Coast Bul D 28 '35

Mo Film Bul p201 D '35

"A: Fair; Y: Doubtful; C: Unsuitable." Par M p57 Mr '36

"Supposedly a music show but with little music. Frank Parker is good when he sings and Tamara dances beautifully but not enough. Most of the action takes place aboard the Normandie. Family."

— Wkly Guide O 16 '35

*Trade Paper Reviews*

"Mediocre story with plenty of everything dragged in by the neck and choked to death before it amounts to anything."

— Box Office p29 D 7 '35

"A likeable story, specially interesting because of a new dancer, Tamara whose solo dance is second to none."

Canadian Moving Pict Digest p10 D 21 '35

Film Curb p23 D 15 '35

"[A] weak musical handicapped all the way from unconvincing story to poor casting."

— Film Daily p4 D 14 '35

"The story falters in spots and there is a sequence of war shots designed to build up an emotional effect for a peace song by Parker that fails to jell, but on the whole the picture is eye-filling and tuncful."

+ — Motion Pict Daily p8 D 17 '35

"[The] story is inconsequential. Family musical."

— N Y Exhibitor p53 D 10 '35

Variety p12 D 18 '35

**SWIFTY.** D 15 '35 59min First division

Players: Hoot Gibson. June Gale

Director: Alan James

Based on the novel, Tracks, by Stephen Payne. A western melodrama.

*Audience Suitability Ratings*

"Fair. Suitable for Church halls, Catholic schools, or family night programs."

+ — Endorsed Motion Pict Ja '36

"A, Y and C: Fair Western."

Par M p57 Mr '36

*Trade Paper Reviews*

"Hoot Gibson does a good job in making this an interesting and exciting Western. All those who go for outdoor films will appreciate this one."

+ Film Curb p7 F 1 '36

Film Daily p8 Ja 28 '36

"A routine Western, this rates as average or less compared with others of its kind."

+ — Motion Pict Daily p8 Ja 28 '36

"Estimate: it should please."

+ N Y Exhibitor p39 D 25 '35

"Hoot Gibson in a rollicking horse frolic against plenty of scenic background, which sagebrush eaters should find good fun."

+ Variety p16 Ja 29 '36

**SYLVIA SCARLETT.** D 27 '35 97min RKO

Players: Katharine Hepburn. Cary Grant. Brian Aherne. Edmund Gwenn. Natalie Paley

Director: George Cukor

Based on the novel of the same title by Compton MacKenzie. A ne'er-do-well and his daughter try various illegal schemes to make a living when they join forces with a lace smuggler. The daughter falls in love with a traveling artist who joins them but she finds a rival for his affections. After she reforms and induces the group to mend their ways, they tour the English countryside as a traveling minstrel show. When the rival runs away with the lace smuggler, the way is clear for the young girl's romance with the artist.

*Audience Suitability Ratings*

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Picture Guide  
Cath News p24 Ja 25 '36

"A: Notable; Y: Good; C: Little interest." Christian Century p63 Ja 8 '36

"A fantastically rambling scenario makes 'Sylvia Scarlett' a picture unworthy of the talents of Miss Hepburn. Adults: entertaining; 14-18: doubtful; 8-14: uninteresting." Calif Congress of Par & Teachers

"Mature." DAR

"Mature." Nat Bd of R

"Family." Nat Council of Jewish Women

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**SYLVIA SCARLETT—Continued**

"Very beautiful and picturesque settings offset somewhat the rowdy comedy. Adults." Nat Fed of Business & Professional Women's Clubs

"A far-fetched story very realistically told, with exceptionally good characterizations. One of Katharine Hepburn's best roles. Adults." Nat Soc of New England Women  
Fox W Coast Bul D 28 '35

"Swift moving, dramatic and somewhat unexpected in development, this continental drama with its farcical moments, is directed with skill. The acting of Katharine Hepburn is notably fine, with Cary Grant, and Brian Aherne, making worthy contribution."

+ Gen Fed of Women's Clubs (W Coast)  
D 16 '35

"Good. Adults."  
Motion Pict Guide Mr '36

"Objectionable in part."  
Nat Legion of Decency Mr 12 '36

"A: Amusing farce; Y: Confused ethics; C: Mature."  
Par M p57 Mr '36

"Hepburn's effective playing of a double part of boy and girl contributes far more than the story."

Wkly Guide D 21 '35

**Newspaper and Magazine Reviews**

"In spite of a high admiration for Katharine Hepburn and a seasonal mood of 'good will toward men'—including Hollywood—it is impossible to be very enthusiastic about 'Sylvia Scarlett.' The readiest explanation is that the picture has been worked over and over so many times that it has lost its original identity without ever finding a new one. There are moments when it is entertaining." E. F. M.  
— + Boston Transcript p10 D 26 '35

"Those movie goers who have exalted Katharine Hepburn into a little niche of her own will probably like this picture, for Miss Hepburn makes a personal triumph of what is rather obviously only a very average picture. The story is crammed with incidents of a rather confused and unaccented type and only Miss Hepburn's fine performance saves from actual boredom this story of a vagabond Odyssey." Laura Elston  
— + Canadian M p37 F '36

Christian Science Monitor p13 D 28 '35

"'Sylvia Scarlett' [is] an amateur movie as embarrassing as the ideas indulged in by Uncle Charlie when he dons Aunt Martha's hat at Aunt Ida's birthday party. I finally had to walk out on 'Sylvia Scarlett' for a breath of Sixth Avenue monoxide. . . . The whole picture is a case of bad judgment on the part of everybody concerned, a bad job of kittenish whimsy which doesn't begin to come off." Don Herold  
— — Life p29 Mr '36

"I am forced to say that her vehicle is a sprawling and ineffective essay in dramatic chaos, with characters and situations enmeshed in vague obscurities, but for Miss Hepburn's performance I have only admiration. The photoplay itself is a rather futile oddity, but the eerie suggestion of oddness that goes with the star's characteristic type of impersonation fits in far more successfully with this sort of tale than it ever did when she was attempting to be a small-town wallflower in 'Alice Adams.' I don't care for 'Sylvia Scarlett' a bit, but I do think that Miss Hepburn is much better in it than she was as the Booth Tarkington heroine." Richard Watts, Jr.  
— N Y Herald Tribune p15 Ja 10 '36

"Katharine Hepburn, whose last talkie, 'Alice Adams' was also her best, is now present in a new film 'Sylvia Scarlett,' which is, by a

wide margin, her worst. . . It seems difficult to imagine just why Mr. Berman selected such a rambling, unbelievable story in the first place, nor why, in the second, Miss Hepburn consented to play so graceless and trivial a role. Mr. Cukor's theatrical direction and the star's artificial performance are among other unpleasant problems of the day." Eileen Creelman  
— N Y Sun p29 Ja 10 '36

"Probably it is unkind to say of 'Sylvia Scarlett' that it begins at 12 sharp and ends at 1:40, and yet that is precisely its total effect. . . . As the awkward, imaginative, tremulously frustrated heroine of the tale, Miss Hepburn, is on her home grounds, and she plays the part with a richness of understanding that compares favorably with her performance in 'Alice Adams.' Individual scenes of laughter and heart-break come through cleanly, but the story and its people seem purposeless and possess the blurred outlines of shapes that are being projected through a veil." Andre Sennwald  
— + N Y Times p16 Ja 10 '36

"Except for the excellent people in it, and especially the beautiful and talented Katharine Hepburn, who animates the title role with a vibrant and compelling performance, there is very little to recommend in the [film]." William Boehnel  
— + N Y World-Telegram p23 Ja 10 '36

"'Sylvia Scarlett,' taken from Compton Mackenzie's novel of 1918, is a story of a set of people whom the main stream of life has pushed a little to one side, sharpening and coloring them unforgettably in the process. It is made memorable by a rôle that almost steals the show from Miss Hepburn's androgynous: Cary Grant's superb depiction of the cockney."

Time p42 Ja 13 '36

**Trade Paper Reviews**

Box Office p36 D 7 '35

Film Curb p12 Ja 4 '36

"Although the cast is a good one, the material is hardly very important. Most of the way, the picture is a comedy, but the situations are hardly very funny. . . . The director, George Cukor, has done a technically good job all around, but he didn't have a lot to work with."

Film Daily p4 D 12 '35

N Y Exhibitor p33 Ja 10 '36

**T**

**TALE OF TWO CITIES.** D 27 '35 120min MGM

Players: Ronald Colman. Elizabeth Allan. Donald Woods. Blanche Yurka. Basil Rathbone. Henry B. Walthall

Director: Jack Conway

Based on the novel of same title by Charles Dickens. Set against the horror of the fall of the Bastille in the grim days of the French Revolution, this familiar tale tells of the imprisoned Dr Manette, his daughter Lucie, her condemned husband Darney and the sacrifice made by Sidney Carton who takes Darney's place on the guillotine so that Lucie whom he loves may find happiness with her husband.

Dr. Marion C. Sheridan has prepared a Photoplay Study Guide to A Tale of Two Cities, including the historical development of the story, photography, sound effects and a bibliography. The Guide is obtainable from Educational and Recreational Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey at fifteen cents per copy.

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Not for small children. Excellent."  
+ Endorsed Motion Pict Ja '36

"Charles Dickens' immortal story of sacrifice comes to the screen with a faithfulness to spirit and letter which could but delight its author. [It] is beautifully photographed, with delightfully finished characterizations. The scenes of bloodshed, Revolution and La Guillotine are reproduced with breath-taking verity. . . The final dramatic scene when Carton speaks the unforgettable 'It is a far, far better thing that I do than I have ever done.' . . is given a new depth, a new color, through its transmission to the screen. Blanche Yurka, whose interpretation of Ibsen roles has maintained the highest standards of the theatre, depicts the role of Madame De Farge with fire and power. Ronald Colman, as Sydney Carton, plays the latter scenes with an effective fatalism, a quiet joy, in sharp contrast to the devil-may-care, bibulous barrister of earlier sequence. . . The research, feeling, and artistry which have gone into this production have resulted in a screen classic which will take its place with 'David Copperfield'; with 'Mutiny On The Bounty.' Adults & 14-18: excellent; 8-14: too much cruelty for nervous children. Possible for family." Calif Congress of Par & Teachers

"Colorful; skilfully enacted and produced. Schools should see this fine historical classic." DAR

"The musical and sound accompaniments are excellent and give the true feeling of the period. Outstanding. Family, mature." Nat Fed of Business & Professional Women's Clubs

"No list of superlatives can do justice to this tremendous panorama of humanity swayed by the emotional extremes of France during the Terror. . . A distinguished cast under exceptionally intelligent direction provides a vivid and stirring picture of one of the most dramatic periods of history. Family, exclusive of young children." Nat Soc of New England Women  
+ + Fox W Coast Bul D 7 '35

"A noteworthy production which will have wide appeal. Family, too tense for young children."  
+ Gen Fed of Women's Clubs (W Coast)  
N 25 '35

"Once again Metro-Goldwyn-Mayer has transmitted to the screen a Dickens' classic retaining, with authenticity, the story and maintaining throughout the beauty and interest of the original. . . There is every evidence of deep research in the planning for the stage settings of early Paris and London as one is transported into the unhappy days of the French Revolution, with its starving people, cruel executions and savage revenge. Finished, expert, realistic direction, very fine photography, sustained suspense all add to the interest. . . Excellent for the family, but not for small children."  
+ Jt Estimates N 15 '35

"Technically it is nearly flawless. It is mounted with lavish disregard for costs and careful consideration for realistic and dramatic effects. . . Ronald Colman makes the smiling, sardonic wastrel one of the saddest characters of the screen, whose nature is revealed more through his effect upon others than in his own speech and action, until his final sacrifice."  
+ Motion Pict & Family p4 Ja 15 '36

"Excellent. Adults & young adults."  
Motion Pict Guide Mr '36

Nat Bd of R M Ja '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A and Y: Superbly produced classic drama; C: Tense."  
Par M p57 Mr '36

"Once again Metro-Goldwyn-Mayer has transmitted to the screen a Dickens classic retaining, with authenticity, the story and maintaining throughout the beauty and interest of the original. A notable and capable cast serves as a fitting background for Ronald Colman's unforgettable portrayal of Sydney Carton."  
+ Sel Motion Pict D 1 '35

"Suggested for schools and libraries. Recommended to the Committee on Exceptional Photoplays."  
+ + Wkly Guide D 21 '35

*Newspaper and Magazine Reviews*

"Hollywood to its great joy has found that its particular kind of artistry profits well from the immortal Charles Dickens. 'David Copperfield' in spite of excellences and deficiencies, was by and large worthy of its popular success. Now comes a photoplay version of a story which, as such, is not only among the better knit and sustained of all the full-blooded company of Dickens's novels, but is probably most widely remembered by adults and school-boys—'A Tale of Two Cities.' Scratch a character actor and you reveal a character from the pages of Dickens. This avowed fact, combined with the abundant fund of unforgettable episodes packed with incredible generosity and realism between the covers of a single volume, offers to the film producer endless opportunity. All advance information on the latest excursion into the field of Dickensian caricature and narration points to a commendable result."  
+ Boston Transcript p3 D 24 '35

Christian Science Monitor p15 Ja 4 '36

"The story has been used before for films, notably in the silent days, but this M-G-M successor to its 'David Copperfield' is a stirring, faithful cinema calculated to stand well up among the best films of the year."  
+ + Lit Digest p21 D 14 '35

"The tragic tale of Sydney Carton . . . has been brought to the screen brilliantly in the unusually faithful version of 'A Tale of Two Cities.'" Richard Watts, Jr.  
+ N Y Herald Tribune p9 D 26 '35

"'A Tale of Two Cities' is a picture that makes you feel like shouting. . . [The] producer has shown that rarest of Hollywood qualities, good taste. With showmanship added, and a generous hand in supplying background and costumes, the result is a Christmas present that should keep audiences happy for several weeks. . . Real justice demands impartial applause for every one connected with the picture from photographer and costume designer to the script-writers who kept all the humor as well as the drama of the Dickens novel." Eileen Creelman  
+ + N Y Sun p30 D 27 '35

"'A Tale of Two Cities' . . . for more than two hours crowds the screen with beauty and excitement, sparing nothing in its recital of the Englishmen who were caught up in the blood and terror of the French Revolution and of Sydney Carton, who gave his life for his friends. The drama achieves a crisis of extraordinary effectiveness at the guillotine, leaving the audience quivering under its emotional sledge-hammer blows. . . Produced in the studio's most lavish and careful mood, the film errs, if at all, on the side of plenty. It impresses me as rather too long for comfortable cinema-going. It has everything, which means that it leaves almost nothing to the imagination. But among much that is not strictly essential there are peaks of incident which set your heart pounding and fire your blood."  
+ N Y Times p21 D 26 '35

"The most beribboned bundle of the lot, and probably the most disappointing, is 'A Tale of Two Cities.'" John Mosher  
— New Yorker p57 D 28 '35



**TALE OF TWO CITIES—Continued**

"'Tale of Two Cities' is among the best pictures of this waning year, a document in which history and drama are awesomely blended." Louise Mace

+ + Spring'd Republican p2 D 26 '35

"The whole picture constitutes a record of one of history's most melodramatic moments told in an idiom equal to its subject, from a skeleton designed by a novelist of genius. Like all real art, it achieves the general by relating the particular with an emotional intensity that never lets down from the first shot of a coach wheel being pulled through the mud of an English road to the last shot, in which the camera swings up from the dying Carton and the bloodthirsty crowd in the Place de la Révolution, up the shaft of the guillotine and still up, into the sunny sky of a new France."

+ Time p16 D 30 '35

**Trade Paper Reviews**

"Embracing both art and entertainment, this is one of the finest pictures to reach the screen in many months. . . The offering moves forward with absorbing interest, gathering momentum as it builds to the outbreak around the Bastille, and the sacrifice of aristocratic heads to the hungry blade of the guillotine. The stark realism, however, or rabid revenge never once destroys the impressional love scenes or personal sacrifice, making the entire offering one of sweeping power and tragic beauty."

+ + Box Office p17 D 14 '35

Film Curb p18 D 15 '35

"Fine performances and excellent direction make this one of the outstanding pictures of the year."

+ + Film Daily p4 N 30 '35

"Excellent. It is an outstanding picture. The scenes that show the gathering of the mobs of the French Revolution are something that people will not soon forget, so thrilling are they. . . Suitable for all. [Family.]"

+ + Harrison's Reports D 28 '35

"With the great effort expended in its production reflected on the screen, this picture will long be recalled as an outstanding contribution to film entertainment. Dickens enthusiasts will have no quarrel with Producer David Selznick or Adaptors W. P. Lipscomb and S. N. Behrman for the screen play accurately follows the book, even at times using subtitles to keep the audience posted on transitions and historical backgrounds. . . It should rate as a credit to the industry."

+ + Motion Pict Daily p12 N 27 '35

"'A Tale of Two Cities' is one of those films in which every single element mingles to make a coherent whole. Audiences should be impressed with the fact that this film is of such exceptional historical interest and entertainment value that it must not be missed."

+ Motion Pict Herald p66 D 7 '35

N Y Exhibitor p38 D 25 '35

"Metro achieves in 'A Tale of Two Cities' a screen classic which for sheer dramatic force excels in thrills the various horror stories which the country has profitably absorbed. This being so, there seems to be little reason why the terrific grip of this tragic story of renunciation should not fare very well. Technically it is about as flawless as is possible."

+ Variety p44 Ja 1 '36

**TANGO. Ja 1 '36 66min Invincible**

Players: Marian Nixon. Chick Chandler. Warren Hymer. George Meeker

Director: Phil Rosen

Based on novel of same title by Vida Hurst. A model in an advertising agency falls in love

with her employer's brother. When the employer learns of their marriage he tries to break it up because of her lack of social standing. In the end after she has had to support herself and baby, she is reconciled to her husband.

**Audience Suitability Ratings**

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

**Trade Paper Reviews**

"This tale of an advertising agency model offers good entertainment and it will be liked in the neighborhoods. . . This one should go its way doing nicely although it will, of course, never break any records."

+ Film Curb p10 Ja 18 '36

"A pretty entertaining human interest drama. It has been given a good production. . . But there is one situation that is in bad taste; it is where George Meeker, seeking means to bring about a separation between his young brother and the young man's wife, convinces his brother that she has been intimate with him. . . Because of this situation. . . it may prove unsuitable for children, adolescents, or for Sunday showing. But it is harmless for adults."

+ Harrison's Reports Ja 11 '36

"Estimate: good for subsequents, twin bills."

+ — N Y Exhibitor p42 Ja 25 '36

**TEMPO MASSIMO. Mr 12 '36 78min World**

Players: Milly. Vittorio de Sica. Anna Maggani. Nerio Bernard

Director: Mario Nattoli

Based on a novel of same title by Mario Nattoli. Italian dialogue film made in Rome but does not contain English sub-titles. "The story tells of the modernization of a young man, who has been raised by his wealthy aunt in a strictly old-fashioned manner. When he accidentally meets an attractive girl, and falls in love with her, he completely revolutionizes his mode of living in order to win her." (Motion Pict Daily)

**Newspaper and Magazine Reviews**

"None of [it] is particularly new, nor is the direction brisk enough for farce. Vittorio de Sica and his leading woman, known only as Milly, are an unusually good-looking team who do well enough by their parts. The plot, because of its familiarity, is easy enough to follow; but the picture can be recommended only to those who really want to see and hear the Italian talkie." Eileen Creelman

N Y Sun p30 Mr 13 '36

"At last a fast-moving, merry, romantic comedy has reached here from Rome. 'Tempo Massimo' (Full Speed), is well named. It is filled with action. . . There are some lovely views of rural Northern Italy." H. T. S.

+ N Y Times p27 Mr 13 '36

"The one and only lively moment you're likely to have from 'Tempo Massimo,' the new Italian film is provided at the very end, when the shy Harold Lloyd-like hero suddenly asserts himself. . . The production is handsome and the players are attractive and capable, even if the story and the direction aren't anything to write home about. Yesterday afternoon's audience, which was nearly all Italian, liked it. This reporter thought it was nothing to pant about." William Boehnel

+ — N Y World-Telegram p31 Mr 18 '36

**Trade Paper Reviews**

"This Italian-produced picture probably will be found reasonably entertaining by those understanding the Italian language, and of little

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

consequence to those lacking a knowledge of it. . . It appears obvious that the film will mean nothing to the average American audience, and that it may be sold most effectively in those theatres, probably in large metropolitan centers, which can rely upon an audience predominantly Italian."

Motion Pict Daily p9 Mr 16 '36

**THANKS A MILLION.** N 15 '35 87min 20th century-Fox

**Players:** Dick Powell, Ann Dvorak, Fred Allen, Patsy Kelly, Paul Whiteman

**Director:** Roy Del Ruth

"Fred Allen heads a troupe stranded in a small town, decides to ballyhoo for a gubernatorial candidate who likes to drink. When the candidate overdoes it, Singer Powell is substituted, wins the election after complications." N Y Exhibitor

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Depends on taste; Y and C: Amusing, but effect and value doubtful."  
Christian Century p1574 D 4 '35

"Very good."

+ Endorsed Motion Pict D '35

"An amusing satire . . . with unusually good songs and snappy dialogue. Family, but mature for children." DAR

"Fred Allen's witty lines and Paul Whiteman's orchestra add much to the entertainment. Very good. Family." Internat Fed of Cath Alumnae

"Because of many drinking sequences, it is unsuited to young audiences. Very good. Adults." Nat Fed of Business and Professional Women's Clubs

"This tuneful farce is filled with a spirit of youthful gaiety, and offers many sly digs at politics and politicians which will bring appreciative chuckles. Good fun for family audiences although of no interest to children." Nat Soc of New England Women

"A rather untimely picture when thought should be toward building respect for the Government. Adults realizing this is farce, will not take it seriously, while children might have an idea that such situations could exist. Mature." So Calif Council of Fed Church Women

"One of the best of its kind. Family." Mrs T. G. Winter

"The picture has a delightful tongue-in-the-cheek attitude towards officialdom. 12-16; good; 8-12: yes." Women's Univ Club, Los Angeles  
+ Fox W Coast Bul N 16 '35

"Refreshing music, romantic interest and clever comedy are the high-lights of this hilariously amusing satire. . . Interesting and pleasing is the introduction of Rubinoff and his violin, Paul Whiteman and his band, Fred Allen, radio comedian, the riotous singing of the Yacht Club Boys and Dick Powell with his catchy songs especially 'Thanks A Million.' Family."

+ Gen Fed of Women's Clubs (W Coast) N 4 '35

"Family audiences, although of no interest to children."

Jt Estimates N 1 '35

Mo Film Bul p177 N '35

"Good. Family."

Motion Pict Guide Mr '36

"A and Y: Entertaining tuneful comedy; C: All right."

Par M p57 Mr '36

"This tuneful farce is filled with a spirit of youthful gaiety and offers many sly digs at politics and politicians, which will bring appreciative chuckles. Good for family audiences, although of no interest to children."

+ Sel Motion Pict D 1 '35

"Amusing musical satire. Family."

+ Wkly Guide O 16 '35

### Newspaper and Magazine Reviews

"Fred Allen in his first feature film role, is probably the production's biggest asset. Although his brand of humor will inevitably be compared to that of Ned Sparks, it is still sufficiently individual to command a wider variety of celluloid characterizations and of film followers. It is understood that Mr. Allen contributed a good many of the film's gags. And they're excellent gags no matter which player is assigned to them, but particularly when Mr. Allen himself draws them in his inutterably flat accents." B. L.

+ Boston Transcript p17 D 6 '35

Christian Science Monitor p13 D 7 '35

"The work is gay, tuneful and entertaining, but it is the idea of sneering at two popular species rather than any brilliance in the treatment of the theme that makes 'Thanks A Million' such vigorous entertainment. . . The merry quips and expert vaudeville that have been added to the story make it expert and likable entertainment. . . [It] is at its best when it forgets both its romantic interludes and its hints of satire and goes in for the sheer fun of its high spirits, its antic hilarity and its expert showmanship." Richard Watts, Jr.

+ N Y Herald Tribune p13 N 14 '35

"This is a merry picture, a tuneful one, and, although neither distinguished nor outstanding, a pleasant piece of entertainment." Eileen Creelman

+ N Y Sun p19 N 14 '35

"The photoplay is particularly successful in its use of the songs, which pop into the story with gay irrelevance. Even with the difficulties imposed on it by the conventional amorous difficulties of the stars, it is superior fun." Andre Sennwald

+ N Y Times p17 N 14 '35

"Fred Allen is a blessed relief in 'Thanks a Million,' as are some very quick, nimble lyrics." John Mosher

+ New Yorker p96 N 23 '35

"'Thanks a Million' is a very amusing musical skit." Graham Greene

+ Spec p1028 D 20 '35

### Trade Paper Reviews

Box Office p27 N 23 '35

Film Curb p17 N 1 '35

"It has popular songs, comedy and satire and should please all types of audiences."

+ Film Daily p10 O 25 '35

N Y Exhibitor p31 N 10 '35

Variety p16 N 20 '35

**THESE THREE.** Mr 6 '36 93min United artists-Goldwyn

**Players:** Miriam Hopkins, Merle Oberon, Joel McCrea, Bonita Granville, Marcia Mae Jones

**Director:** William Wyler

Based on the play, *Children's Hour*, by Lillian Hellman. "The story concerns two college girl graduates who remodel an old farmhouse as a school for young girls. A doctor in the village lends a helping hand and a close friendship grows between these three.

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**THESE THREE—Continued**

Beloved by both ladies, he proposes to one. He is seen in the room of the other by a recalcitrant student." (Hollywood Reporter)

**Audience Suitability Ratings**

"It is not a happy theme, but it is a dynamic one, and so well done that few adults will care to miss it. . . Adolescents, 12-16: mature; but carrying its tragic lesson; children, 8-12: no; too emotional."

Motion Pict R Mr '36

**Newspaper and Magazine Reviews**

"Memory fails to bring to my mental screen another Sam Goldwyn picture which for sheer brilliancy of production matches 'These Three,' . . .

To those interested in the screen as a medium, 'These Three' will appeal principally by virtue of its excellence as an example of screen craftsmanship. Students of motion picture appreciation will find it a profitable subject for study. It is a talkie, of course, but it leans heavily on the camera as a story-telling aid. The dialogue is business-like; it confines itself to telling the story in the fewest possible words, and is delivered without the distracting element of stage declamation." Allan Hersholt

+ + Hollywood Spec p6 F 29 '36

"The most difficult screen-adaptation job of the year has been accomplished superbly. . . Mr Goldwyn did an astute thing. He engaged Miss Hellman to do the screen version, believing that if anyone would be precisely aware of the changes essential for cinema production, the original author would. She was. And the result is 'These Three,' a stalwart, deeply affecting, and stunningly told motion-picture."

+ Lit Digest p22 Mr 14 '36

"Out of the difficult cinema material of her brilliant stage play, 'The Children's Hour,' Miss Lillian Hellman has wrought a stirring, mature and powerful motion picture that is in every way worthy of its celebrated original, and perhaps, in one or two ways, surpasses it. . . In addition, the change in the ending, which does away with the suicide of one of its heroines, does not soften the film or make it appear the result of a cowardly refusal to face tragedy. In fact, it is a more reasonable, if not a more poignant conclusion and it serves to bring to a close a genuinely distinguished photoplay that is a vast tribute to all concerned in its production." Richard Watts, Jr.

+ + N Y Herald Tribune p16 Mr 19 '36

"From a magnificent play Samuel Goldwyn has produced, as he sometimes does, a magnificent picture. . . The screen play is not so harrowing [as the play.] Perhaps in that sense, it is not so strong. Its punch, in spite of this quite logical happy ending, is still double that of any film since 'The Informer,' which it resembles not in the slightest. 'These Three,' although a play to bring bitter tears to your eyes, has its share of real gayety. . . It's not likely any one will miss this." Eileen Creelman

+ + N Y Sun p30 Mr 19 '36

"Miss Hellman's job of literary carpentry is little short of brilliant. Upon the framework of her stage success she has constructed an absorbing, tautly written and dramatically vital screen play. To it, in turn, a gifted cast has contributed lavishly of its talents, aided by superb direction and exceptionally fine photography. In its totality the picture emerges as one of the finest screen dramas in recent years. . . You can be reasonably certain that it will find its way into the ranks of the year's 'best ten.'" F. S. Nugent

+ + N Y Times p22 Mr 19 '36

"'These Three' is an honest, sensitive, beautifully acted film that deserves the admiration and respect of all moviegoers. . . [It] is, in many ways, finer than the play that

suggests it. . . See 'These Three,' and in doing so see a film of real distinction." William Boehnel

+ + N Y World-Telegram p23 Mr 19 '36

**Trade Paper Reviews**

"Grand entertainment for mass and class, destined to create a word-of-mouth campaign that will fill seats everywhere."

+ Box Office p35 Mr 7 '36

"In this screen version of 'The Children's Hour' all objectionable material has been eliminated. It is an excellent drama that should have general appeal and will do well in both the big cities and small towns. . . As a matter of record it may be said that there have been but few better dramas that have found their way to the screen. This should be a box office clean up."

+ + Film Curb p19 F 29 '36

"Tense, dramatic, this is one of the most powerful pictures that has come to the talking screen. . . It will create much word-of-mouth comment, which will mean excellent business at the box-office."

+ Film Daily p9 F 25 '36

"Sensitive, tasteful and moving, 'These Three' is a beautiful production in the best Samuel Goldwyn tradition. . . By all standards, this is a great woman's picture. It may annoy some of the male members of its audience who will not trouble themselves to understand it. But the women will come in droves, impelled by word of mouth."

+ Hollywood Reporter p3 F 22 '36

"While four adults are directly concerned as the objectives of the plot, it is created, carried on and brought to completion by two children. In those roles excellent performances are contributed by Bonita Granville, who played the part of Mary on the stage, and Marcia Mae Jones. Nevertheless the picture is not a children's attraction. . . Previewed in Pantages Theatre, Hollywood. The gripping manner in which the story is told held the audience in tense suspense."

+ Motion Pict Herald p41 F 25 '36

"Achievement of adapting substance of Lillian Hellman's stage play, 'The Children's Hour' to avoid taboo angles and at same time to prevent screen version from becoming merely another conventional, and even innocuous social drama, has been remarkably done in Samuel Goldwyn's 'These Three.' . . The picture is an extraordinary offering for women especially. In the key spots it will do smash business, and in many of the subsequents as well, while from dramatic and artistic standpoint it will compare favorably with the best of the screen's mature product. Offering is for adults, but has been done with discretion and restraint which will not offend older children."

+ Variety (Hollywood) p3 F 22 '36

**THINGS TO COME.** Mr 13 '36 110min London films-United artists

Players: Margaretta Scott, Raymond Massey, Ralph Richardson

Director: William C. Menzies

Based on the novel, *The Shape of Things to Come*, by H. G. Wells. The film was made in England. "[The story] outlines the collapse of civilization after another Great War, initiated without notice by thousands of planes bombing defenseless cities. The whole world is impoverished, machines rust and collapse and cannot be replaced; a primitive society evolves in which men live in the ruins of once splendid towns and petty dictators exercise tribal authority. Plague stalks the earth. Order is restored by a band of aviators who, in giant planes, bomb the dictators into submission by a 'gas of peace' which causes unconsciousness and no worse. Peace is estab-

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

lished on the basis of world rule and mankind sets out on an age of progress founded on science." (Motion Pict Daily)

### Audience Suitability Ratings

"The magnitude of the theme and the vast compass of the story are apparent even in a brief outline; and it is perhaps inevitable that such a film should be vulnerable on scores of details: 'Things to Come' could not bear close examination from a scientific, political, or sociological point of view. . . . The potentialities of the cinema as a medium for the presentation of such problems are recognised and demonstrated. It is for this reason all the more unfortunate that 'Things to Come' should possess a number of faults which might have been avoided: at times the film is slow; . . . the speeches . . . are pompous and poorly constructed. The characterisation is romantic and the acting, as a whole, is only competent: none of the cast, with the exception of Raymond Massey, are able to make real men and women out of the parts they are given. . . . Adults & adolescents, 16-21."

+ — Mo Film Bul p25 Ja 27 '36

### Newspaper and Magazine Reviews

"There is no dispute that the picture is a photographic masterpiece, technically a supreme achievement of the cinema. No author or producer could ask for more than the gasp of wonder and astonishment that goes up when the great new peace aeroplanes of the future arrive through the clouds to put the broken world to rights. Models have never before been used with such success; nor has the film ever given us anything so magical as this brave new world which Mr. Wells and Mr. Korda and Mr. Mann have created for us. . . . The film is a public event and the question is what Mr. Wells's message amounts to and whether he has succeeded in getting it over."

New Statesman & Nation p298 F 20 '36

### Trade Paper Reviews

"The picturization of H. G. Wells's vision of the future is the most staggering piece of sheer screencraft I have ever witnessed. . . . For not only is this 'Things to Come' an astounding triumph of intelligent film spectacles, and of technical imaginative resources, hitherto unequalled by anything the cinema has produced, but categorically speaking it represents a gigantic milestone in the history of the moving picture. It will be remembered and talked about in years to come just as the previous landmarks, 'Birth of a Nation' and 'The Four Horsemen of the Apocalypse' are remembered and discussed today." Dennison Thornton

+ + Canadian Moving Pict Digest p9 Mr 7 '36

"It renders forever obsolete the hallowed phrase 'Up to Hollywood standard' as the highest tribute to British production. Decisively, and by a wide margin, it sets new standards of technique far exceeding the most striking of past achievements, from America or from anywhere else. . . . Wells and Korda have not been afraid to make not a man but mankind their theme. Daring usually brings its reward, and it may be the box-office will return an answer surprising to the believers in formula. . . . About the box-office there is this to be said: no American exhibitor can afford to take second-hand opinion about a picture which may easily set up records at either end of the scale. It has to be seen to be appreciated—or, for that matter, believed."

Motion Pict Daily p4 Mr 4 '36

"When America sees this film it probably will regard it as the most important ever to come out of a British studio. From such dispassionate viewpoint as a British reviewer may claim, it seems that America will be

right. . . . Previewed at Leicester Square Theatre, London. . . . The audience found the glimpses of the future breath-taking and applause was prolonged for individual sets and effects. Women and some men criticised the lack of 'story.' Objection to the arid Wellsian world was common; but its picturization was thought 'marvellous.'"

+ Motion Pict Herald p46 Mr 7 '36

"No other production in months has been so eagerly awaited by the British trade, press and public. Negative cost is said to exceed \$1,000,000; picture required a year for making, and leading English players have the principal roles. . . . Not an inch of 'Things to Come' is believable. Only illusion is in the main titles, which precede an hour and fifty minutes of screen spectacle, unsurpassed in design and imagery. Dialog is intolerably bad. Characters make long, meaningless speeches. At the final fade-out one of the characters, who already has had far too much to say, is still speech-making about 'humanity and the future of invention.' . . . The cast does admirably against the handicaps of the script. It's too bad present day film distribution isn't on a Wells [year] 2040 basis when the negative cost could be retrieved by button-pushing. It's going to be harder than that. It's going to be almost impossible."

Variety p26 Mr 4 '36

THIRTY-NINE STEPS. Ag 1 '35 85min Gaumont British-20th century-Fox

Players: Robert Donat. Madeleine Carroll. Lucie Mannheim. Godfrey Tearle

Director: Alfred Hitchcock

From the novel of same title by John Buchan. "An exciting well told mystery story wherein the quick thinking and acting of a young man, not only saves his own life but prevents an international spy ring from selling information valuable to the British Government." (Gen Fed of Women's Clubs)

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Interesting; Y: Very good; C: Mature." Christian Century p1390 O 30 '35

"A picture of unusual merit, surpassingly well acted, expertly directed with clever dialogue, tense dramatic action and beautiful outdoor Scottish scenery. Family."

+ Gen Fed of Women's Clubs (W Coast)  
O 5 '35

"The use of appropriate music and moments of absolute silence are most effective while the photography is of the best. Family."

+ Nat Council of Jewish Women O 1 '35

### Newspaper and Magazine Reviews

"A brilliantly stylized spy melodrama, in the vein of the earlier Hitchcock film."

+ N Y Times px5 N 3 '35

### Trade Paper Reviews

Box Office p55 N 16 '35

THIS IS THE LIFE. O 18 '35 65min 20th century-Fox

Players: Jane Withers. John McGuire. Sally Blane. Sidney Toler

Director: Marshall Neilan

A wounded fugitive, escaping pursuing police, enters the dressing room of a child actress. She runs off with him because she has

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**THIS IS THE LIFE—Continued**

been exploited and mistreated by her foster-parents. Her protector is declared innocent, marries and offers a home to the little orphan.

**Audience Suitability Ratings**

"A: Perhaps; Y: Good; C: Probably good."  
Christian Century p1439 N 6 '35

"A delightful, wholesome picture. Family."  
+ Gen Fed of Women's Clubs (W Coast)  
S 18 '35

"A well-blended mixture of pathos and comedy."  
+ Jt Estimates S 15 '35

Mo Film Bul p201 D '35

"Fair. Family."  
Motion Pict Guide Mr '36

"A light, entertaining comedy. Family and junior matinees."  
Nat Council of Jewish Women S 1 '35

"A, Y and C: Delightful."  
Par M p57 Mr '36

**Newspaper and Magazine Reviews**

Christian Science Monitor p15 O 19 '35

**Trade Paper Reviews**

Box Office p55 N 16 '35

Film Curb p10 O 15 '35

**THREE GODFATHERS. Mr 6 '36 85min MGM**

Players: Chester Morris, Lewis Stone, Walter Brennan

Director: Richard Boleslawski

Made previously in several silent versions. Based on the novel of the same title by Peter B. Kyne. A western melodrama.

**Audience Suitability Ratings**

"Family." Am Legion Auxiliary

"Adults: good; 14-18: heavy; 8-14: no." Calif Cong of Par & Teachers

"Good. Mature." DAR

Adults & young people." Gen Fed of Women's Clubs (W Coast)

"Skillfully and carefully directed, clear-cut portrayals by the three leading characters, and fine photography characterize this somewhat unusual film. The director has been careful not to sentimentalize the desperadoes. . . Family-mature." Nat Fed of Business & Professional Women's Clubs

"Despite excellent acting and good comedy relief, the film is far too long and for the average audience, very harrowing. Mature." Nat Soc of New England Women

"The picture has no ethical value and nothing to recommend it but the acting of the principals. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul F 29 '36

"Adults."  
Jt Estimates F 15 '36

"It is a sombre but well-sustained theme with good acting, especially on the part of Lewis Stone, who gives a sincere, finished performance as the bad man who has once known a life of culture and ease. . . Adolescents, 12-16: possible; children, 8-12: no."  
Motion Pict R Mr '36

"Basically a psychological study this picture will prove thoughtful entertainment for adults."

Nat Council of Jewish Women F 19 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"Adults."

Sel Motion Pict F 1 '36

"Little of the usual hullabaloo and fast action, which makes it slower than customary, but interesting for unusual qualities. Family."  
+ Wkly Guide F 7 '36

**Newspaper and Magazine Reviews**

"It is all quite edifying and, upon occasions, the drama of men lost without water in the desert is effectively portrayed, but on the whole the sentiment is laid on too thick for comfort.

The atmosphere of "The Three Godfathers" is effective and believable, but unfortunately that is more than can be said for the reform wave." Richard Watts, Jr.

+ — N Y Herald Tribune p6 Mr 7 '36

"By its disregard of that modern cinema imperative, the happy ending, 'The Three Godfathers,' a buskined horse-opera succeeds in catching the spirit of the Westerns of two decades back, when bad men could be heroes too." J. T. M.

N Y Times p20 Mr 9 '36

"Sentiment is drawn out to the point of pain in 'Three Godfathers' the new Western, thereby destroying whatever effect some of its more rugged and believable moments may have.

. . . It must be said, however, that Chester Morris, Lewis Stone and Walter Brennan play the roles of the three bad men so well that at times you forget to laugh at the film's lachrymose situations. . . My instinct tells me that 'Three Godfathers' is pretty minor entertainment." William Boehnel

+ — N Y World-Telegram p15 Mr 3 '36

**Trade Paper Reviews**

"Merits good program rating."

Box Office p35 Mr 7 '36

"Very good drama of Western type with exceptional cast and production values."

+ Film Daily p4 Mr 7 '36

"'Three Godfathers' is good family fare. It will make a neat profit in the hinterlands, where they will eat up the story of the regeneration of three badmen by the tiny babe they find on the desert. . . On the whole, 'Three Godfathers' will please the less critical and with further editing will look even better. It proves the familiar adage that direction and scripting by men from the Class A ranks make even a Class B picture look like money."

+ — Hollywood Reporter p3 F 12 '36

"This tale of three outlaws develops as an interesting character study motivated by a heart-gripping theme after starting as an average action feature."

+ Motion Pict Daily p10 F 13 '36

"The picture has an impressive quality not ordinarily associated with outdoor Western entertainment. . . Brought to the attention of patrons as something entirely new and different, it is legitimate to anticipate that it will prove a popular attraction with just as much, if not more, interest for women than men."

+ Motion Pict Herald p59 F 22 '36

"Programmer that will probably not get more than that attention, 'Three Godfathers' is, nevertheless, the type material that neighborhood audiences like."

N Y Exhibitor p54 Mr 10 '36

"Despite minor flaws in direction and story adaptation of Peter B. Kyne outdoor yarn, 'Three Godfathers' seems destined to get its share of the grosses in neighborhood houses. It constitutes a strong film for double billing but

should prove big enough to stand alone if only because of the presence of Lewis Stone and Chester Morris. . . This is a case of the cast surmounting uneven direction and meandering plot development."

+ Variety p15 Mr 11 '36

"There's plenty of entertainment value in this production, running overlength at preview. It seems jerky and disjointed in spots but Richard Boleslawski evidently had a difficult time in preventing a repetition of former [versions] of the yarn."

+ — Variety (Hollywood) p3 F 12 '36

**THREE KIDS AND A QUEEN.** O 28 '35 90min  
Universal

Players: May Robson. Henry Armetta.  
Charlotte Henry. Frankie Darro

Director: Edward Ludwig

"The outlook on life of an eccentric, wealthy elderly spinster is entirely changed for the better when she is, by accident, thrown into the home of a poor Italian with three little sons. Through the ministrations of these kindly people, she finds true happiness, much to the chagrin of her relatives who are using every means to control her vast wealth." Jt Estimates

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Humor, pathos, excitement and near tragedy combine to make this picture highly entertaining. Family."

+ Gen Fed of Women's Clubs (W Coast)  
O 12 '35

"A sequence with gangsters, guns and G-men is unnecessarily prolonged. Family."  
— + Jt Estimates O 15 '35

Mo Film Bul p177 N '35

"Good. Adults & young adults."  
Motion Pict Guide Mr '36

"Family."  
Nat Bd of R M N '35

"Wholesome, uplifting entertainment for the family and junior matinees."  
+ Nat Council of Jewish Women O 1 '35

"A: Diverting; Y and C: Entertaining."  
Par M p57 Mr '36

### Newspaper and Magazine Reviews

Boston Transcript p8 O 30 '35

Reviewed by Beverly Hills  
Liberty p29 N 23 '35

"It belongs with 'Anne of Green Gables' and 'Way Down East' in its homespun appeal and emotional quality, but is raised a bit above that level by the excellence of Miss Robson's performance and of Mr. Armetta's character-acting." Marguerite Tazelaar  
+ N Y Herald Tribune p6 N 7 '35

"A simple, homely, sentimental comedy drama . . . made for just this kind of audience, the parents-and-children group." Eileen Creelman

+ N Y Sun p13 N 11 '35

"It is patterned along familiar lines and contains all the popular ingredients of sentimental farce-melodrama, but these materials are so well managed by the authors, director and players that, in spite of its obviousness and deliberate appeal to the heart-strings, the film is grand fun." William Boehnel

+ N Y World-Telegram p11 N 11 '35

### Trade Paper Reviews

Box Office p60 N 16 '35

Film Curb p17 N 1 '35

"Ideal family picture."

+ N Y Exhibitor p31 N 10 '35

**THREE LIVE GHOSTS.** Ja 10 '36 70min MGM

Players: Richard Arlen. Beryl Mercer.  
Claude Allister. Charles McNaughton.  
Cecilia Parker. Dudley Digges

Director: H. Bruce Humberstone

Based on a play of the same title by Fredrick S. Isham and Max Marcin. "The picture is located in London, timed to the Armistice. Jones, Spoofy and Gubbins arrived home to find they are listed as dead. Though Mrs. Gubbins welcomes her son Jimmy Gubbins home, her happiness is tinged with tragedy as the money-mad old lady realizes that his insurance payments will be cut off. Her grief is further tempered when she recognizes in Jones an American whom an investigator has told her is a wanted man for whom there is a big reward posted. She makes good for the loss of Jimmy's insurance money by turning him in." (Motion Pict Herald)

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"An interesting story, whimsically treated, in which effective direction and excellent characterizations by all members of the cast, provide light, refreshing entertainment for the family."

+ Gen Fed of Women's Clubs (W Coast)  
Ja 6 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A, Y and C: Lively comedy."  
Par M p57 Mr '36

### Newspaper and Magazine Reviews

Christian Science Monitor p15 Ja 11 '36

"The Isham play pays its third visit to the screen. . . Those who remember the values developed in the same story when it reached the screen before, will find the new version much less satisfactory. On its first screen visit it sparkled jocosely and was very funny. . . [A] member of the cast who scores a success in the part she formerly made outstanding, is Beryl Mercer. Again she is addicted to gin drinking with greater frequency than seems necessary. I do not agree with directors who feel there is comedy value in constant imbibing. I like my characters to be normal in their reaction to situations. When they are inspired by the contents of a gin bottle they lack impressiveness and suggest the assumption that if they were sober they would behave differently."

+ — Hollywood Spec p15 Ja 18 '36

### Trade Paper Reviews

"Picture starts slow, but gathers momentum and should prove entertaining."  
Box Office p57 Ja 11 '36

"Very entertaining comedy-drama considerably above average program grade. . . The sort of picture that will satisfy most any audience."

+ Film Curb p11 Ja 11 '36

"Three Live Ghosts' is a very enjoyable comedy-drama that should make good program entertainment. The dialogue and situations bring forth a lot of laughs. The drama is of the lighter type and there is enough story to make things interesting. The piece is well pro-



**THREE LIVE GHOSTS—Continued**

duced with H. Bruce Humberstone doing an expert job of direction. He gets everything from the laugh situations, his work with the players brings forth some fine characterizations and he handles the dramatic along with the comedy in a very effective manner."

+ Film Daily p6 D 31 '35

"Several of the situations are extremely comical, owing to the antics of Beryl Mercer, a gin-drinking old woman, always on the lookout for an 'easy' dollar. . . Suitable for all. [Family.]"

Harrison's Reports Ja 25 '36

"Excellent acting of a cleverly modernized story plus intelligent directing combine to make this hilarious comedy of misadventures acceptable entertainment."

+ Motion Pict Daily p3 D 28 '35

"The picture is actually an hilarious delineation of many misadventures involving every character listed. Starting in a way that cleverly conceals what is to happen, providing much amusing entertainment as it runs its course, it preserves and conceals its real smash until the climax sequences."

+ Motion Pict Herald p49 Ja 4 '36

"Estimate: best for neighborhoods, subsequents."

+ — N Y Exhibitor p42 Ja 25 '36

"Picture has distinction in its excellent character performances, topped by Beryl Mercer who does finest work of her career, due largely to intelligent and skillful direction by H. Bruce Humberstone. . . [She] projects a sharp Dickens-like character of the London lower fringe, the callous, cunning mother who grasps every opportunity to snatch money and a bottle of gin from harsh fate. This characterization is far from the usually sweet mother parts handed to Miss Mercer, and she plays it stoutly, in some passages brilliantly, especially the impressive comedy scene where she is caught with jewels given her by the irresponsible 'Spooky.'"

+ Variety (Hollywood) p3 D 27 '35

**THREE MUSKETEERS. N 1 '35 93min RKO**

Players: Walter Abel. Paul Lukas. Margot Grahame. Heather Angel

Director: Rowland V. Lee

From the novel of same title by Alexandre Dumas. "Amid tumult and flame and saber stroke D'Artagnan again saves the honor of the Queen of France by defeating the conspiracies of the subtle Richelieu, the sinister De Rochefort and that most fascinating of all villainesses, the fatal Milady de Winter, while Porthos, Athos and Aramis cheer him on to victory." (N Y Herald Tribune)

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A and Y: Excellent; C: Mature but good." Christian Century p1574 D 4 '35

"An artistic and lavishly spectacular production. It is directed and acted with rare understanding and skill, and beautifully costumed. . . In all a most stimulating and entertaining picture. Family."

+ Gen Fed of Women's Clubs (W Coast) O 5 '35

Mo Film Bul p201 D '35

"Very good. Family." Motion Pict Guide Mr '36

"This spectacular drama, with its fine musical background, lovely photography and beautiful costumes, is most capably directed and expertly cast. Family and junior matinees."

+ Nat Council of Jewish Women O 1 '35

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A, Y and C: Excellent costume adventure drama."

Par M p57 Mr '36

"Suggested for schools and libraries. Family. Junior matinee."

+ Wkly Guide O 12 '35

**Newspaper and Magazine Reviews**

"Only sporadic in the display of liveliness and verve that one would naturally expect from the ever popular story."

— + Liberty p23 N 16 '35

"Being a hokum, romantic picture, it needs more of a romantic actor, more of a ham, if you will, than Walter Abel as d'Artagnan. Mr. Abel is an able and intelligent stage person, but lacks the swish and swash and Cellophane for a picture-book chore like this." Don Herold

Life p34 Ja '36

"The 'Three Musketeers' is definitely above the cinema average in production and interest."

+ — N Y Herald Tribune p15 N 1 '35

"It is, in spite of its murders, suicide and court intrigues, a handsome, placid resurrection of a well known tale. As for the players, they do well enough but not more than well enough." Eileen Creelman

+ — N Y Sun p33 N 1 '35

"In its 1935 edition [it] is a reasonably entertaining picture, but it is not in the same league with the athletic Fairbanks' version of fourteen years ago." Andre Sennwald

+ — N Y Times p25 N 1 '35

"The settings are carefully done to simulate France of the seventeenth century, the photography is really beautiful." Gerald Breitigam

+ N Y World-Telegram p29 N 1 '35

"There's some fair swordplay and good riding, and that's all." John Mosher

— New Yorker p98 N 16 '35

**Trade Paper Reviews**

Box Office p59 N 16 '35

Film Curb p9 O 15 '35

N Y Exhibitor p34 O 25 '35

**(\*)THREE ORPHAN KITTENS. N 21 '35 10min United artists**

Director: Walt Disney

A Silly Symphony cartoon. "[Three little kittens] are lost on a snowy night and left out in the cold, till they find their way into a cellar of a fine house and sneak upstairs. . . When the colored mammy discovers them and is about to throw them out in the cold again, the little miss of the mansion adopts them." (Film Daily)

**Audience Suitability Ratings**

"Good."

+ Endorsed Motion Pict N '35

Sel Motion Pict D 1 '35

"Family. Junior."

Wkly Guide O 16 '35

**Trade Paper Reviews**

"[It] looks as if Walt Disney has hit on something as entrancing as his three little pigs in these three little kittens."

+ Film Daily p14 O 31 '35

"Excellent color and appealing characterization."

+ N Y Exhibitor p27 N 10 '35

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**THREE WOMEN.** F 11 '36 Amkino

**Players:** Yanina Zheimo. Z. Fedorova. I. Zarubina. Boris Babochkin. Boris Poslavsky. Boris Tchirkof

**Director:** L. Arnshtam

Dialogue film in Russian with English subtitles. It was called 'Friends' during its Russian showing. "The film dramatizes the friendship of three women from their childhood days in the St. Petersburg slums, through the war and the early days of the Revolution until one of them is killed by a White soldier." (N Y World-Telegram)

*Audience Suitability Ratings*

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

*Newspaper and Magazine Reviews*

"It will be worth your while to view it. You will see one of the largest collections of superlative performances ever assembled in one production. Nothing seems too small for a Russian director to do perfectly. . . . We see the three women first as children and later as members of the famed Battalion of Death. One of the three, an actress of superlative ability, is seen as both child and woman, succeeding without make-up in looking like each in turn. Her performance alone is worth making the trip downtown to see."

+ Hollywood Spec p8 Mr 14 '36

"Film should be seen as an interesting development in Soviet film making. Not a completely successful attempt to evolve a popular style."

New Theatre p24 Mr '36

"As a study of those hectic years in that vast empire, the piece is interesting. It strikes a deep and passionate note in its emotional appeal, but annoys one by its sketchy, incomplete, even juvenile, representations at times. Accompanied by a beautiful and often stirring musical score, the film probably seems much smoother to persons understanding the Russian dialogue, because the numerous, shimmering sub-titles interfere with the flow of the story. . . . The story is far more dramatized and theatrical than earlier Soviet productions and proves how genuinely talented Russians are as actors. . . . 'Three Women' is an artistic and forward-looking screen effort." Marguerite Tazelaar

+ — N Y Herald Tribune p13 F 12 '36

"Boris Babochkin, who captured American audiences as Tchapyayev, is the beau ideal of a revolutionist, both as a plotter in 1914 and as an army chief in 1919. Tchirkof and Poslavsky also act up to their high reputations. In fact, it would be difficult to find a poor player in the entire cast. As usual, in Russian films, the photography is excellent." H. T. S.

+ N Y Times p25 F 12 '36

"Displaying that rich gift of characterization and that superb sense of humanity which identify the best of the Soviet films and which by comparison frequently make our own Hollywood product seem anemic, 'Three Women' possesses such genuine dramatic and artistic distinction that it definitely belongs in the tradition of 'Chapayev,' 'Peasants' and 'The Youth of Maxim.' . . . 'Three Women' is a forceful, sincere and distinguished cinema drama." William Boehnel

+ N Y World-Telegram p15 F 12 '36

"The Soviets have another hit. With Shostakovich's music ('Lady Macbeth of Mzensk') 'Three Women' even has its moments of charm. . . . I noticed, too, a love scene of Hollywood intensity. Comrade Fedorova would not find capitalist society unappreciative of her good looks, repugnant as such admiration might be to her." John Mosher

+ New Yorker p78 F 22 '36

*Trade Paper Reviews*

"The result is occasionally moving drama, but on the whole the film offers comparatively little to the average American patron, having its greatest appeal to those in sympathy with the Russian situation. . . . For the followers of Russian films the names of Boris Babochkin and Boris Chirkov, who played in 'Chapayev' and 'Maxim,' respectively, may be of selling value for those metropolitan houses which may have an audience receptive to the picture by reason of its origin. . . . The performances are uniformly good."

Motion Pict Daily p6 F 20 '36

"With fighting scenes, good photography, [and] music that is worth mention, this presents an interesting technical job. . . . Estimate: for art houses."

N Y Exhibitor p59 Mr 10 '36

**THROWBACK.** S 16 '35 60min Universal

**Players:** Buck Jones. Muriel Evans

**Director:** Ray Taylor

Western melodrama.

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Good. Family."

Motion Pict Guide Mr '36

"Slightly different story for a Western, excellent photography and beautiful riding make this an entertaining picture. Family. Junior matinee."

+ Nat Bd of R M S '35

*Newspaper and Magazine Reviews*

Christian Science Monitor p13 D 7 '35

*Trade Paper Reviews*

. Box Office p60 N 16 '35

"The usual heroic performance by Buck Jones, with Muriel Evans doing nicely as the love interest, and a generous amount of fighting, riding and chasing, as well as rodeo performance that is of interest in itself, combine for the entertainment values."

+ Film Daily p7 O 26 '35

Motion Pict Daily p6 N 5 '35

"Family Western."

N Y Exhibitor p37 O 10 '35

**THUNDER IN THE NIGHT.** S 20 '35 67min 20th century-Fox

**Players:** Edmund Lowe. Karen Morley.

Paul Cavanaugh. Una O'Connor

**Director:** George Archainbaud

"A detective of Budapest trying to solve a murder mystery and protect friends who, for excellent reason, insist on confessing. In the end the hero is shown more astute than his superior officer who wished to humiliate the detective and convict his friends." Springfield Republican

*Audience Suitability Ratings*

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A not-too-cleverly constructed murder mystery." Calif Congress of Par & Teachers

"A baffling mystery. Mature." DAR

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**THUNDER IN THE NIGHT—Continued**

"Capable direction, vivid acting and well sustained suspense in an excellent film for mature audiences." Nat Soc of New England Women

"Just a touch of intrigue and much suspense makes this gay and swift moving picture excellent entertainment for the family." So Calif Council of Fed Church Women

"Rather inconsequential piece of detective-murder mystery. Adults and young people." Mrs T. G. Winter

+ — Fox W Coast Bul S 13 '35

"A rather slow moving mystery drama. . . Well directed and acted. Family."

+ — Gen Fed of Women's Clubs (W Coast) S 3 '35

Mo Film Bul p151 D '35

Nat Bd of R M S '35

"This thrilling murder mystery with its very capable cast is directed with efficiency and finesse; suspense is maintained until the final denouement. Adults."

+ Nat Council of Jewish Women S 1 '35

"A and Y: Thrilling mystery; C: Little interest."

Par M p57 Mr '36

**Newspaper and Magazine Reviews**

Springf'd Republican p6c O 13 '35

**Trade Paper Reviews**

Box Office p55 N 16 '35

**THUNDER MOUNTAIN.** O 1 '35 64min 20th century-Fox

Players: George O'Brien. Barbara Fritchie

Director: David Howard

A western melodrama based on the novel of the same title by Zane Grey.

**Audience Suitability Ratings .**

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Mediocre; Y: Passable; C: Better not." Christian Century p1326 O 16 '35

"Fair. Family." Motion Pict Guide Mr '36

"A, Y and C: Passable." Par M p57 Mr '36

**Newspaper and Magazine Reviews**

Reviewed by Louise Mace  
Springf'd Republican p2 D 26 '35

**Trade Paper Reviews**

"Wherever Westerns are appreciated they'll class this as one of the best. [There is] plenty of hard-riding, gun-play and thrills."

+ Film Curb p19 O 1 '35

"With the Zane Grey story, with O'Brien at his best, the picture will please. Family Western."

+ N Y Exhibitor p34 O 10 '35

**TIMBER WAR.** N 20 '35 55min Ambassador

Players: Kermit Maynard. Lucille Lund. Lawrence Gray

Director: Sam Newfield

Based on the novel of the same title by James Oliver Curwood. A western melodrama.

**Trade Paper Reviews**

"Kermit Maynard has the benefit of a better than average outdoor drama supporting cast in this production."

+ Film Daily p4 Mr 3 '36

"Adventure fare, suitable for children, this effort will amply fill in on a dual program. . . Interwoven in the narrative are some thrilling shots of falling timber, woodcutting and scenes of general lumberjacking activity which lend realism."

+ Motion Pict Daily p11 Mr 5 '36

"Estimate: satisfactory action drama."

+ N Y Exhibitor p29 F 10 '36

"It has one good attribute, changes pace every so often by falling away from the common chatter of the characters and fist fights to show off scenery of the timberlands and lumberjack activity. Whether or not the shots are library [material] they're interesting just the same."

+ — Variety p31 Mr 4 '36

**TIMOTHY'S QUEST.** Ja 31 '36 70min Paramount

Players: Eleanore Whitney. Tom Keene. Dickie Moore. Virginia Weidler. Elizabeth Patterson

Director: Charles Barton

Based on the novel of the same title by Kate Douglas Wiggin. "The time is the late nineties. Under the charge of Dr. Cudd and his wife, Flossie, the lot of orphans Timothy and Gay is far from happy. Placed under the guardianship of manhating Vilda Cummins, who considers all children except her niece, Samantha, as necessary evils, life for the children doesn't seem to promise much improvement. The condoning of the impish tricks of Samantha, while they are held in strict discipline, is something they cannot fathom. Only in association with the young lovers, Martha and David, do the orphans find any happiness." (Motion Pict Herald)

**Audience Suitability Ratings**

"[It provides] delightful entertainment for all ages. Family and junior matinee." Calif Cong of Par & Teachers

"Good. Family." DAR

"Family and junior matinee." E Coast Preview Committee

"Family." Nat Fed of Business & Professional Women's Clubs

"Excellent for family." Nat Soc of New England Women

"Children will enjoy the adventures and adults will find enough to interest and amuse them. Family and junior matinees." S Calif Council of Fed Church Women

"Family and junior matinee." Mrs T. G. Winter

+ Fox W Coast Bul F 8 '36

"This [is a] delightful picture. Family and junior matinee."

+ Gen Fed of Women's Clubs (W Coast) Ja 20 '36

"Family and junior matinees." Jt Estimates F 1 '36

"This picture has the fundamental human interest and heart tugs that stir the generous motives of mankind. . . We all know how easy it is to be moved by a picture like this, and yet how few people so affected go out into life with any change of attitude in their daily human relationships."

+ Motion Pict & Family p6 Mr 15 '36

++ Exceptionally Good; + Good; + — Fair; — — Mediocre; — Poor; — — Exceptionally Poor

"The book from which this picture was made is not one of Miss Wiggin's most popular novels probably because in it too much adult philosophy is ascribed to the child characters. The picture, however, presents many aspects that will be pleasing to children. Adolescents, 12-16: excellent; children, 8-12: excellent."

Motion Pict R F '36

"The chivalry of the little boy, the setting among pious New England folk and the atmosphere of clean, old-fashioned living dominate the spirit of the production. Fine entertainment for the family and junior matinees."

+ Nat Council of Jewish Women Ja 29 '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A well directed, charming story that is made deeply touching but without pathos. Family and junior matinee."

+ Sel Motion Pict F 1 '36

### Newspaper and Magazine Reviews

"'Timothy's Quest' is really a charming little film thanks to excellent acting by a well chosen cast and to restrained directing by Charles Barton. . . . Settings and costumes for 'Timothy's Quest' are kept beautifully in the spirit and period of Mrs. Wiggin's juvenile classic." B. L.

+ Boston Transcript p3 F 21 '36

"A cast of unknowns can contribute a wealth of entertainment. . . . Hardly known, too, is Director Charles Barton, yet his is a skilful blend of real drama, comedy and contrasting love interest that further accentuates the competent work of the players. The grip that holds the imagination is considerably truer than many more extravagant screen exploitations." J. P. Cunningham

+ Commonweal p40 F 14 '36

"There is not enough lipstick and rouge on this one to give it a place on a Broadway screen; it has no 'comedy relief,' no dancing girls and no big names in its cast. So unless you keep your eye peeled for the appearance of 'Timothy's Quest' at your neighborhood house, you are going to miss one of the nicest, sweetest, most human motion pictures to come from a Hollywood studio in many moons."

+ Hollywood Spec p11 F 1 '36

"Kate Douglas Wiggin's rustic [novel] comes to the screen as a well-fashioned and sometimes comic bit of home-spinning. . . . For all its sad moments, 'Timothy's Quest' is more humorous than heart-rending and the film is not without a certain obvious charm. . . . It's a credit to the writers and players that the picture is seldom maudlin, and people dead bent on going to a movie could do much worse than see this one." Beverly Hills

+ Liberty p50 F 29 '36

"Credit Master Dickie Moore, Mistress Sally Martin, Elizabeth Patterson and J. M. Kerrigan with excellent performances." T. M. P.

N Y Times p11 F 29 '36

### Trade Paper Reviews

"Excellent screen version of the Kate Douglas Wiggin story that brings out the full quota of tears and laughter."

+ Box Office p23 F 1 '36

"This adaptation of the well known novel has been well done and it offers good entertainment. Best fitted perhaps for the neighborhoods as the story is of the wholesome type. Unfortunately there are no 'names' although the cast is a good one right down the line."

+ Film Curb p12 Ja 25 '36

"A wholesome and ingratiating comedy-drama, with good human appeal, and ably handled in all departments despite absence of important cast names, this production ought to have no trouble pleasing the family trade."

+ Film Daily p5 F 28 '36

"Fair program entertainment, suitable for the family trade. . . . Suitable for all."

+ Harrison's Reports F 15 '36

"What this production lacks in the way of big names is more than compensated for in a wealth of heart-warming entertainment. . . . The rural locale plus an abundance of clean, wholesome drama and romance embellished by natural human comedy give the show an unusual appeal for small town and family audiences."

+ Motion Pict Daily p4 Ja 18 '36

"Here is one of those shows that provides a good story, intelligently acted, directed and produced, yet one handicapped at first glance by lack of [star] cast names."

+ Motion Pict Herald p35 Ja 25 '36

"Probably best for small towns, hinterlands, 'Timothy's Quest' will probably find itself relegated, in big cities, to double features, dish nights, Saturday matinees by exhibitors who refuse to get behind such attractions."

N Y Exhibitor p27 F 10 '36

"This will have to depend on personal appeal of Dickie Moore to draw. . . . [It] looks as though a weak job of transferring the Kate Douglas Wiggin story to the screen plus the wavering direction will limit this one to the double-program [theatres] and some [neighborhood houses]. Title will be no help either."

Variety p27 Mr 4 '36

"There's a lot of entertainment in this B feature which should make its mark mainly in the [neighborhood houses] but can hold its own in many a first run situation. . . . With each succeeding picture Barton's direction improves. He has handled this picture expertly, given the slim story an authentic feeling. Art direction and period of the 90's is very good, as is the photography."

+ Variety (Hollywood) p3 Ja 17 '36

TO BEAT THE BAND. N 8 '35 65min RKO

Players: Hugh Herbert. Helen Broderick

Director: Benjamin Stoloff

"Complications arise when a middle-aged man, engaged to a very young girl, learns that he will lose a fifty-nine million dollar inheritance unless he marries a widow within three days." Nat Council of Jewish Women

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Good of kind; Y: Amusing; C: If it interests."

Christian Century p1471 N 13 '35

"Family and junior matinee." Gen Fed of Women's Clubs (W Coast) O 12 '35

"This mildly entertaining musical farce with its lavish sets and excellent photography fails in its effort to be really amusing because, despite a good cast the direction is uneven and does not maintain the lively tempo necessary for this type of picture. Family."

+ Nat Council of Jewish Women O 1 '35

"A: Diverting farce; Y: Passable; C: If interesting."

Par M p57 Mr '36

"Light entertainment with some good dancing and amusing dialogue. Family."

+ Sel Motion Pict p 1 '35

### Newspaper and Magazine Reviews

"The music and good dancing help to put over a silly story and the extravagant antics of the comedians."

+ Christian Science Monitor p16 N 16 '35

++ Exceptionally Good; + Good; + Fair; - + Mediocre; - Poor; -- Exceptionally Poor



**TO BEAT THE BAND—Continued**

"The film, as you may judge by the casting, is utter nonsense, and much of it is very funny nonsense." Beverly Hills

+ — Liberty p47 N 30 '35

**Trade Paper Reviews**

Box Office p33 N 30 '35

Film Curb p16 N 1 '35

"This production had a basic comedy idea with possibilities that were not fully realized, apparently because too many side issues were injected into the story."

+ — Film Daily p8 N 23 '35

"Family farce."

N Y Exhibitor p30 N 10 '35

"What principally makes 'To Beat the Band' enjoyable entertainment is its book and the able handling of comedy material and situations. In the direction Ben Stolloff was careful not to overdo situations and comedy bits."

+ Variety p14 N 27 '35

**TOLL OF THE DESERT. N 1 '35 57min Com-**  
modore

Players: Fred Kohler, Jr. Betty Mack.  
Roger Williams

Director: Lester Williams

A western melodrama.

**Trade Paper Reviews**

"Estimate: program Western."

+ — N Y Exhibitor p38 N 25 '35

"Considerably below standard is this latest sagebrush melodrama. 'Toll of the Desert,' handicapped further by absence of name draw and flaws galore, will have hard time pleasing even juvenile Saturday matinee patrons. . . . Nearly all the fundamental mistakes of old-time Westerns are incorporated in this prairie wildflower. Story rambles aimlessly most of time, actors stand around listlessly as if waiting for their cue, dialog is largely confined to one-syllable words and with few exceptions mangled by cast."

— — Variety p19 Ja 15 '36

**TOO MANY PARENTS. Mr 20 '36 71min Para-**  
mount

Players: Frances Farmer. Lester Matthews.  
Porter Hall. George Ernest

Director: Robert F. McGowan

"[It is the story of] George Ernest, eleven, motherless son of a traveling father too busy to write him letters. In defense of his adored dad he writes the letters himself to himself and is punished in military fashion for the lie. He tries to commit suicide and his rescue by the suddenly awakened parent is the climax." Hollywood Reporter

**Trade Paper Reviews**

"This picture is a swell piece of entertainment and should be a natural at most any box-office. The family trade, and the women and [children] especially, should go for it in a big way. It may not be a special, and word-of-mouth advertising may have to put it over, but whoever sees it will certainly be a ticket seller."

+ Film Daily p8 Mr 10 '36

"Here's a boy story about real boys and all-too-real parents that neatly steers clear of the mawkish and artificial and comes in with a full cargo of good entertainment for all ages. It can be labeled 'Family' with a large F, but it won't stop there. What it may lack in

name appeal it will make up by word-of-mouth in all sorts of neighborhoods and it will build up to substantial earnings all 'round."

+ Hollywood Reporter p3 Mr 7 '36

"Played principally by children, this comedy drama has a different appeal as family entertainment. . . . The elements of humor and pathos are offered to indicate good, general audience reception."

+ Motion Pict Daily p10 Mr 9 '36

**TOO TOUGH TO KILL. N 23 '35 58min**  
Columbia

Players: Victor Jory. Sally O'Neil

Director: D. Ross Lederman

"[An] engineer is forced to combat unknown forces hampering his tunnel project. Aided by a girl reporter, he captures the culprits who were working for a rival company." Box Office

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

Endorsed Motion Pict Ja '36

"A rather commonplace picture with only good photography, a few tense moments and the good acting of Victor Jory to recommend it. Adults and young people." E Coast Preview Committee

— + Fox W Coast Bul D 14 '35

Mo Film Bul p202 D '35

"Fair. Adults & young adults."

Motion Pict Guide Mr '36

"A and Y: Fair; C: No. Tense."

Par M p57 Mr '36

"Adults and young people."

Sel Motion Pict D 1 '35

**Trade Paper Reviews**

Box Office p29 N 23 '35

"Plot built around the construction of a tunnel offers many possibilities and author and director have taken advantage of this fact. While the picture is not above program class it will very likely please in most spots."

+ — Film Curb p12 D 15 '35

"A story that is pretty much of the make-shift variety . . . this production is relegated to the lesser spots."

— + Film Daily p7 D 20 '35

"This is an action love drama built around the construction of a great aqueduct from Parker Dam on the Colorado to Los Angeles and other coast cities. . . . There is perhaps sufficient suspense to intrigue the general run of audiences, although the love interest is meager."

+ — Motion Pict Daily p2 D 5 '35

"Family melodrama."

N Y Exhibitor p38 D 25 '35

"Highly fictional film material molded along lines that are all too familiar."

— Variety p15 D 25 '35

**TOP HAT. S 6 '35 99min RKO**

Players: Fred Astaire. Ginger Rogers. Edward Everett Horton

Director: Mark Sandrich

Music: Irving Berlin

Based on the play *The Girl Who Dared*, by Alexander Farago and Aladar Laszlo. "Dale Tremont, an American girl who wears and advertises clothes designed by an Italian cou-

turier, falls in love with Jerry Travers, an American musical-comedy star, but believes him to be Horace Hardwick, producer of the show and husband of her friend, Madge. The mistaken identity theme runs through the film as the scene is shifted from modernistic apartment interiors in London to the carnival Lido in pursuit of love and explanations." (Lit Digest)

### Audience Suitability Ratings

"Family and junior matinee."  
Gen Fed of Women's Clubs (W Coast)  
S 3 '35

"Very good. Family."  
Motion Pict Guide Mr '36

"A, Y and C: Fine musical comedy; Ginger Rogers and Fred Astaire."  
Par M p57 Mr '36

### Newspaper and Magazine Reviews

"Dance-interludes of excellent song and score are furnished by Irving Berlin. . . It is a polished, expertly acted musical."  
+ Lit Digest p30 S 7 '35

Springf'd Republican p4c S 22 '35

### Trade Paper Reviews

Box Office p59 N 16 '35

"Probably the best of the Astaire-Rogers musicals."  
+ Film Curb p18 O 1 '35

**TOUGH GUY.** Ja 24 '36 72min MGM

Players: Joseph Calleia. Jackie Cooper.  
Harvey Stephens

Director: Chester Franklin

"A desperate gangster hiding out in the mountains succumbs to the charm of a runaway boy and his dog. An offer of a large reward for the return of the boy tempts the other members of the mob and they 'high-jack' the boy. The gangster rescues the boy and thus in a small measure repays his debt to society." Jt Estimates

### Audience Suitability Ratings

"An interesting psychological study which will provide food for speculation to the thoughtful, while entertainment value is high throughout. Family." Calif Cong of Par & Teachers

"Impossible, exciting; tends to arouse sympathy for gangsters. Mature." DAR

"Adult." Nat Fed of Business & Professional Women's Clubs

"While the film could serve as a warning to rebellious children, it nevertheless develops sympathy for criminals and pictures many brutal details. Mature." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"Thrilling and well acted melodrama with a story based on the dangerously maudlin supposition that a boy's devotion for his dog could soften the heart of a desperate gangster. Adult." Women's Univ Club, Los Angeles  
Fox W Coast Bul F 1 '36

"While the picture is replete with acts of violence there is a human quality due to sympathetic direction and the logical development of the story that lifts it from the sordidness of ordinary gangster pictures, giving force to the production. Adults and young people."

Gen Fed of Women's Club (W Coast)  
Ja 22 '36

"Very good. . . While the picture is absorbing on account of the natural acting of talented Jackie Cooper, dramatic characterization of Joseph Calleia, beautiful photographic views of California scenery, and above all the amazing performance of Rin Tin Tin, Jr., it is regrettable that it seems to sentimentalize the gangster. Mature."

+ Jt Estimates Ja 15 '36

"A film which will delight the young and unsophisticated. . . The treatment is naive and sentimental but the action is fast; the acting is competent and the film will undoubtedly please the majority of audiences. Although it has an adult certificate it seems actually to be especially suitable for those under sixteen, for it will remind them of many of their own favourite stories where the boy wins through after desperate adventures. Suitability: adults, adolescents and children."

+ Mo Film Bul p30 Ja 27 '36

"Family."

Nat Council of Jewish Women Ja 22 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"Exciting, with plenty of violent action, and some good characterizations. Family."  
+ Wkly Guide Ja 25 '36

### Newspaper and Magazine Reviews

"While something of the fine dash and swift, lyrical movement that characterized those silent Westerns is missing in the current dialogue variety, there is good human interest in [the] picture, and it works up to a frenzied climax. You are asked, of course, to make certain reservations in the matter of credulity on various occasions, but the lusty male audience yesterday evidently came prepared, and when Calleia dies in spite of Rin Tin Tin Jr.'s brave attempt to save his life, sniffles were audible." Marguerite Tazelaar

+ N Y Herald Tribune p8 Mr 14 '36

"Even without the excellent Joseph Calleia, probably our favorite public enemy, 'Tough Guy' would have pleased this reviewer mightily, because he [can assure] success for any story about a boy and a dog." J. T. M.

N Y Times p10 Mr 14 '36

"You will find ['Tough Guy'] is a thoroughly warming film in which you can safely invest all your sympathy. . . Although it is another variation of the crook's regeneration theme, it is set forth so honestly and realistically that there is no semblance of hokum to it. This may be accounted for by the fact that the story is free from sloppy sentiment, that it is told briskly and straightforwardly and that it is superbly well acted." William Boehnel

+ N Y World-Telegram p15 Mr 16 '36

### Trade Paper Reviews

Box Office p30 Ja 4 '36

"Here is a picture that is sure-fire for the popular appeal and it will be sincerely relished by the youngsters. It is the story of a dog, a boy and an outlaw and while it is not the most plausible tale ever written there is no denying that it has much human interest and offers dramatic entertainment."

+ Film Curb p10 F 1 '36

"Having no women in the cast and therefore being without a romantic angle, this production looks best for the male trade. But its story is appealing and strong enough to click with a lot of [women] as well."

+ Film Daily p7 Mr 14 '36

"A fast-moving and at times thrilling program melodrama, with an appeal mostly to male audiences and to youngsters. There are no women in the cast; therefore it lacks romance. . . Although this is a picture primarily for children, exhibitors will have to use their

++ Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**TOUGH GUY—Continued**

own judgment about showing it to them because a gangster is glorified. Suitable for adults."

+ **Harrison's Reports** F 8 '36

"This one is a flareback of the famous Warner group of Rin Tin Tin pictures, but done in an excellent manner from a story, although not believable at any time, is nevertheless entertaining because of the production, direction and acting. It's a super B picture and one that will send the [children] into hysterics at every performance and please quite a few of the grownups whose desires run to this type of show."

+ **Hollywood Reporter** p3 Ja 25 '36

"Designed for general audiences, this picture will fit nicely on most programs. . . The lack of love interest should not prove a handicap and the picture should be well received as good action entertainment."

+ **Motion Pict Daily** p10 Ja 27 '36

"Essentially this is a boy's picture. . . The way in which it is written, directed and played, it concentrates exclusively on what modern boys, just before the teen age, apparently like to think. . . It's exciting, from a [child's] point of view, and naturally has an atmosphere of theatrical [heroism] that more mature spectators are quite apt to consider as pretty hokey."

**Motion Pict Herald** p58 F 8 '36

"'Tough Guy' has developed into rather exciting entertainment. . . It has a trio of compelling interest which with the tensify of action pushes the picture into a classification that looks like money. It won't get the women as much as the men and won't do a land-office business but everything points to over-average breaks."

+ **Variety** p29 Mr 18 '36

**TRAIL OF THE LONESOME PINE.** Mr 13 '36  
102min Paramount

**Players:** Sylvia Sidney. Fred MacMurray.  
Henry Fonda. Fred Stone. Spanky McFarland

**Director:** Henry Hathaway

Based on the novel of the same title by John Fox, Jr. This is the third version of the novel as a film. Made in color. "It's the story of feuding Blue Ridge Mountaineers and the resistance they put up when efforts are made to build a railroad through their property. The construction crew is led by engineer Fred MacMurray, who gets romantically involved with a clan girl, Sylvia Sidney, who in turn is [loved] by Henry Fonda, a mountain boy." (Film Daily)

### *Audience Suitability Ratings*

"A and Y: Interesting novelty; C: Too strong."

**Christian Century** p447 Mr 18 '36

"Lovers of color will rejoice in this first outdoor, all color feature. . . The question is whether the story is as good as the technique that brings it beauty on the screen, although the characterization is consistently good throughout."

**Motion Pict & Family** p5 Mr 15 '36

"Adolescents, 12-16; good; children, 8-12: very emotional for many."

**Motion Pict R** Mr '36

"Unobjectionable for general patronage."

**Nat Legion of Decency** Mr 12 '36

"Adults and young people."

**Sel Motion Pict F** 1 '36

"Recommended to the Exceptional Photoplays Committee. Family."

+ + **Wkly Guide** F 22 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

### *Newspaper and Magazine Reviews*

"Holding in mind the mistake of the all-colored 'Becky Sharp' of last year when the drama served as an adjunct to the pigmentation rather than inversely, the producers astutely planned and effectively executed pictorial enchantment for the action, using color as an embellishment. The result is soothing and pleasant; neither color nor scenery distract from the plot. . . Technically, Technicolor in the form in which it now is presented comes pretty close to long-sought perfection, making of the Fox saga a far better motion picture than it would be without the exquisite shadings of the blues and greens and golden browns of the majestic mountains, forests and lakes in the hills. As entertainment the production is satisfying drama." J. P. Cunningham

+ **Commonweal** p524 Mr 6 '36

"The 'Lonesome Pine' story possesses elements to hold the attention of an audience and a background which would lend itself to beautiful treatment in black and white photography. . . I found the picture rather dull, which I attribute chiefly to the distraction of color. I am sure it was color photography which spoiled for me the performance of Sylvia Sidney. Never has she looked less attractive on the screen. . . If you are one of those who take an intelligent interest in the progress of the screen, you must see this picture. In it color was put on trial." Allan Hersholt

+ — **Hollywood Spec** p6 F 29 '36

"Though this picture would have been outstanding entertainment in black and white—for it is exceptionally moving and excellently played, to the smallest part—it is even better in color. . . But the distinctive flavor of this grand picture does not readily lend itself to reproduction on paper. You must see 'The Trail of the Lonesome Pine' for yourself." (4 stars) Beverly Hills

**Liberty** p28 Mr 7 '36

"The color is magnificent, if one likes color. 'Becky Sharp' and its jewel-like tiny predecessor, 'La Cucaracha' have won scores to approval of natural color in films. It is reasonable to think that the color in 'The Trail of the Lonesome Pine' will go still further toward erasing resentment toward tints on the screen. Fred Stone is superb in the earthy rôle of Judd Tolliver, the feuding mountaineer. . . It is Spanky McFarland, as tragic little Buddie Tolliver, who will emerge, when the picture is generally released, as a new child-actor idol."

+ **Lit Digest** p20 F 29 '36

"Unfortunately I cannot help retaining the suspicion that, although the mountains, the villages and the people of the new film look very pretty, the advantages of the color process cannot be demonstrated to any great effect when the accompanying story is so unexciting. It may be true that, so far as the cinema goes, color is progress, but I hardly think that a modern technical process is shown to its best advantage when used to tell an outmoded story. . . I was rather disappointed in Miss Sidney, as I was in the photoplay. It seemed to me that her hysterical screams were the sort of tricky emotional outbursts that pass for good acting only among the less judicious. Mr. MacMurray is, no doubt, just what the screen matinee girls call for, and Mr. Fonda actually makes an attempt to characterize one of the shootingest of the Tollivers."

— + **N Y Herald Tribune** p20 F 20 '36

"Maybe something could be done about that series of anticlimaxes or about those prolonged fist-fight scenes which roused yesterday's noontime spectators to loud giggles. 'The Trail of the Lonesome Pine' has not the gusto of the out-and-out action drama. . . The color, although still too often rather like a tinted postcard, is a great improvement over that in 'Becky Sharp.' This time they have been wise enough to use somber hues whenever possible, thus relieving the usual strain of color photography on the eyes. . . Technicolor

is not yet perfect. This picture proves that it is at least improving. The color is never objectionable here, nor insistent. It doesn't do anything to bolster up an ordinary picture either. The Trail of the Lonesome Pine' is still just fair outdoor melodrama, with an expensive cast and striking scenery." Eileen Creelman

+ — N Y Sun p25 F 20 '36

"Color has traveled far since first it exploded on the screen last June in 'Becky Sharp.' . . Paramount's new film is far from perfect, either as a photoplay or as an instrument for the use of the new three-component Technicolor process. . . For all its gun-play and fist-swinging, its plot—considered alone would be unimpressive and little more meaningful than the elemental fodder on which most Class B melodramas feed. But when, to that story, is added a cast of unusual merit and a richly beautiful color production, then it becomes a distinguished and worthwhile picture, commanding attention no less for its intrinsic entertainment value than as another significant mile-stone in the development of the cinema." F. S. Nugent

+ — N Y Times p23 F 20 '36

"In spite of its many lovely hues and nice performances 'The Trail of the Lonesome Pine' is more interesting as an antique piece than as drama. Although this reporter became twitichety in the presence of so much sentimental pap—especially during the funeral of little Buddy Tolliver, when it was laid on with a trowel—accurate reporting compels him to write that the audience loved it. . . But as screen entertainment 'The Trail of the Lonesome Pine' is just an innocent, ancient, twenty-year-old film, made partly bearable by some gifted players and some compelling Technicolor." William Boehnel

— + N Y World-Telegram p25 F 20 '36

"The film won't help the Technicolor cause any. Picture-postcardish again." John Mosher  
New Yorker p59 F 29 '36

"In the first full-length Technicolor feature, 'Becky Sharp' the method of color director Robert Edmond Jones was to compose the chromatic values of each sequence as if it were a museum piece rather than an episode in a story. In 'The Trail of the Lonesome Pine,' Producer Walter Wanger and Director Henry Hathaway treat the medium with no such self-conscious awe. . . As a result, it can be viewed not merely as a milestone in the history of color in cinema but also as satisfactory entertainment. It might have been even more satisfactory entertainment if Producer Wanger had selected, for the embodiment of his sane notions about color production, some vehicle more appropriate to the latest wrinkle in Hollywood ingenuity than John Fox Jr.'s antiquated sermon about Kentucky hillbillies and their childish squabbles."

+ — Time p25 Mr 2 '36

### Trade Paper Reviews

"Walter Wanger's all color production of this rugged drama is excellent entertainment. It should blaze a trail to the box office for new records. It is an outstanding triumph in the field of natural color, Family."

+ — Box Office p35 Mr 7 '36

"If you think an artistic picture can't be box office take a look at this one. An impressive, beautiful piece of entertainment that has universal appeal and will be appreciated anywhere. It has everything and then some. A grand story, perfect direction and fine acting."

+ + Film Curb p8 F 29 '36

"With or without color, this production has been so effectively done from screenplay and casting to direction and editing that it can't miss. As for the new Technicolor process in which the entire film is photographed, perhaps the best compliment it can be paid is to say it's so natural and unobtrusive that the

audience is able to forget about the color and keep its mind on the story. . . This provides the groundwork for several kinds of conflict, action, suspense and heart interest, all dovetailed together and carried to a strong finish that will send the fans home with wet handkerchiefs but a satisfied feeling."

+ — Film Daily p3 F 20 '36

"As it is the first outdoor color picture made, it should draw many curious patrons to the box-office. The photography in the outdoor scenes is so beautiful that at times it takes one's breath away. But the color is detrimental to the actors rather than helpful; occasionally it is so dark that one finds it difficult to identify them; at other times they look either extremely flushed or peculiarly pale. . . Suitable for all. Family."

+ — Harrison's Reports F 29 '36

"It convinced the SRO preview audience that it is one of the most important pictures, not simply because it is a color picture in which the art of intelligently and expertly applying hues and tints approaches perfection, rather more because of the depth and power of its human interest story, the high quality of acting provided by principals and support, finesse of direction and worth of production features."

+ — Motion Pict Herald p45 F 25 '36

"This is gorgeous in spots. It will have audiences [talking.] In addition, there's action, fighting aplenty, tragedy, comedy well mixed. Nice for the family, it is a little too long, but the show grows on one, will be remembered after the fans leave the theatre."

+ — N Y Exhibitor p55 Mr 10 '36

"'The Trail of the Lonesome Pine' is a good show saleable for big grosses. It's a flicker the ballyhoo boys can and will do tricks with; the first all-Technicolor feature produced 100% outdoors, three-pley stellar appeal in Sylvia Sidney, Henry Fonda and Fred MacMurray, and what's more important for box office pictures, in or out of color, the story is there."

+ — Variety p15 F 26 '36

"'The Trail of the Lonesome Pine' is a film of dramatic and artistic magnificence, a great piece of entertainment for all classes and a box office smash, by every sign. It is the best screen color exhibit to date and advances the apparently sure coming of the tint era by a great technical stride, demonstrating what scope the spectrum camera has in catching natural beauty and how it may be utilized to enhance pictorial delight without detracting from powerful drama and emotional concentration."

+ — Variety (Hollywood) p3 F 19 '36

TRAILS OF THE WILD. N 27 '35 61min Ambassador

Players: Kermit Maynard, Monte Blue, Billie Seward, Fuzzy Knight

Director: Sam Newfield

Based on short story, Caryl of the Mountains, by James Oliver Curwood. "Royal Northwest Mounted policeman sent after kidnappers, also aims to find his pal's murderer. Before it is all over, not only has he completed the dual job but he has also won the kidnapped man's daughter." (N Y Exhibitor)

### Trade Paper Reviews

"Efficiently produced, with a capable cast and nicely paced direction, this story of the Northwest Mounted Police will fill its purpose in entertaining the followers of outdoor melodrama."

+ — Film Daily p13 N 29 '35

"'Trails of the Wild' will satisfy action lovers. Family drama."

+ — N Y Exhibitor p37 O 10 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**TRAILS OF THE WILD—Continued**

"Weak picture because of failure to realize story possibilities. . . Director has failed to weave story together and there are numerous draggy episodes."

— + Variety p15 D 4 '35

**TRANSATLANTIC TUNNEL. O 27 '35 94min**  
Gaumont-British

Players: Richard Dix, Madge Evans, Leslie Banks, George Arliss

Director: Maurice Elvey

Based on the novel *The Tunnel*, by Bernhard Kellerman. "Story of an engineer's efforts to build a tunnel between England and America as a safe-guard to world peace." (Wkly Guide)

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

Gen Fed of Women's Clubs (W Coast)  
O 26 '35

"A splendid picture. Very exciting! Family."  
+ Jt Estimates N 1 '35

"Good. Family. Mature."  
Motion Pict Guide Mr '36

"Masterly direction, unusual, excellent photography and magnificent stage settings add to its reality. Sombre but fascinating entertainment for the family."

+ Nat Council of Jewish Women O 1 '35

"A and Y: Interesting; C: Thrilling, mature."  
Par M p57 Mr '36

"It is a splendid picture of the play of human emotions, of individual anguish against the dramatic background of a great achievement, and glorifies and makes credible supreme courage in the face of almost insuperable difficulty. Family. (Very exciting!)"

+ Sel Motion Pict D 1 '35

"The action is slow. Suggested for church use. Family."

+ — Wkly Guide O 19 '35

**Newspaper and Magazine Reviews**

"It is too carelessly put together to be first-class entertainment." E. F. M.

— + Boston Transcript p4 N 15 '35

"A strong and picturesque entertainment with a Jules Verne tinge, larded with the amorous intrigue to be expected in this revival of Drury Lane spectacle in a new medium."

+ Christian Science Monitor p16 N 16 '35

"The trouble with this picture is not, of course, its pacifism, though that's as hollow as the tunnel itself, but just that it's nearly all tantrums and not enough tunnel. Scenarists, like cooks, mustn't be overcrowded."

— New Statesman & Nation p772 N 23 '35

"Is extremely well managed in its spectacle scenes and pretty dull in its more personal drama." Richard Watts, Jr.

— + N Y Herald Tribune p8 O 28 '35

N Y Sun p34 O 25 '35

Reviewed by Andre Sennwald

N Y Times p16 O 28 '35

"I was quite unable to sit this film through, though by leaving I missed the 'courtesy appearance' of Mr. George Arliss as the Prime Minister of Great Britain, an actor from whose Athenaeum manner I sometimes derive a rather horrible pleasure." Graham Greene

— Spec p863 N 22 '35

**Trade Paper Reviews**

Box Office p55 N 16 '35

Film Curb p2 N 1 '35

"Impressive spectacular production combines great dramatic punch with emotional human drama. . . [The] effect of realism has seldom been approached in any spectacular production we can recall, and certainly in no other imaginative conception."

+ Film Daily p8 O 29 '35

N Y Exhibitor p29 N 10 '35

**TREACHERY RIDES THE RANGE. (Release date not determined) 58min Warner**

Players: Paula Stone, Monte Blue

Director: Frank McDonald

A western melodrama.

**Trade Paper Reviews**

"Camera has caught some fine backgrounds and all in all this is a praiseworthy Western."

+ Film Curb p19 Mr 7 '36

"It's the buffalo range this time, and this peppy Western quickie goes back sixty years for a kernel of history around which to build a routine saddle and six-shooter opus. . . The production is lavish for a Western."

+ Hollywood Reporter p3 F 28 '36

"Offering a happy combination of good story, capable acting, excellent photography and skillful direction, this production ranks high among the current picture offerings. Dick Foran, as a scout with a cavalry regiment, gives a pleasing performance which should increase his following. His personality has definite appeal for men, women and children. . . The story angle of the abuse visited upon the Indians by the white man should gain favor with parent-teacher associations."

+ Motion Pict Daily p6 Mr 2 '36

"While there is only a little bit of love interest, that quality is so logically inserted that in addition to billing the attraction as an action adventure film, it also can be publicized as a western romance. . . Previewed in Warner's Forum Theatre, second-run neighborhood house. The audience showed its approval of the picture's well handled thrill and action by doing plenty of whooping and cheering."

+ Motion Pict Herald p50 Mr 7 '36

"Good action entertainment where Westerns are standard amusement. Will take care of its end of bill. Story has freshness of subject matter, and incident has been neatly shaped to hold suspense and keep physical action galloping toward clashing finish. . . Shortcomings, none serious from entertainment standpoint, are in atmosphere of period suggested, and in some annoying technical inconsistencies which, however, Western addicts will generally overlook."

+ — Variety (Hollywood) p3 F 28 '36

**TRIGGER TOM. (Release date not determined) 61min Reliable**

Players: Tom Tyler, Bernadine Hayes, William Gould

Director: Henri Semells

A western melodrama.

**Audience Suitability Ratings**

"A Western with a different plot, and superb photography. Family; 12 yrs. up." Nat Bd of R

Fox W Coast Bul N 23 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"A, Y and C: Western."  
Par M p57 Mr '36

### Trade Paper Reviews

"Up to the high Tyler standard, good stuff for the Western lovers, this has a little different plot, will satisfy. Family Western."  
+ N Y Exhibitor p40 D 25 '35

**TUMBLING TUMBLEWEEDS.** S 9 '35 57min  
Republic  
Players: Gene Autry. Smiley Burnette.  
Lucile Browne  
Director: Joseph Kane  
A western melodrama.

### Audience Suitability Ratings

Mo Film Bul p177 N '35

"Fair. Family."  
+ — Motion Pict Guide Mr '36

"A, Y and C: Entertaining Western."  
Par M p57 Mr '36

### Trade Paper Reviews

"It's fitting supporting program material. . . Action is swift and sometimes alluringly confusing, as in the furious and persistent shooting frays of the film when it's not always clear whether the lads are firing away at themselves or rivals."  
+ — Variety p33 F 5 '36

**TWO FACES.** See Another face

**TWO FISTED.** O 4 '35 65min Paramount  
Players: Lee Tracy. Gail Patrick. Roscoe Karns  
Director: James Cruze

From play *Is Zat So?* by James Gleason and Richard Taber. "Amusing comedy of a lazy prizefighter and his trainer and the part they [take] in helping a young mother keep her small boy." (Wkly Guide)

### Audience Suitability Ratings

"A: Cheap; Y: No value; C: No."  
Christian Century p1574 D 4 '35

"Fair. Adults & young adults."  
Motion Pict Guide Mr '36

"A and Y: Amusing; C: Possible."  
Par M p57 Mr '36

"Family."  
Wkly Guide O 15 '35

### Newspaper and Magazine Reviews

Christian Science Monitor p63 N 9 '35

### Trade Paper Reviews

Box Office p58 N 16 '35

"Stage play, *'Is Zat So,'* retains all of its buxom humor on the screen and certainly will keep any audience in rare good spirits."  
+ Film Curb p17 O 1 '35

"A laugh show that is slightly short on names, longer on entertainment."  
+ — N Y Exhibitor p35 O 10 '35

**TWO FOR TONIGHT.** S 13 '35 61min Paramount

Players: Bing Crosby. Joan Bennett. Mary Boland. Thelma Todd

Director: Frank Tuttle

From unproduced play of same title by J. O., and Max Lief. "In this light comedy a weak plot is held together by Bing Crosby's singing and some clever characterizations. It is the story of a young song composer who is forced by necessity to write a play. The first act easily written, his efforts to have 'life' furnish the material for the second and third acts brings to him many complications and finally romance." (Gen Fed of Women's Clubs)

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Feeble; Y: Probably good; C: If it interests."

Christian Century p1638 D 18 '35

"A good start ends in inconsistent slapstick. Mature." DAR

"A slight, somewhat confused and indefinite plot development, with amusing improbabilities that are strung together and held by Bing Crosby's voice and personality and Mary Boland's delightful comedy of which there is all too little. Family." E Coast Preview Committee

"Adolescents: possibly entertaining; children: no interest." Women's Univ Club, Los Angeles

— + Fox W Coast Bul S 13 '35

"Family and junior matinee."  
Gen Fed of Women's Clubs (W Coast)  
S 25 '35

"Fair. Family."  
Motion Pict Guide Mr '36

"Family."  
Nat Council of Jewish Women S 1 '35

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A and Y: Comedy with Bing Crosby; C: If interested."

Par M p57 Mr '36

"[It is] an amusing but inconsequential film. Family."  
Sel Motion Pict N 1 '35

### Newspaper and Magazine Reviews

"It is a very amusing and well-written entertainment." Graham Greene  
+ Spec p462 S 27 '35

Springf'd Republican p4c S 22 '35

### Trade Paper Reviews

Box Office p58 N 16 '35

**TWO HEARTS IN HARMONY.** N 1 '35 55min Associated British

Players: Bernice Claire. George Curzon. Enid Stamp-Taylor. Paul Hartley

Director: William Beaudine

Made in England. "A story of a cabaret singer who, more or less accidentally, becomes governess to a peer's son. Her double life is discovered by her employer, a widower, and the attempted mischief-making of his gold-digging fiancée insures that the wedding bells do not ring until after much amusing and tuneful incident." (Motion Pict Daily)



## TWO HEARTS IN HARMONY—Continued

*Audience Suitability Ratings*

Mo Film Bul p178 N '35

*Trade Paper Reviews*

"A neat blend of sentiment, humor and popular music with just the right light touch."  
+ Motion Pict Daily p6 N 21 '35

"This is an excellent example of a type of film which British producers could make regularly with a very good chance of achieving a regular acceptance in the U. S. market, even if their entree were on the second feature basis. Most of the investment has been in brains, the production being modest in scope as well as in length, but bright story values, variety of incident and deft direction have produced really good light entertainment, with a dash of American characterization and a number of attractive song numbers as additional merits."  
+ Motion Pict Herald p64 N 30 '35

"No attempt has been made to turn out an expensive production, but instead an intelligently-expended bankroll has resulted in the making of a film which will probably please here and neatly fit a niche in any American program."  
+ Variety p39 N 20 '35

**TWO IN REVOLT.** (Release date not determined) 60min RKO

**Players:** John Arledge. Louise Latimer. Moroni Olsen

**Director:** Glenn Tryon

"The story deals with the colt of fine racers, and a dog, who grow up together, then are split apart, the dog roaming with wolves and the horse free on the desert, after escaping from horse-thieves. Their love for their young master brings them back from the desert [and the horse] wins a big race." Hollywood Reporter

*Newspaper and Magazine Reviews*

"From the moment it began, straight to the final fade-out, my interest was fastened to the screen. . . [It is] deserving, in my estimation, of a place among the year's notable films." Allan Hersholt

+ + Hollywood Spec p11 Mr 14 '36

*Trade Paper Reviews*

"Will go over big with all lovers of animals."  
+ Canadian Moving Pict Digest p8 Mr 14 '36

"One of the best 'animal' pictures ever made. . . It's a really delightful bit of entertainment that will be especially relished by the family trade. . . This one is novel, interesting and well worth seeing."  
+ Film Curb p8 Mr 14 '36

"This is class entertainment for sixty happy minutes. It is minus marquee names, but is one of those few class B productions that every once in a while steps out to grab the upper rung of dual bills. The [neighborhood houses] should appreciate it particularly and ask for more like it."  
+ Hollywood Reporter p4 Mr 7 '36

"[It] is an unusually interesting and appealing picture. The human element, with its romance and complication, is a necessary but not too prominent adjunct to the story. The beautiful scenic effects against which the film has been photographed add much to the effectiveness."  
+ Motion Pict Daily p11 Mr 9 '36

"Patterned somewhat after 'Sequoia' insofar as animal life is concerned, this offering should be a natural box office attraction for those who love animals. . . While picture lacks box office names it will require smart showmanship to take advantage of the many exploitation possibilities afforded in this opus to draw customers in."  
+ Variety (Hollywood) p3 Mr 7 '36

**TWO IN THE DARK.** Ja 10 '36 65min RKO

**Players:** Walter Abel, Margot Grahame, Leslie Fenton, Eric Blore, Erin O'Brien-Moore

**Director:** Ben Stoloff

Based on the novel, Two O'Clock Courage, by Gelett Burgess. "[The] story involves effort of a man to establish his true identity and his connection with the murder of a theatrical producer after [he] is picked up as an amnesia sufferer in a park by an unemployed actress." (Variety [Hollywood])

*Audience Suitability Ratings*

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Well acted, directed and photographed. Family mature." Calif Congress of Par & Teachers

"Good. Mature." DAR

"[This is] a clever, entertaining mystery drama. Family." Gen Fed of Women's Clubs (W Coast)

"A mystery story that is really mysterious, with many unexpected and sometimes amusing twists and a surprising outcome. Family." Nat Bd of R

"The suspense is so well maintained that one does not suspect the solution of this very interesting murder mystery until the very end. Adults." Nat Council of Jewish Women

"This cleverly contrived murder-mystery with its capable cast makes very acceptable entertainment. Family—mature." Nat Fed of Business & Professional Women's Clubs

"Suspense is exceptionally well maintained and the entire production is in good taste. Audiences over 14." Nat Soc of New England Women

"Entertaining for those who like a good detective story. Mature." So Calif Council of Fed Church Women

"Here is a sprightly mystery story which is far from the stereotyped variety. Family." Women's Univ Club, Los Angeles

+ Fox W Coast Bul Ja 12 '36

"The palm must go to the director for his expert handling of material. An interesting story, wise use of suspense, pantomime, unexpected bits of comedy, all resulting in a vividly interesting picture. Family."  
+ Gen Fed of Women's Clubs (W Coast) D 30 '35

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A and Y: Grim, gripping mystery; C: Tense."

Par M p57 Mr '36

"A mystery story that is really mysterious, with many unexpected and sometimes amusing twists and a surprising outcome. Well written and directed."  
+ Wkly Guide Ja 4 '36

*Newspaper and Magazine Reviews*

"If your taste matches mine, you may put 'Two in the Dark' on your list of things to see. Despite the colorless performance of

Walter Abel, who plays the lead, it will hold your interest throughout. Abel is an agreeable young man, recently recruited from the stage and given preference over scores of other agreeable young men who have had long training in screen acting, the lack of such training being obvious in all of Abel's scenes."

+ Hollywood Spec p13 D 21 '35

### Trade Paper Reviews

"Exceptionally fine mystery thriller, packed with surprising situations and suspense. . . . Direction has been handled with a deft hand guiding plot development through a series of tense situations."

+ Box Office p59 Ja 11 '36

Film Curb p12 Ja 4 '36

"The clever unravelling of the mystery holds you tense to the final scene. The honors go to the author for a very unusual plot, ably seconded by smart direction and a very competent cast throughout."

+ Film Daily p7 Ja 18 '36

"A fairly good murder melodrama. . . . Because of the murder it is unsuitable for children or Sundays. Good for adults."

+ — Harrison's Reports Ja 11 '36

Motion Pict Daily p3 D 14 '35

"Deep, dyed-in-the-wool mystery drama uniquely contrived, involving a brand new situation and running through a whole series of expertly concealed crime incidents, the production provides enough action, suspense and thrill to puzzle and satisfy any kind of audience. . . . Its mystery character, expertly and undoubtedly purposely planned to be highly complicated, should tax the sleuthing proclivities of the most astute amateur criminologists. Similarly it should give the professionals plenty of opportunity to exercise their imaginations."

+ Motion Pict Herald p52 D 21 '35

"Programmer that is decidedly better than many star pictures now current but which is handicapped because the cast hasn't star excellence. Family mystery drama."

+ N Y Exhibitor p33 Ja 10 '36

"[The] picture is more genuinely puzzling than the run of mysteries, compelling closest sustained attention to prevent audience confusion and may therefore lose something for popular entertainment. Production's general merit, however, keeps it always on the interesting side, with competent playing and intelligent direction holding it up as satisfactory program complement."

+ Variety (Hollywood) p3 D 13 '35

### TWO SINNERS. O 10 '35 72min Republic

Players: Otto Kruger. Martha Sleeper. Minna Gombell. Cora Sue Collins

Director: Arthur Lubin

Based on the novel, Two Black Sheep, by Warwick Deeping. "[A] released prisoner, keeping his past a secret, falls in love with a shy young governess. The girl turns from him when she learns his record but he comes to her aid after she is wrongfully arrested." (Box Office)

### Audience Suitability Ratings

Mo Film Bul p178 N '35

"Rather heavy but relieved by an imp of a child and Martha Sleeper's splendid acting. Family."

+ — Nat Bd of R M S '35

"A and Y: Excellent; C: Mature."

Par M p57 Mr '36

### Newspaper and Magazine Reviews

"Miss Gombell, while having an unpleasant part, does fine work, portraying an unprincipled woman with unusual insight."

Springf'd Republican p2 N 15 '35

### Trade Paper Reviews

Box Office p59 N 16 '35

## V

### VALLEY OF WANTED MEN. O 20 '35 63min Conn

Players: Frankie Darro. Roy Mason. Drue Leyton

Director: Alan James

Based on the story, All for Love, by Peter B. Kyne. "The hero, wrongly convicted, escapes with two other convicts, eventually gets the real criminal, clears his name, wins the girl." (N Y Exhibitor)

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pict Ja '36

"A, Y and C: Good old action drama."

Par M p57 Mr '36

### Trade Paper Reviews

"Somewhat different from usual run of this type and seems certain to click with those fans who like the smashing, fighting, exciting outdoor tales."

+ Film Curb p19 N 1 '35

"Good action entertainment with fast-moving story and excellent cast."

+ Film Daily p8 O 22 '35

N Y Exhibitor p32 N 10 '35

### VIRGINIA JUDGE. S 27 '35 50min Paramount

Players: Walter Kelly. Stepin Fetchit. Marsha Hunt

Director: Edward Sedgwick

"The kindly old judge has everything he wants in life except the love of his stepson and the story tells his efforts to gain that." Wkly Guide

### Audience Suitability Ratings

"Adults: very good; 14-18 and 8-14: good; possible for family." Calif Congress of Par & Teachers

"Family." Nat Council of Jewish Women

"There are some very excellent bits of Negro characterization interpolated into the story, which follows a more or less hackneyed line and is made believable by the sincerity of the acting of the entire cast. Disappointing. Family." Nat Fed of Business & Professional Women's Clubs

"Family, exclusive of young children." Nat Soc of New England Women

"Entertaining and demonstrates the good results obtained from the wise handling of youth. Family." So Calif Council of Fed Church Women

+ Fox W Coast Bul N 23 '35

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**VIRGINIA JUDGE—Continued**

"A well acted social drama in which the director has given us a nice blend of humor and pathos through modern family problems. Family. (The Daughters of the American Revolution rate this picture 11B, well produced, but unwholesome. For adults only.)"  
+ Jt Estimates N 1 '35

Mo Film Bul p151 D '35

"Good. Family. Mature."  
Motion Pict Guide Mr '36

"A and Y: Pleasing human and humorous story; C: Mature."  
Par M p57 Mr '36

"Plenty of humor . . . many dramatic moments. Family."  
Wkly Guide S 28 '35

**Trade Paper Reviews**

Box Office p58 N 16 '35

"For years Kelly toured the country with the laughable act on which this picture is based."  
Film Curb p17 O 1 '35

"Family comedy."  
N Y Exhibitor p35 O 10 '35

**VOICE OF BUGLE ANN. F 7 '36 70min MGM**  
Players: Lionel Barrymore, Maureen O'Sullivan, Eric Linden, Dudley Digges  
Director: Richard Thorpe

Based on the novel of the same title by MacKinley Kantor. In this folk tale of the Ozark Mountains of Missouri, Barrymore plays a mountaineer who calls one of his beloved fox hunting hounds Bugle Ann because of the beauty of her voice. A dog-hating neighbor, played by Dudley Digges threatens to shoot any dog found on his property. When Bugle Ann disappears, Barrymore, disconsolate, kills Digges and is sentenced to prison. Digges's daughter who is in love with Barrymore's son arranges for a parole for the old man.

**Audience Suitability Ratings**

"Family." Calif Cong of Par & Teachers

"The plot becomes a bit confused, but the simplicity of the people with their backwoods philosophy, the scenic beauty of the Ozark Mountains and the fine work of Lionel Barrymore and the members of the cast make it a picture well worth seeing. Family. Mature."  
Nat Fed of Business & Professional Women's Clubs

"Family." Nat Soc of New England Women

"Excellent. Family." S Calif Council of Fed Church Women  
+ Fox W Coast Bul F 15 '36

"Family."  
Gen Fed of Women's Clubs (W Coast)  
F 8 '36

"Because of the ethics of the backwoods, the casual acceptance of murder makes the picture unacceptable for children. Mature."  
Jt Estimates F 1 '36

"Unusual in setting, theme and acting, this picture is remindful of 'Sequoia' in sympathy for animal life. The musical score is effective without being once obtrusive."  
+ Motion Pict & Family p6 F 15 '36

"Adolescents, 12-16; yes; children, 8-12: possible though too emotional."  
Motion Pict R Mr '36

"Family."  
Nat Council of Jewish Women F 5 '36

"Very good. General patronage."  
Nat Legion of Decency F '36

"Mature."  
Sel Motion Pict F 1 '36

"Recommended to the Committee on Exceptional Photoplays. Family. Junior."  
+ + Wkly Guide F 8 '36

**Newspaper and Magazine Reviews**

Commonweal p497 F 28 '36

"Let us hope this picture starts another of those 'cycles' in which the industry so weirdly believes. It is a picture for dog-lovers, a beautifully made picture, tender, sweet, appealing, and as dog-lovers outnumber by one hundred to one the non-lovers, it will be a great box-office success and the brilliantly endowed picture padrones will spread the word that the public suddenly has become conscious of the existence of dogs, and we will have another cycle."

+ Hollywood Spec p5 F 15 '36

"The Voice of Bugle Ann,' MacKinley Kantor's fine dog story, provides the films with a highly interesting bit of Americana. . . The beautifully photographed bit of folklore is given a mystic flavor. . . There are, in fact, such consistently fitting performances that the picture is given an air of authenticity and those tired of standard movie fare should give this one a try." (3 stars) Beverly Hills  
Liberty p29 Mr 21 '36

"The Voice of Bugle Ann' borrows several actors, including Lionel Barrymore, from 'Ah, Wilderness' without making the best use of them, managing, strangely enough, to be at the same time pedestrian and sentimental about the fox hounds of Missouri." Mark Van Doren  
Nation p360 Mr 18 '36

"My suspicion is that, even if you have a reasonably calm admiration for Senator Vest's favorite animal, you may find a great part of 'The Voice of Bugle Ann' just a trifle cloying. If you happen to be one of those casual fellows who can take dogs or leave them alone then I fear you will discover that the villainous fellow who didn't like Man's Most Faithful Friend and planned to take a potshot at him may have had a slight touch of justice on his side. The complete canine-adorer should find the work more exhilarating." Richard Watts, Jr.  
N Y Herald Tribune F 27 '36

"The new film, like most stories and dramas revolving about a dog, jumps way overboard in the matter of sentiment. . . The dog sentimentality, laid on with the heaviest of trowels, is the picture's biggest appeal. This is easier to accept in print than in drama. Spoken aloud, this excess of emotion is almost embarrassing, no matter how memorably effective it may be in a book." Eileen Creelman  
N Y Sun p31 F 27 '36

"Metro has adapted this story into the tender, sentimental and richly human photoplay. . . Far removed from the usual grist from the Hollywood mills, the picture shines with a clear and beautiful simplicity and rings—if so gentle a piece can ring—with conviction." F. S. Nugent  
+ N Y Times p23 F 27 '36

"I have been wondering ever since I saw it how this tender, gently pathetic, curiously entertaining little drama of a man's great love for his dog will ever make itself heard above the uproar of some of the more strident cinema entertainments along Broadway. How, in short, word will ever get about that here is a deeply touching little film—one that will give even the most calloused and thick-skinned grownup several right and true emotional stabs. . . Frankly I don't know what the film's fortunes will be at the box office, and I don't care. It may succeed, as I certainly hope it will, or it may fail, as I sincerely hope it will not. But in any event the producers will have the

satisfaction of knowing that they have made a film worth the doing and well worth seeing." William Boehnel

+ + N Y World-Telegram p19 F 27 '36

"The Voice of Bugle Ann' is [not very] exciting. . . The murderer gets twenty years for his crime, but, thanks to mysterious forces not made exactly clear, he's welcomed back home, an honored and beloved citizen, after only five years in jail. Actually, he shouldn't have suffered even that as his crime was thoroughly justified. That is made clear. His victim had killed, or was thought to have killed, his hound. You can gather the general approach to things, I imagine." John Mosher

New Yorker p76 Mr 7 '36

"Director Richard Thorpe has kept a news-reel vitality in his telling of the tale, much of which was made in Missouri, almost the whole of it out-of-doors. It is Lionel Barrymore's best part in years and a valid and vital contribution to current cinema."

+ Time p56 F 24 '36

### Trade Paper Reviews

"Homespun story of man's love for a dog that should play upon the heartstrings of audiences everywhere. Family."

+ Box Office p27 F 15 '36

"You will want to see it again."

+ Canadian Moving Pict Digest p10 F 22 '36

"Way above average film fare that has been made to order for the family trade."

+ Film Curb p11 F 8 '36

"For the family trade, and especially dog lovers, this should be tops and word of mouth publicity will help much in putting it over. Lionel Barrymore gives a fine characterization as the dog's new master. His work is filled with sentiment, and his speech to the judge when he is on trial for murder is one which brings a tear."

+ Film Daily p9 F 6 '36

"It will hold little appeal for the average picture-goer because of the subdued romantic interest and of the fact that the story is concentrated on Lionel Barrymore's love for a dog. . . Exhibitors will have to use their own judgment about showing it to children because of the murder. Good for adults."

+ Harrison's Reports F 15 '36

"A simple, heart-warming tale of folks and hound-dogs in the Ozarks of Missouri, sincere in all its parts, rich in the humanities and in true dramatic values, this is a swell offering for any audience. . . The direction of this folk-tale by Richard Thorpe is exceedingly good. He has captured the atmosphere of place and people and emphasized the heart-beats without sentimentality, balancing elements with a skill that puts him well into the limelight."

+ Hollywood Reporter p3 F 1 '36

"This film is exceptional in many ways, not the least of which is the opportunity to bring to the theatre the large number who seldom patronize films, by playing up the remarkable shots of hunting dogs. . . The screenplay . . . has a number of thin spots, but is none the less interesting in its character drawing. The photography by Ernest Haller is exceptional."

+ Motion Pict Daily p5 F 3 '36

"Quite a bit different from usual entertainment material, this picture evidences definite possibilities for reaching audience popularity. At the same time it makes available an unusual brand of potentially effective selling showmanship. . . Not only is there much in the picture of more than ordinary interest to dog lovers, but for that segment of audiences that thrills to the worth of a well told dramatic story there is plenty to hold attention."

+ Motion Pict Herald p42 F 15 '36

"The Voice of Bugle Ann' may not prove a strong grosser in all spots, but it deserves to. . . Shows made on this order usually have to fight for returns, but they should be given every type backing. Metro has made an intensely interesting picture. Exhibitors should get behind it. Estimate: depends on selling; best for neighborhood houses, small towns."

+ N Y Exhibitor p31 F 25 '36

"Bugle Ann' will be appreciated chiefly by dog lovers, although it's not likely that even the most rabid pooch fancier would condone the murder of a man over a dog which is something attempted in this picture. Its appeal will be very limited. . . Until the action gets under way, and for a considerable period, it's mostly a technical pictorial on the Missouri farmers' favorite sport. . . Fox hunt sequences are well done and interesting, but it's the type that needs more and better [material] than has been provided. In this story the novel material fails to make a satisfactory feature. Without it, the chase stuff might have made a good short subject. . . Everybody, including Director Richard Thorpe, was up against the old, unbeatable literary handicap."

+ Variety p26 Mr 4 '36

"Hardfisted love of a dog by a man, mel-  
lowed by timeworn tediums of hard years in the fields and mountains, is the tale told in 'The Voice of Bugle Ann,' geared by Metro as a nominal cost picture, but which almost leaps out of its class. . . Dialog highlight of film is when Barrymore does a parody on Senator Best's immortal eulogy to a dog while testifying. It's a standout, and one that can be sold to every dog loving family in America."

+ Variety (Hollywood) p3 F 1 '36

## W

WALKING DEAD. Mr 21 '36 65min Warner

Players: Boris Karloff, Ricardo Cortez, Edmund Gwenn, Marguerite Churchill

Director: Michael Curtiz

"When John Ellman, 'framed' by crooked politicians, is unjustly convicted of murder and electrocuted, a noted scientist succeeds in restoring him briefly to life hoping to gain new evidence about the murder and some information of the next world. Ellman exists just long enough to confound his enemies who have plotted against him." Nat Soc of New England Women

### Audience Suitability Ratings

"Adults: good of its type; 14-18: doubtful; 8-14: no." Calif Cong of Par & Teachers

"Adults. Good." DAR

"Though one's interest is held, the picture is heavy and morbid. Adults." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Adults." Nat Fed of Business & Professional Women's Club

"Mature." Nat Soc of New England Women

"This is a mature picture as the tension of the situations, too many deaths and scientific experiments are not suitable for children. Adults." S Calif Council of Fed Church Women

Fox W Coast Bul F 22 '36

"Adults."

Jt Estimates F 15 '36

"It is technically a good job, but granting that there is a public which demands this sort of film, we still wonder why anyone should



**WALKING DEAD—Continued**

choose to see it. . . Adolescents, 12-16: un-wholesome; children, 8-12: certainly not."

Motion Pict R Mr '36

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

"Adults."

Sel Motion Pict F 1 '36

**Newspaper and Magazine Reviews**

"It is impossible for me to conceive of this production failing to intrigue a spectator, no matter how elevated his forehead may be. . . 'The Walking Dead' is recommended warmly to every motion picture exhibitor, who seeks to obtain and entertain customers." Allan Hersholt

+ Hollywood Spec p10 Mr 14 '36

"As an actor, in our opinion, [Karloff] is not very good; as a technician he is excellent, for he has created a figure like the Wizard of Oz, without flesh or bones, never as convincing as Lon Chaney was, but who, by his uncanny make-up and bizarre deportment, gives an illusion of acting. The story here is desperately tailored to fit the Karloff formula. . . The piece is never believable and its attempt at horror is so obvious and so strained that it defeats its own purpose, which seems to be to make the chills creep up and down the audience's back. Not a chill was observed at the Strand the afternoon this writer attended, nor was one experienced." Marguerite Tazelaar

+ N Y Herald Tribune p10 Mr 2 '36

"The good Dr. Beaumont's experiments in reviving the dead might not impress a medical society. They are, however, sufficiently well presented to convince an easygoing movie audience for a brief hour. . . Because its theme falls in the category of the possible, if not the probable, 'The Walking Dead' is rather more successful than the run of horror dramas. . . The picture, instead of growing steadily more spookily exciting, becomes monotonous after Ellman has terrified his first victim into involuntary suicide. The last reels are melodramatic but repetitious—the supply of imagination seems to have run out." Eileen Creelman

+ N Y Sun p16 Mr 2 '36

"Karloff is something to haunt your sleep at nights. . . Horror pictures are a staple commodity, and this one was taken from one of the better shelves." F. S. Nugent

+ N Y Times p13 Mr 2 '36

"In it there are some rather silly, pseudo-scientific high jinks." William Boehnel

+ N Y World-Telegram p13 Mr 2 '36

**Trade Paper Reviews**

"Fair programmer that will please the average thrill fans. The title promises more than the picture delivers, but it will hold its own if properly programmed. Family."

+ Box Office p35 Mr 7 '36

"It is all very well done and will certainly satisfy anyone who goes in for the supernatural. The suspense is well maintained and the thrills and chills are plentiful."

+ Film Curb p19 F 29 '36

"Melodrama [of] thrill and horror category has plenty to please [its] clientele."

+ Film Daily p6 Mr 2 '36

"Just a moderately engrossing horror melodrama. It certainly is not as horrifying as its title indicates, nor is it up to the standard of thrillers that audiences expect to see Karloff in. . . Unsuitable for children, adolescents, or Sundays. Adult entertainment."

+ Harrison's Reports Mr 7 '36

"Here's excellent spookery for those who can take their crime fare seasoned with the supernatural. It is a well-made picture; avoids the

stock props of the chiller formula, and steers away on a fresh and less gruesome course. In consequence it will top double bills to good draw all the way up to some key city stands. . . Karloff is impressive as the strangely-possessed one, his distinctive diction and those eyes helping to build an unearthly portrait hard to forget."

+ Hollywood Reporter p3 F 24 '36

"Karloff here delivers an interesting and sinister characterization though the weak story motivation holds the picture to fair entertainment classification."

+ Motion Pict Daily p10 F 25 '36

"This, the latest effort of Boris Karloff in the field of the weird, offers showmen unique exploitation possibilities. . . Exhibitors might do well to see the picture for themselves before handling it, the better to understand the treatment necessary for the best results, but it can be said that although the picture is up to previous Karloff efforts, the desired result is obtained without outright shocking."

Motion Pict Herald p51 Mr 7 '36

"Those with a yen for shockers will get limited satisfaction from the story that has been wrapped around Boris Karloff's initial stalking piece under the Warner Bros. banner. The director and the supporting cast try hard to give some semblance of credibility to the trite and pseudo-scientific vaporings of the writers, but the best they can produce is something that moves swiftly enough but contains little of sustained interest. Karloff will have to be sold on past performances. 'The Walking Dead' lets him down badly on opportunities."

+ Variety p26 Mr 4 '36

"'The Walking Dead' is a weakling which will show small signs of life at the box office and will find its natural level in the program support position. Trouble is that it lacks excitement, suspense, the macabre thrill to justify its title, and that, while normally a horror-thriller it falls short of establishing true horror in the entertainment sense. The Karloff name, almost exclusively identified with pictorial dreadfuls and as such having value with the grisly picture addicts, will help considerably in the initial pull to the wicket, but will not be enough to overcome essential story and directorial mediocrity."

+ Variety (Hollywood) p3 F 24 '36

**WANDERER OF THE WASTELAND. S 20**

'35 66min Paramount

Players: Dean Jagger. Gail Patrick. Edward Ellis

Director: Otho Lovering

From novel of same title by Zane Grey. "This western tells of the flight to Death Valley of a fugitive who believes himself guilty of his brother's death. He endures many hardships but overcomes all obstacles, returns home and learns of his exoneration." (Gen Fed of Women's Clubs)

**Audience Suitability Ratings**

"A: Hardly; Y: Probably good; C: Too strong."

Christian Century p1358 O 23 '35

"Mature." DAR

"Family." E Coast Preview Committee

"Rating: good. Classification: family." Internat Fed of Cath Alumnæ

"Edward Ellis gives the picture some degree of verisimilitude. Otherwise it is feeble and unconvincing. Adolescents, 12 to 16: passable; children, 8 to 12: poor; too much violence." Women's Univ Club, Los Angeles

+ Fox W Coast Bul S 13 '35

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"The scenery is beautiful but the picture is not up to the best standard of Westerns. Adults and young people."

+ — Gen Fed of Women's Clubs (W Coast)  
O 5 '35

Mo Film Bul p178 N '35

"Fair, Family."

Motion Pict Guide Mr '36

"A good cast and direction which was slow-moving and a story which was interesting but obvious. Family and junior matinees."

— + Nat Council of Jewish Women O 1 '35

"A and Y: Typical Western; C: Strong."

Par M p57 Mr '36

"The scenery is beautiful, but the picture is not up to the best standard of Westerns and is marred by excessive brutality and drinking. Mature."

Sel Motion Pict N 1 '35

### Trade Paper Reviews

Box Office p58 N 16 '35

"This is an above the average Western and will most certainly please followers of the outdoor drama. Incidentally it boasts a cast with several well knowns."

+ Film Curb p20 D 15 '35

"Following the familiar pattern with the beautifully photographed Death Valley scenery featured, the picture deals with elements that have an understood entertainment value. . . . It is substantial fare for juvenile audiences and the picture also holds interest for adult Western fans."

+ Motion Pict Daily p2 D 5 '35

Motion Pict Herald p66 N 16 '35

"Family Western."

N Y Exhibitor p35 O 10 '35

**WATERFRONT LADY.** O 5 '35 68min Mascot

Players: Ann Rutherford, J. Farrell MacDonald, Frank Albertson, Barbara Pepper

Director: Joseph Santley

"[A] gambling-ship employee, blamed for a murder committed by his boss, takes refuge in a waterfront village. There he meets a girl who shows him the pleasures of a simple life and when his boss confesses, young love triumphs." Box Office

### Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Poor; Y: No value; C: No."

Christian Century p1358 O 23 '35

Mo Film Bul p179 N '35

"A: Fair; Y and C: No value."

Par M p57 Mr '36

"Pleasant romance. Family."

+ Wkly Guide S 28 '35

### Newspaper and Magazine Reviews

Springf'd Republican p6c O 13 '35

### Trade Paper Reviews

Box Office p56 N 16 '35

"Unusually satisfactory film fare."

+ Film Curb p16 O 1 '35

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Not too important except as an initial picture for starlet Rutherford, it is suitable program melodrama, holds interest all the way. Family melodrama."

+ — N Y Exhibitor p36 O 10 '35

**WAY DOWN EAST.** O 25 '35 80min 20th century-Fox

Players: Rochelle Hudson, Henry Fonda, George J. (Slim) Summerville, Edward Trevor

Director: Henry King

From the old play of same title by Lottie Blair Parker. "Melodrama of the wronged girl and the Puritanical squire, humanized and made remarkably appealing with lovely New England scenery and unusually good period atmosphere." (Wkly Guide)

### Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Fine of kind; Y: Good; C: Mature."

Christian Century p1439 N 6 '35

"Excellent action, direction, and photography. Outstanding are the performances of Russell Simpson, as Squire Bartlett, and Henry Fonda, as David. Family." Calif Congress of Par & Teachers

"Beautiful photography of New England farm life enhances this well known melodrama wherein mercy tempers the Puritanical justice of an austere squire. Adult." DAR

"Beautifully transcribed. The photography is very fine particularly of the change of seasons and the breaking ice-flows. Family." Nat Council of Jewish Women

"Life-like portraiture and atmosphere depicting standards of an earlier day. Well handled and universally appealing. Family." Nat Soc of New England Women

"Admirable direction, and beautifully told. Family." So Calif Council of Fed Church Women

+ Fox W Coast Bul S 13 '35

"An able cast gives a most realistic performance in this old time melodrama with its glamor, thrills and tenseness, and it appeals to one in just the same old heart-touching manner as of yore. Family."

+ Gen Fed of Women's Clubs (W Coast)  
S 3 '35

"Very good. Family."

Motion Pict Guide Mr '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A and Y: Good; C: Mature but possible."

Par M p57 Mr '36

"Family."

Wkly Guide O 19 '35

### Newspaper and Magazine Reviews

Christian Science Monitor p13 O 26 '35

Reviewed by Mark Van Doren

Nation p604 N 20 '35

"It doesn't emerge as stalwart drama and it never manages to be quite hilarious in its burlesque." Richard Watts, Jr.

+ — N Y Herald Tribune p11 O 31 '35

Reviewed by Eileen Creelman

N Y Sun p32 O 31 '35

"The drama turns out to be surprisingly good fun. . . . An effectively staged, carefully produced and pleasantly acted version of the old road-show classic. . . . The film possesses



**WAY DOWN EAST—Continued**

genuine charm in its earlier pastoral scenes on the New England farm." Andre Sennwald  
+ N Y Times p16 O 31 '35

Reviewed by John Mosher  
New Yorker p98 N 16 '35

Springf'd Republican p6 D 22 '35

**Trade Paper Reviews**

Box Office p55 N 16 '35

Film Daily p14 O 31 '35

**WEDDING MARCH. F 27 '36 93min Franco-American**

Players: Tullio Carminati, Cesare Bettarini, Kiki Palmer

Director: Mario Bonnard

Based on the play *La Marcia Nuziale* by Henry Bataille. An Italian dialogue film with English sub-titles, also known as *La Marcia Nuziale*. "Claudio Morillot, a poor young music teacher, marries a rich girl and the two go to Paris, where he tries to win recognition for his compositions. Failing, his wife secures him a position as bookkeeper through the kindness of a classmate, whose husband owns a flourishing business. The husband is attracted to the young woman and a flirtation ensues, which just escapes serious consequences." (N Y Herald Tribune)

**Audience Suitability Ratings**

"Adults."

Nat Legion of Decency Mr 1 '36

**Newspaper and Magazine Reviews**

"The picture is heavy and stumbling in its treatment and the performances, with the exception of Carminati, rather clumsy and unskilled. The musical accompaniment is the best thing about the film." Marguerite Tazelaar

+ N Y Herald Tribune p12 F 22 '36

"The 'Wedding March' is one of the few Italian films to be shown here. It is certainly the best of the lot, pointless though its final sequence may be. . . Technically, of course, the production is far below Hollywood standards. . . The picture, however, has a pleasant sense of humor, some nice bits of comedy to brighten up the heavy drama. . . This should not be compared with local product. As an Italian film, with the beautiful liquid voices a happy contrast to the flatness of so many Southern California accents, it is fair." Eileen Creelman

+ N Y Sun p31 F 27 '36

**Trade Paper Reviews**

"Henry Bataille's drama about a self-sacrificing woman gets such involved and lengthy treatment in this production that the edge is all the audience's when it comes to suffering. . . Though the direction, lighting and cutting compete for maladroitness, the stodginess of the proceedings is occasionally relieved by the interpolation of good outdoor scenic shots. The film is exceptionally well scored."

+ Variety p27 Mr 4 '36

**WE'RE ONLY HUMAN. D 20 '35 80min RKO-Kaufman**

Players: Jane Wyatt, Preston Foster, James Gleason

Director: James Flood

Based on the short story, *Husk*, by Thomas Walsh. "[A] detective loses his job when he lets a bandit, whom he had captured single-

handed, escape. With the aid of a girl reporter he pulls himself together and is reinstated as a detective." (Box Office)

**Audience Suitability Ratings**

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pict Ja '36

"An excellent cast gives full value to a carefully prepared script. Adults: very good; 14-18: doubtful; 8-14: too exciting." Calif Congress of Par & Teachers

"Mature. Good." DAR

"Adults and young people." E Coast Preview Committee

"[A] very interesting, but different story. Family." Nat Council of Jewish Women

"A gangster plot with much shooting and drinking provide an average program filler for adults." Nat Soc of New England Women

Fox W Coast Bul D 28 '35

"Well staged, capably acted and directed this picture provides exciting entertainment of its kind. Adults."

+ Gen Fed of Women's Clubs (W Coast)  
D 16 '35

"In addition to having ideas, this picture has speed, suspense, humor and pathos, and a romance. Adults."

+ Jt Estimates D 15 '35

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A and Y: Action melodrama; C: Exciting." Par M p57 Mr '36

Sel Motion Pict Ja 1 '36

**Newspaper and Magazine Reviews**

"Although it belongs to that division of cinematic fiction dedicated to maximum excitement and minimum plausibility, 'We're Only Human,' has been endowed by RKO radio with a better-than-average physical production and with several interesting players." T. M. P.

+ N Y Times p19 Ja 18 '36

**Trade Paper Reviews**

Box Office p36 D 7 '35

"It is a high grade program fare and can be depended upon to give satisfaction. It's a melodrama of the kind that moves along swiftly, tells an exciting story and has plenty of thrilling episodes."

+ Film Curb p22 D 15 '35

"Action drama of police-crook war with incidental romance makes good general entertainment."

+ Film Daily p7 Ja 18 '36

"A good action melodrama. . . Since the activities of the gangsters are not stressed it is suitable for all. [Family]"

+ Harrison's Reports D 21 '35

"Fights between cops and robbers sprinkled liberally throughout this pleasing love story provide plenty of excitement in a nicely directed film. . . The screen play moves with plenty of action, nice dialogue and a few inconsistencies which do not offend."

+ Motion Pict Daily p4 D 7 '35

"More than usual entertainment and showmanship significance is attached to this drama. . . Sticking closely, at all times, to dramatic and romantic elements that have definite screen value, it never succumbs to the temptation of being psychological. When it does give patrons something a little more serious to consider as it might pertain directly to themselves, it does

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor

so through the force of illusion and example rather than by advancing scientific or medical theories."

+ Motion Pict Herald p59 D 14 '35

"Family melodrama. Fast moving, well cast, this is gun stuff that ought to please even if its de luxe appeal is handicapped by cast star weakness. Playing up emotional values, the direction has concentrated on human interest, with a good programmer resulting."

+ N Y Exhibitor p39 D 25 '35

"Picture just barely manages to maintain some suspense and keep its head far enough above the danger mark that would make an audience give it up. Comedy injected into it is of superficial weight."

— + Variety p15 Ja 22 '36

"James Gleason gives one of his finest offerings as the policeman who knows fears but is not afraid to die. [The] final scene with Foster where the later scolds him to cover emotion as he's dying is superb in phatics. . . James Flood turns in excellent direction, keeping the character play intensely interesting, the pace fast and suspense high, and elevating the quality of the piece well above usual offering of the crook and cop nature. Seasoning of genuine comedy is well sprinkled amongst thrills."

+ Variety (Hollywood) p3 D 11 '35

**WESTERN COURAGE.** N 15 '35 58min Columbia

Players: Ken Maynard, Geneva Mitchell, Charles French

Director: Spencer G. Bennett

"[The] foreman of a dude ranch falls in love with one of the guests, who pretends to be very haughty until he beats another suitor in a fight and rescues the girl from a notorious bandit gang." Box Office

#### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pict D '35

"Beautiful scenic effects, a splendidly trained horse, the excitement of a rescue from a burning building by the horse, add to the enjoyment of a picture which would otherwise have to be classified as 'just another Western.' Family." E Coast Preview Committee

"Family. Junior matinee." Nat Bd of R

+ Fox W Coast Bul D 14 '35

"Fair. Family."

Motion Pict Guide Mr '36

"A, Y and C: Western melodrama."

Par M p57 Mr '36

Sel Motion Pict D 1 '35

#### Trade Paper Reviews

Box Office p27 N 30 '35

"Family Western."

N Y Exhibitor p54 D 10 '35

falls heir to an ancient baronetage, a mediaeval castle, and a group of starchy relatives." (Manchester Guardian)

#### Newspaper and Magazine Reviews

"Mr. Buchanan as the new Sir Guy de Vere gave continuity to a loosely strung series of 'gags' and low-comedy episodes which without him would have fallen to dust. The result was much more the low life above stairs than the high life below stairs which one got in the play. . . Mr. Buchanan in this second part was plainly as hampered by his gags as he was by his armour. But he must be forgiven much for his solo dance in modern clothes and his delicious remarks to the tramp whom he has invited to dinner at the castle."

Manchester Guardian p6 F 20 '36

#### Trade Paper Reviews

"A tremendously successful stage farce, with an intermittent run in England extending over 20 years, 'When Knights Were Bold' has been filmed before. . . The story values are still as fresh as ever, and the transformation of the happy-go-lucky Sir Guy de Vere—bored with the obligations of his social station and with his stiff relatives—will get laughs wherever they can appreciate the broad humor of a modern pitchforked into a first class mediaeval brawl."

+ Motion Pict Daily p29 Mr 4 '36

"It is a roaring farce, with an intriguing story idea of obvious screen values. . . Fay Wray is a spirited Rowena and the rest of the cast, of good British screen and stage reputation, play up well in a film in which acting is of less importance than comedy situations. These are certainly good enough to provide showable material, where Buchanan is a draw, to any audience which can appreciate a dig at a form of snobbery which, as it happens, is more English than American."

+ Motion Pict Herald p51 Mr 7 '36

"That old British favorite, 'When Knights Were Bold,' which ranks with 'Charley's Aunt' as one of the perennials, has been filmed with considerable skill this time. . . It has all the attributes for popular success."

+ Variety p27 Mr 4 '36

**WHIPSAW.** D 6 '35 83min MGM

Players: Myrna Loy, Spencer Tracy

Director: Sam Wood

When two gangs of international jewel thieves engage in a battle of wits, a G-man posing as a fugitive from justice joins one of the gangs and falls in love with a member who serves as a foil. How he reforms the girl and breaks up the gang concludes the story.

#### Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Fine of kind; Y: Fine thriller; C: Not for them."

Christian Century p95 Ja 15 '36

"Very good."

+ Endorsed Motion Pict Ja '36

"Adults: very good; 14-18: good; 8-14: no interest." Calif Cong of Par & Teachers

"Adults." DAR

"A capable cast, good story, clever direction, sustained suspense, clever human touches, and pleasant humor are the highlights of this different type 'crook' picture. . . Intelligent direction and good photography. Family." Nat Council of Jewish Women

**WHEN KNIGHTS WERE BOLD.** (Release date not determined) 76min Capitol-British

Players: Jack Buchanan, Fay Wray, Garry Marsh, Kate Cutler

Director: Jack Raymond

Based on a play of same title by Charles Marlowe. This is the second filmed version. Made in England. "The story [concerns a] young Indian army subaltern who unexpectedly

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**WHIPSAW—Continued**

"Myrna Loy gives just the right tone to the picture—a bit of refinement among 'mugs', while Spencer Tracy with his combination of apt phrases and straight-shooting character gives it naturalness. Adult." Nat Fed of Business & Professional Women's Clubs

"The story is well told by a carefully chosen cast with good continuity and dramatic effect." Nat Soc of New England Women

+ Fox W Coast Bul D 21 '35

"The action is carried forward with a minimum of dialogue, the work of the cast is commendable and the direction is most effective. Adults."

+ Gen Fed of Women's Clubs (W Coast) D 16 '35

"Very good. Adults."

Motion Pict Guide F '36

"On reflection the false standards become more apparent. The feminine assistant of jewel thieves is beautiful and charming and gets precisely what she wants in the end after a life of crime, and the brave detective manages to achieve glory and keep the girl for himself instead of relinquishing her to the law. There is a certain amount of suggestion in the scenes in which they travel constantly together under fairly intimate circumstances, this being a situation which has been handled more successfully in previous pictures. Adolescents, 12-16: ethically poor; children, 8-12: no."

Motion Pict R Ja '36

"A and Y: Light comedy; C: If interested." Par M p57 Mr '36

Sel Motion Pict Ja 1 '36

"An interesting tale . . . given values above the mere story by good acting and direction. Mature."

+ Wkly Guide D 14 '35

**Newspaper and Magazine Reviews**

"The whole affair is concocted and completed with consummate deference and regard for the pat formula which now gives Broadway nightly laughs—'Boy meets girl, boy and girl quarrel, and boy marries girl.' It's all there. No less and very little more." R. S.

Boston Transcript p7 D 20 '35

Christian Science Monitor p15 Ja 11 '36

"A fairly glossy combination of 'Glass Key,' 'It Happened One Night' and 'The Thin Man,' which serves to restore Myrna Loy to her admirers among [whom] I do not count myself."

— New Theatre p24 Mr '36

"The fascinating Miss Loy, who has been away from her enthusiasts far too long, returns to us in a pretty fair melodrama about jewel thieves, beautiful lady bandits and dashing G-men. Her vehicle, which bears the slightly enigmatic title of 'Whipsaw,' is certainly no wonderwork of the drama, but it is a good, sound, pulp-magazine story of the cops-and-robbers school, and although it sets no new records, it results in acceptable minor entertainment." Richard Watts, Jr.

+ N Y Herald Tribune p6 Ja 25 '36

"For the most part, it is pretty well done. After a slow start, the picture finally ends up with a typical movie combination of sentimentality and bullets. The turns of plot are fairly obvious, with most of the surprises pointed out a minute or two before they happen. 'Whipsaw' is no masterpiece of suspense. It is pleasant rather than exciting. . . . It is when the melodrama gives way to comedy that 'Whipsaw' is at its best. The hard work of every one concerned then contrives to make it sparkle briefly. As for the title, that seems to be just something they thought up in Hollywood. It needn't worry you." Eileen Creelman

+ N Y Sun p8 Ja 25 '36

"You probably have heard the one about the detective who falls in love with the beautiful

jewel thief he is supposed to bring to justice. That would be the briefest, and the most unkind way to synopsise the new picture, and it would be to ignore the most important part of narration—the manner of the telling. 'Whipsaw' is well told. Sam Wood has directed it at a brisk pace and with a rare knack of making the expected happen in the most unexpected way. . . . Under less capable direction and with less gifted performers, 'Whipsaw' probably would have been just another picture. Thanks to Mr. Wood, Miss Loy, Mr. Tracy and John Qualen—to mention its chief advantages—it's quite a bit more." F. S. Nugent

N Y Times p18 Ja 25 '36

"Although 'Whipsaw,' is not 'The Thin Man' or even 'Star of Midnight,' it is moderately entertaining in its mildly melodramatic way. Chiefly, however, it is interesting because in it Miss Loy demonstrates once again that she is not only a completely delightful comedienne but also a really superb dramatic actress and that if she ever finds the right role again—a part like the one she had in 'The Thin Man' or 'Broadway Bill' she will be able to act it to perfection." William Boehnel

+ N Y World-Telegram p22 Ja 25 '36

"Dialog wavers back and forth between flip-pant, Grade A exchanges between Miss Loy and Tracy, and sad C-minus stretches where the crooks make remarks like, 'We're hep to the whole layout.' . . . Myrna Loy's charm and Tracy's skillful under-playing are assets that no picture can have and be bad."

+ Time p36 D 23 '35

**Trade Paper Reviews**

"It has suspense, action, thrills, diverting dialogue, and intriguing story, and is seasoned with just enough romance to make it an 'all-purpose' picture. Family."

+ Box Office p49 F 8 '36

"Here is a picture with universal appeal, and a romance that is delightful. The exciting efforts of two rival gangs to steal some highly valuable pearls make it more interesting. It has just about everything that it takes to make a decidedly entertaining film. There is suspense, love interest, a laugh now and then and plenty of thrill stuff. Seems certain to do well in practically any situation."

+ Film Curb p18 D 15 '35

"A fairly good melodrama."

+ Harrison's Reports D 28 '35

"This makes good, average entertainment. . . . Sam Wood's direction keeps the story moving one jump ahead of the audience, furnishing new twists just as the old become plain."

+ Motion Pict Daily p9 D 4 '35

"While there are several incidents in it that carry a vestige of near intimacy these, in relation to the whole show, should not be the cause of any worry as to moral worth. . . . There is a continuous air of thrill and action."

+ Motion Pict Herald p59 D 14 '35

"Family melodrama."

N Y Exhibitor p38 D 25 '35

"'Whipsaw' is good entertainment. It should account for better than average takings. And it should strengthen the popularity of its two leads, Myrna Loy and Spencer Tracy. Both have been nicely treated by the story and the production and both repay the compliment by turning in strong performances."

+ Variety p16 Ja 29 '36

**WHISPERING SMITH SPEAKS.** D 20 '35  
70min 20th century-Fox

Players: George O'Brien. Irene Ware. Kenneth Thomson

Director: David Howard

"[The] story is familiar, that of the railroad president's son who wants to make good on his own, goes to a small line, falls in love with the girl who is running the one-train

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

railroad, manages to get a good deal for the girl through besting his father who wants to buy the jerkwater railroad." (Variety [Hollywood])

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"Family." E Coast Preview Committee

"Suitable for church halls, Catholic schools, or family." Internat Fed of Cath Alumnae

"A rather obvious plot, with some new angles, and a pleasant romance. Family." Nat Bd of R  
Fox W Coast Bul Ja 12 '36

"Good. Family."  
Motion Pict Guide Mr '36

"A and Y: Light comedy; C: Little interest."  
Par M p57 Mr '36

Wkly Guide D 21 '37

### Trade Paper Reviews

"Exceptional scenic background and production value and some excellent comedy situations. It moves at a fast pace and should entertain in any spot."

+ Box Office p33 D 28 '35

"A run-of-the-mill program railroad comedy-drama. There's almost too much action and the comedy is only fair. Frank Spearman is a past master at writing railroad stories but the producers didn't do him justice in this one."

+ Film Curb p13 Ja 4 '36

"This time George O'Brien is in an interesting and amusing railroad story. It has a lot of action and played on the comedy drama lines, should prove good entertainment. . . There is plenty of railroad footage and some nice outdoor scenery. The story has suspense and holds one's attention throughout."

+ Film Daily p10 D 17 '35

"Although the plot is not particularly novel, it moves at a fast pace, holding one's attention well throughout."

+ — Harrison's Reports Ja 4 '36

"Whether George O'Brien rides trains or horses he shows equal proficiency. In this one he rides trains and the film is sprinkled with smoothly blended, homely humor, romance and action which will please O'Brien followers."

+ Motion Pict Daily p3 D 14 '35

"As O'Brien discards his bucking broncho for a thrill chase stimulator, he mounts the careening cabin of a locomotive as the incident contributing to the excitement of the anticlimax. Moving in a tempo that makes for easy understanding, the show is presented in a distinctive light comedy vein."

+ Motion Pict Herald p52 D 21 '35

"Estimate: good family stuff."

+ N Y Exhibitor p34 Ja 10 '36

"The story, which is telegraphed to the audience during the first few feet of the picture, takes on a refreshing atmosphere. George O'Brien plays the whole thing in a comedy vein. Away from the usual hard riding assignment, he does credit to the [part.]"

+ Variety (Hollywood) D 13 '35

**WIDOW FROM MONTE CARLO. F 1 '36 63min**  
Warner

Players: Warren William. Dolores Del Rio. Louise Fazenda. Colin Clive. Warren Hymer

Director: Arthur G. Collins

Based on play, A Present from Margate, by Ian Hay and A. E. W. Mason. A lonely and romantically starved young widow on vacation

in Monte Carlo meets a dashing young English army officer on leave. Following a fantastic masquerade party she promises to marry him after freeing herself from a conventional prosaic diplomat to whom she is engaged.

### Audience Suitability Ratings

"Class A. Approved for adult audiences."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Tiresome; Y: Stupid; C: No interest."  
Christian Century p447 Mr 18 '36

"Attractive settings, excellently photographed, with capable acting by a well-groomed cast. Adults; 14-18: fair; 8-14: uninteresting." Calif Congress of Par & Teachers

"Trite story. Mature." DAR

"A fairly entertaining, light, farcical comedy, ably cast with pleasing settings, music, photography and some clever dialogue. Family—mature." Gen Fed of Women's Clubs (W Coast)

"Here we have a concrete example of the results of 'double billing' in a picture which is an insult to the ability of a very fine cast and the intelligence of the audience who sees it. A ridiculous story, uninteresting, slow-moving direction does not give the actors the slightest possibility of making anything of the production other than mediocre entertainment." Nat Council of Jewish Women

"Slapstick comedy . . . obviously used to cover up deficiencies in dialogue and ideas. The picture gives one the impression of being hastily and carelessly put together with exaggerated characters and unconvincing situations." Nat Fed of Business & Professional Women's Clubs

"Light entertainment with clever dialogue and attractive photography. Family." Nat Soc of New England Women

"Develops many amusing incidents. Mature." So Calif Council of Fed Church Women

"Intended as a farce, it is interpreted as such by the cast with the exception of the leading actors, who play their parts straight. This conflicting sense of dramatic values leaves it a bewildering study in inanity. To the actor's credit let it be said that they did try to make it amusing—they tried so hard that one became conscious of the drive without seeing the result. Adolescents: waste of time; children: too mature." Women's Univ Clubs, Los Angeles

+ Fox W Coast Bul D 7 '35

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A and Y: Inconsequential farce; C: Mature."

Par M p57 Mr '36

Sel Motion Pict Ja 1 '36

### Newspaper and Magazine Reviews

"In 'The Widow from Monte Carlo' [the director] moves the audience into the scenes, but he holds it there and assails its ears by pouring into them at close quarters the rasping voice of Warren Hymer addressing characters standing within a foot of him, in tones loud enough to be heard by them if they were a hundred yards away. . . The picture has sufficient compensating qualities to make it worthwhile as entertainment. It is a light, well dressed comedy, dealing mainly with smart people who conduct themselves smartly."

+ — Hollywood Spec p14 Ja 4 '36

"Miss Del Rio, the alluring Aztec, has never looked more beautiful and has never been more cruelly bogged down in a feeble story than she is in [this] new film. . . I think it is safe to say that she deserves better

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**WIDOW FROM MONTE CARLO—Continued**

things than 'The Widow from Monte Carlo.'"  
Richard Watts, Jr.

— N Y Herald Tribune p11 Ja 24 '36

Reviewed by Eileen Creelman

N Y Sun p25 Ja 23 '36

"It is sad to have to report that the pleasure of looking at Dolores Del Rio, though great, is not sufficient anesthetic to deaden the pain of having to sit through her latest vehicle, 'The Widow From Monte Carlo.'" B. R. C.

— N Y Times p25 Ja 23 '36

**Trade Paper Reviews**

"Enjoyable comedy-drama that is a bit above average program grade. . . The picture has been so directed as to get all the meat out of the story and the result is a nice bit of entertainment."

+ Film Curb p14 Ja 4 '36

"Everyone connected with the production has caught the light spirit of the piece and it is played throughout in that vein. It is nice entertainment of its type, it moves quickly, the lines are clever, as are the situations."

+ Film Daily p4 D 19 '35

Motion Pict Daily p8 D 17 '35

"[It is] average in caliber."

+ — Motion Pict Herald p49 Ja 4 '36

"An inconsequential comedy that has an attractive title, some good comedy moments, but which shapes up as program that won't cause much comment. Family comedy."

— + N Y Exhibitor p34 Ja 10 '36

"Grim determination to be farcical at all costs spoils what more sensitively handled might have been made into a bright little society comedy. . . Plot is simple; too simple to carry much weight. . . William plays in the right note as the ardent suitor, and seems to be enjoying himself, but Miss Del Rio is less happy in what should have been a slightly reckless assignment. She takes herself and her character too seriously for best results."

— Variety p16 Ja 29 '36

"A thin tale of minor consequence [makes a] diverting programmer. . . Story is built for chuckles throughout and meets specifications, with a little forcing here and there. . . Yarn can't be examined too closely for plausibility, but fits along nimbly enough to avoid pitfalls."

+ — Variety (Hollywood) p3 D 16 '35

**WIFE VERSUS SECRETARY. F 21 '36 85min**

MGM

Players: Clark Gable, Jean Harlow, Myrna Loy, May Robson

Director: Clarence Brown

Based on the novel of the same title by Faith Baldwin. The story concerns a determined but subtle battle between a wife and the office secretary of a successful publisher. He is in love with his wife and unable to understand her jealousy. In the end, when the wife is ready for a separation, the secretary makes her understand that there is nothing between them.

**Audience Suitability Ratings**

"Adults and young people."

Gen Fed of Women's Clubs (W Coast)  
Mr 1 '36

"The trite theme still has a wide appeal [because of] the problem with which it deals. Adults and young people."

Nat Council of Jewish Women Mr 4  
'36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"The commonplace story by Faith Baldwin is the source of a cheaply artificial and expensively produced comedy. The trivial plot skirts the sensational, and even its well known, competent, but clearly miscast stars are unable to give it any semblance of verisimilitude or sincerity. . . Adults and young people."

— Sel Motion Pict F 1 '36

"Mature. . . Handsome production, sometimes too long and talky."

Wkly Guide F 27 '36

**Newspaper and Magazine Reviews**

"What amusing dialogue and adroit, light-handed direction (by Clarence Brown in this instance) can do for a plot as old as Egypt, is evidenced by this film which speeds along from one familiar situation to another, gaining diverting momentum all the time. The story . . . succeeds in being sprightly and honest." M. E. P.

+ Boston Transcript p4 Mr 14 '36

"A nice dash of romantic comedy enlivens the drama, and a fine cast interprets the tale."

Laura Elston

+ Canadian M p42 Mr '36

"Situations are cleverly contrived, intimate at times, yet in good taste, and move to the pace of bright dialog." J. P. Cunningham

Commonweal p552 Mr 13 '36

"The triangle theme has been worn thin as story material for the screen; there is not a gripping scene, not a tense moment in the picture; neither the story nor the film stresses a point to arrest the attention of the audience, yet 'Wife Versus Secretary' is one of the most completely satisfying pictures one could wish for, an achievement vastly to the credit of its director." Allan Hersholt

+ Hollywood Spec p8 F 29 '36

"The picture is no more of a disappointment than it is a surprise. It is, in fact, exactly what you might expect. . . 'Wife Versus Secretary' is told in such good dialogue that interest never lags." (3 stars) Beverly Hills

Liberty p52 Mr 23 '36

"'Wife Versus Secretary' will unquestionably make a staggering amount of money for its sponsors. . . Yet I cannot help remembering that if, heaven forbid, I had been a producer I would have snarled pretty grimly at the ideas in the production. . . The role arranged for Miss Loy strikes me as being particularly unfortunate. . . Despite my great worship for the Legion of Decency I have the fear that my reforming friends rendered something less than a service to current entertainment when their influence took even the possible suggestions of dash and amorosness away from a film vastly in need of such dubious but potentially entertaining qualities."

Richard Watts, Jr.

+ — N Y Herald Tribune p10 F 29 '36

"The new picture is one of those shiny, luxurious, empty and blatantly expensive productions which Metro-Goldwyn-Mayer turns out occasionally, to the accompaniment of ohs and ahs from the spectators and a merry jingling of coin at the box office. . . The picture, treated as the lightest of cheap fiction, is constantly diverting. It is never stimulating, nor are even the trio of skilled adaptors able to sustain any suspense. . . 'Wife Vs Secretary,' on which the director of 'Ah Wilderness' has chosen to waste some months of endeavor, is a lavishly produced bit of trash, a shop-girl's delight." Eileen Creelman

+ — N Y Sun p8 F 29 '36

"You may rail, critically, at the glossy stereotype and you may accuse Miss Baldwin of growing duller and duller in her treatment of her pet plot, but you will realize—with a sense of complete futility—that any Faith Baldwin 'Wife Vs Secretary' picture, with Gable, Harlow and Loy, is predestined for success. As Variety unquestionably will report, it is a box-office wow. . . Like most of these

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

Metro super-specials, the film has been richly produced, directed competently by Clarence Brown and is well played—within the handicaps of their rôles—by Miss Harlow, Miss Loy and by Mr. Gable, who should be told, however, that being coy is not one of his strong points." F. S. Nugent

N Y Times p11 F 29 '36

"'Wife Vs Secretary' is not very good. A formularized and somewhat shabby product of Faith Baldwin's shallow, but high-priced magazine deliberations upon the old, and apparently everlasting feud that goes on between a man's wife and his secretary for his love, it comes under the heading of hardship rather than pleasure in the cinema. . . . Some really competent players, including Jean Harlow, Myrna Loy and Clark Gable, strive earnestly as the principal characters involved in this giddy plot. They say their lines and go through their situations efficiently. But in spite of their industrious endeavors, all that they can make of 'Wife Vs Secretary' is a gaudy second-rater of little importance to the cinema except at the box office. And that, I suppose, is all that matters." William Boehnel

— + N Y World-Telegram p9 F 29 '36

"It appears to be one of the darling convictions of American life that doctors always court hospital nurses and that businessmen are dizzy with desire for stenographers. . . . The films love the idea. They played with it competently and successfully in 'The Office Wife,' and they have no intention of letting it drop for a long time. It is tuned up again in 'Wife Versus Secretary,' but in such a generally tepid style that I can't expect it will disturb the reflections of many helpmates and severest critics." John Mosher

New Yorker p75 Mr 7 '36

"Good rollicking entertainment, with spanking dialogue and a cast of favorites. . . . A typical Faith Baldwin story, nimbly rewritten and luxuriously mounted."

+ News-Wk p32 Mr 7 '36

"'Wife Versus Secretary' is a grimly stereotyped investigation, without novel outcome, of the banal situation indicated by its title. . . . It is patently destined to be, for its producers, if not for their more civilized customers, one of the most profitable pictures of the year."

— + Time p47 Mr 9 '36

### Trade Paper Reviews

"Smart entertainment with a load of box-office names that should bring out the SRO signs. Family."

+ Box Office p25 F 29 '36

Canadian Moving Pict Digest p10 F 22 '36

"With Clark Gable, Jean Harlow, [and] Myrna Loy in a story, which should appeal to the millions of office and shop girls who picture themselves as the Harlows and the wives who imagine themselves to be the Loy's, this picture should hit at the box-office in a big way."

+ Film Daily p4 F 19 '36

"An excellent box-office attraction. The three stars are probably enough to bring patrons to the theatre. And for the most part it will please spectators, particularly women, because of its romantic quality, its air of gaiety, and the lavish production given to it. . . . There is nothing immoral in the plot, but it is rather sophisticated for children. More suitable for adults."

+ Harrison's Reports Mr 7 '36

"Sure-fire box-office from every angle, 'Wife Versus Secretary' is headed for tremendous grosses. It has everything—a trio of top-line stars in Clark Gable, Jean Harlow and Myrna Loy; a title that will draw women in droves and a story that will thoroughly satisfy both women and men in the audience. . . . Unquestionably the picture will mark a brand new career for Jean Harlow. With her darker

hair, she proves beyond doubt that acting rather than typing is now her metier. Playing with repression and great charm, her secretary is to be numbered among the finest things she has ever given us."

+ Hollywood Reporter p3 F 14 '36

"Tastefully produced and directed, with considerable to stimulate the imagination, the picture is characterized throughout by an atmosphere of romantic intimacy, although there is nothing in the slightest way objectionable in it."

+ Motion Pict Daily p3 F 15 '36

Motion Pict Herald p64 F 22 '36

"'Wife Versus Secretary' again demonstrates that when a show can be packed with stars, scripted well, directed by a man who knows not only his business but his box office, produced at a studio where they know how to do things, it is bound to be in the heavy money. Estimate: money show anywhere."

+ N Y Exhibitor p54 Mr 10 '36

"With a triple threat for the marquee, a smartly fashioned story and outstanding production, this picture seems to have what it takes to get them in. . . . In spots where there has been a reaction against the triangle of the wronged wife, the cheating husband and the guileful stenographer, the fact cannot be stressed too strongly in the advertising that this is not that sort of story at all. If this is done they'll come in and love it."

+ Variety p26 Mr 4 '36

"Loaded with magnetic names, in conjunction with a natural money title, and given heavy production splurge, 'Wife Versus Secretary' will take the box office by assault on sheer front, as well as on dramatic merit. . . . Story steers clear of the obvious elemental triangle pattern and avoids cheap claptrap at every turn. Picture is singularly free of vulgarity in incident, line and innuendo."

+ Variety (Hollywood) p3 F 14 '36

WILD MUSTANG. O 20 '35 61min Commodore

Players: Harry Carey. Barbara Fritchie. Del Gordon

Director: Harry Fraser

Western melodrama.

### Trade Paper Reviews

Film Curb p19 N 1 '35

"Bolstered by plenty of the approved plot material, this western drama ought to prove generally satisfying to the outdoor action fans."

+ Film Daily p8 O 22 '35

"In his new series, western hero Harry Carey, illustrates that he can still rank with the best open air stars. Family Western."

+ N Y Exhibitor p32 N 10 '35

(s)WILD WINGS. Ja 11 '36 11min Vitaphone

Players: Gayne Whitman

"Taken on the far-away isle of Laysan, in the Pacific Ocean, a bird sanctuary, it presents marvellous shots of thousands of birds in close-up, among them certain species that have never been screened before." Film Daily

### Audience Suitability Ratings

"An outstanding picture. Suggested for schools. Family. Junior."

+ + Wkly Guide Ja 18 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## WILD WINGS—Continued

## Trade Paper Reviews

"Distinguished by exceptional photography and a splendid descriptive talk by Gayne Whitman, this is about the tops for anything on the screen depicting wild bird life. . . The birds in flight are simply beautiful in their graceful movements, and will arouse enthusiasm from all lovers of bird life."

+ Film Daily p7 Ja 24 '36

"Exceptional shots reveal mating habits and others in slow motion show the poetry of their effortless flight. Should please."

+ Motion Pict Daily p10 Ja 27 '36

"Some of the scenes are truly remarkable."

+ Motion Pict Herald p62 F 8 '36

"Fair."

+ — N Y Exhibitor p40 Ja 25 '36

WINGS OVER ETHIOPIA. O 25 '35 52min  
Swiss-Praesens Films-Paramount

Players: Natives

Director: L. Wechster

"As timely as today's headlines it shows the people of Ethiopia and their customs and takes one into the heart of that wild, savage country. It demonstrates something of what the Italians are up against in trying to conquer that land, what with dangerous mountain regions, the climate and other natural forces to repel invasion." N Y Sun

## Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A and Y: Good of kind; C: Perhaps."  
Christian Century p1390 O 30 '35

"A: Excellent; Y and C: Instructive."  
Par M p57 Mr '36

"Suggested for schools and libraries. Family."

+ Wkly Guide O 12 '35

## Newspaper and Magazine Reviews

Reviewed by Marguerite Tazelaar  
N Y Herald Tribune p9 O 12 '35

"It is well worth seeing." M. J.  
+ N Y Sun p9 O 12 '35

Springf'd Republican p6c O 20 '35

## Trade Paper Reviews

Box Office p58 N 16 '35

"Family travelogue. Vastly interesting while the headlines last."

+ N Y Exhibitor p35 O 25 '35

(\*) WINTER MAGIC. D 27 '35 9min 20th century-Fox

Players: Edward Thorgersen

Director: Truman Talley

"With winter as its theme, this short in the Magic Carpet series takes the audience on a tour of places where winter cloaks the country to the camera's advantage." Motion Pict Daily

## Trade Paper Reviews

"The vignette-like qualities of some of the shots in this panorama of snow scenes will open up a new world of beauty to the sit-at-homes and cause nature lovers to rejoice. . . In every respect, it is a superior short."

+ Box Office p48 Ja 18 '36

"This is a masterpiece of photography in Winter Scenery in our own country. . . Some of the scenes are as gorgeous as paintings, and it is a feast of beauty for the nature lovers and the art-minded. A perfect winter number."

+ + Film Daily p11 Ja 7 '36

"There is at times some excellent photography and the mood is well handled."

+ Motion Pict Daily p9 Ja 9 '36

"Interesting."

N Y Exhibitor p31 Ja 10 '36

WOLVES OF THE UNDERWORLD. D 8 '35  
57min Regal

Players: Godfrey Tearle, Isla Bezan, Fred Groves, Michael Hogan

Director: George A. Cooper

The film was made in England. "A group of gangsters set out to 'get' a supposedly respectable doctor. . . The tables are turned and the doctor kills the gunman, planting his body beside an accidentally handy train wreck. At the same time the leader of another, related gang of counterfeiters escape from Dartmoor, witnesses the murder and forces the doctor to hide him. . . At the expected right moment, the police, break in and capture the gang." (Motion Pict Daily)

## Trade Paper Reviews

"The cast, though British stamped, put their lines across in a readily understood manner, while the direction keeps things moving at a nice gait all along the line."

+ Film Daily p13 D 10 '35

"This adaptation of a stage play combines murder, a touch of romance and the not too subtle deductions of a detective story writer and amateur crime sleuth. The result is a fairly lively yarn."

+ — Motion Pict Daily p9 D 10 '35

"This holds interest all the way once it gets going. Family melodrama."

+ N Y Exhibitor p37 N 25 '35

WOMAN TRAP. F 14 '36 60min Paramount

Players: Gertrude Michael, George Murphy, Roscoe Karns, Akim Tamiroff

Director: Harold Young

"Dealing with a formula plot of the kidnapping of a senator's daughter by a band of jewel thieves who need quick money for a getaway, the film accentuates the most delightful Mexican bandit character since the memorable 'Bad Man.'" Hollywood Reporter

## Audience Suitability Ratings

"Possible for family." Calif Cong of Par & Teachers

"Good. Mature." DAR

"Adults and young people." E Coast Preview Committee

"Family." Nat Bd of R

"Adults." Nat Fed of Business & Professional Women's Clubs

"Some good photography in a melodrama fairly entertaining for adults." Nat Soc of New England Women

"On account of the crime angle, this picture is not suitable for children. Mature." S Calif Council of Fed Church Women  
Fox W Coast Bul F 22 '36

"Adults and young people."

Gen Fed of Women's Clubs (W Coast)  
F 8 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Adults and young people."  
Jt Estimates F 1 '36

"There are three items on the debit side to begin with: poor name, a cold-blooded gangster murder and a kidnapping. Adolescents, 12-16: not recommended; children, 8-12: no."  
Motion Pict R Mr '36

"This is a rather amusing story . . . but alas [it has] great gaps both in continuity and credulity. Family."  
+ — Nat Council of Jewish Women F 15 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"Adults and young people."  
Sel Motion Pict F 1 '36

"Family."  
Wkly Guide F 8 '36

### Newspaper and Magazine Reviews

Boston Transcript p3 F 21 '36

"'Woman Trap' [is] to give [it the] trade designation, Class B. With that in mind, then, put down 'Woman Trap' as tolerable melodrama. Competently directed by Harold Young, it is a technically proficient film that suffers chiefly in its story department." T. M. P.  
+ — N Y Times p11 Mr 7 '36

### Trade Paper Reviews

"Entertaining gangster offering that rates well in the program class. Family."  
+ — Box Office p27 F 15 '36

"A pretty good program action melodrama. There are a few exciting melodramatic situations in the second half, where the two different gangster forces vie with each other for supremacy in a kidnap plot. . . . Because of the murder and kidnapping it is unsuitable for children and Sundays. Good for adults."  
+ — Harrison's Reports F 29 '36

"Were all program pictures as neat jobs as this little piece of entertainment, theater men would be happier. It will set no worlds on fire at the box offices. Neither will it send patrons home dissatisfied. 'Woman Trap' only proves again that class B releases can be made with intelligence and finesse. . . . [It] runs an hour and it is an hour filled with solid entertainment for the family trade for which it was made."  
+ — Hollywood Reporter p3 Ja 28 '36

"An average attraction, this holds amusement for average audiences. The story, consolidated by a surprise climax, is pretty much of a hodge-podge of jewel thieves, gangsters, a stranded girl flyer and a newspaper reporter through which runs a mysteriously sinister character, highly reminiscent, of Holbrook Blinn's 'Bad Man.'"  
+ — Motion Pict Daily p8 Ja 29 '36

"This is one of those pleasing minor pictures that audiences are quite apt to enjoy much more than they do some of the more pretentious features. Essentially the show is a comedy romance drama and not anything sophisticated, as the title might suggest."  
+ — Motion Pict Herald p59 F 8 '36

"Estimate: best for neighborhoods, twin bills."  
N Y Exhibitor p35 F 25 '36

"Nice little program picture that should garner plenty of dual bill business. Deserves consideration for solo bills, particularly if plugged as the latest variety of G-man yarn. . . . A little more care in writing, better direction and addition of strong name player probably would have made this a real grosser. Studio seemingly rated it as a secondary entry and as such its utmost possibilities were overlooked."  
+ — Variety p15 Mr 11 '36

"Good program picture that should hold its own on any double bill. Due to lack of names it has little chance as a solo. Well produced by Harold Hurley, picture has sufficient twists to satisfy any audience. . . . Harold Young's direction is intelligent, somewhat slow in spots. Generally he has handled the picture nicely."  
+ — Variety (Hollywood) p3 Ja 28 '36

## Y

YELLOW DUST. F 22 '36 62min RKO

Players: Richard Dix, Leila Hyams, Andy Clyde, Onslow Stevens, Moroni Olsen, Jessie Ralph

Director: Wallace Fox

Based on the play, Mother Lode, by George O'Neil and Dan Tothoroh. The film was previously known as Mother Lode. "Two prospectors, Old Solitaire and Culpepper, strike a rich vein of gold, but before they are able to file their claim they are 'railroaded' to jail. A beautiful girl comes to the rescue and there is the usual happy ending." (Nat Fed of Business & Professional Women's Clubs)

### Audience Suitability Ratings

"Family." E Coast Preview Committee

"Family." Gen Fed of Women's Clubs (W Coast)

"Family and junior matinee." Nat Council of Jewish Women

"The bar and the beers are featured a little too prominently. Family." Nat Fed of Business & Professional Women's Clubs

"Mature." Nat Soc of New England Women

"The drinking and gun play is a necessary part of the story, and has been treated with as much restraint as possible. A Western drama suitable for the family." S Calif Council of Fed Church Women

"It is only mildly entertaining because in spite of violent action, one never doubts the outcome. Family." Women's Univ Club, Los Angeles

Fox W Coast Bul F 22 '36

"Family."  
+ — Jt Estimates F 1 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"A Western which will find favor with younger audiences. Family."  
+ — Sel Motion Pict F 1 '36

### Newspaper and Magazine Reviews

"'Yellow Dust' the boss-and-buggy opera bears not the slightest resemblance to its alleged parent, 'Mother Lode,' the romance of old San Francisco with which Mr. Tothoroh and George O'Neil achieved some success on the Broadway stage in 1934. . . . In fairness to the directing staff, it must be said that no apparent effort was made to produce anything other than a burlesque on the prospecting period, and in accomplishing this they received no little assistance from Andy Clyde, as Solitaire, the 'lone-hander' who breaks a precedent of 'nigh onto thirty year' when he accepts our hero as a partner." J. T. M.  
N Y Times p14 F 24 '36

"Frankly, I'm still not certain whether it is intended to be bona fide Western stuff or a burlesque on the prospecting period, but in either case it is pretty feeble entertain-

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**YELLOW DUST—Continued**

ment. . . Some of the acting is good enough, but on the whole it is about on a par with the narrative, which isn't much." William Boehnel

— N Y World-Telegram p27 F 26 '36

**Trade Paper Reviews**

Box Office Ja 4 '36

"Satisfactory program fare . . . in so-so vehicle."

+ — Film Curb p9 F 25 '36

"Just a moderately entertaining Western. It goes in for too much story detail and romantic interest for a picture of this type and for that reason the action lags. Suitable for all. Family."

+ — Harrison's Reports F 29 '36

"This minor effort stacks up as just ordinary dual feature fare and will get by soloing in the smaller spots. . . This is one of the few feature productions turned out by a major which eliminates a variety of exterior location shots and practically relies on one interior set to carry all the action. Whether this puts 'Yellow Dust' into the classification of a quickie or whether most of what is lacking is left on the cutting floor, is hard to conjecture. In any event, the film does not bring the studio or Dix any acclaim."

— + Hollywood Reporter p4 Mr 2 '36

"Any Western that can stir up scattered applause from a Times Square audience when the hero escapes from hanging has achieved something. 'Yellow Dust' did this at the opening show at the Rialto."

+ — Motion Pict Daily p12 F 24 '36

"Story value, while novel in some ways, differs but little from standard formula, which necessarily puts the selling job up to the value of names and that certain audience interest that always accrues to outdoor, romance and comedy contrasted, action entertainment."

Motion Pict Herald p50 N 16 '35

"Fair programmer, with some names, fair comedy to help, the plot follows such grooves as to make burlesque at times."

+ — N Y Exhibitor p55 Mr 10 '36

"Deficiencies in this Western are somewhat allayed by the Richard Dix [name.] It should do moderately well soloing in the lesser [film houses], and will hold up its end on the dualers. Though done seriously at times this picture takes on the cloak of satire because of the flimsiness of plot and dialog."

+ — Variety p15 F 26 '36

"It spells class in all departments for the typical Western, yet hardly strong enough to carry a single bill. . . Treatment, dialog, well defined action and direction are solely responsible for lifting this offering above the average every-day Western."

+ — Variety (Hollywood) p3 Mr 6 '36

**YOU MAY BE NEXT.** F 6 '36 65min Columbia

Players: Ann Sothern, Lloyd Nolan, Douglass Dumbrille, John Arledge

Director: Albert S. Rogell

"A new angle to racketeering is attempted in this picture by the showing of the gangster method of terrorizing the radio industry. G-men successfully combat this hitherto unknown device and the young radio mechanic who is deeply implicated is saved from criminal prosecution." Sel Motion Pict

"Adults and young people."

Sel Motion Pict F 1 '36

"Family."

Wkly Guide F 1 '36

**Newspaper and Magazine Reviews**

"This high-tension melodrama may give you the fidgets if you don't like 'em swift."

Christian Science Monitor p13 F 29 '36

"The cinema introduces a new and ingenious form of racketeering in 'You May Be Next' which makes for exciting entertainment." T. M. P.

+ — N Y Times p14 F 24 '36

"Although at first glance the idea of 'You May Be Next' seems fresh and novel, it soon becomes evident that the treatment and development are uninspired—and so it results in just another commonplace racketeer film. . . The cast tries hard enough but in spite of their industrious endeavors 'You May Be Next' must be set down as just another item in a long list of disappointments." William Boehnel

— N Y World-Telegram p15 F 25 '36

**Trade Paper Reviews**

"It isn't any world beater but a good, satisfactory film of its type."

+ — Film Curb p5 F 29 '36

"Fairly exciting racketeer melodrama with novel plot angle and generally fast action."

+ — Film Daily F 25 '36

"A fair program melodrama. The story is far-fetched but somewhat novel. . . Because of the activities of the gangsters it is unsuitable for children or adolescents. Suitable adult entertainment."

+ — Harrison's Reports F 22 '36

"Something new and decidedly different in plot, 'You May Be Next' is surefire entertainment hit for fans who crave 60 minutes of excitement."

+ — Hollywood Reporter p4 F 19 '36

"As an action and novelty picture it should please all general audiences."

+ — Motion Pict Daily p13 F 20 '36

"Estimate: fair melodrama; depends on selling."

+ — N Y Exhibitor p34 F 25 '36

"Highly proficient direction and well-balanced cast lift 'You May Be Next' out of routine G-man story class. Should go big on any double bill and hold its own in subsequents."

+ — Variety p27 Mr 4 '36

"Albert Rogell has directed sanely, has managed to stay away from most of the melodramatic situations and action peculiar to most pictures of this type."

+ — Variety (Hollywood) p3 F 19 '36

**YOUNG FOREST.** Ja 1 '36 90min Libkow-film

Players: Marja Bogda, Adam Brodzisz

Director: Josef Lejtes

Distributed in Poland under title Młody Las. The film distributed here has English subtitles. "This importation from Warsaw is a [picturization] of the Anti-Russian agitation among the students, and even the school children, in the Polish capital at the time when the Russo-Japanese War and the revolutionary uprising of 1905 awakened hopes of throwing off the yoke of Russia." (N Y Times)

**Audience Suitability Ratings**

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**Newspaper and Magazine Reviews**

"A film calculated to warm the hearts of Polish-Americans and to arouse a feeling of sympathy with the long struggle of the Polish

nation against the Czarist régime in spectators of almost any kind." H. T. S.  
N Y Times p32 D 3 '35

"Although 'Young Forest' is much too long and ambling to be as effective as it should be, it has moments of genuine interest. . . The film moves at a pretty lethargic pace and devotes a lot of footage to scenes that could be cut. If it were keyed up to a higher pitch and had a few vigorous scenes in it 'Young Forest' would be a better than average foreign film. The stuff is there, but the manner in which it has been assembled is amateurish." William Boehnel  
— + N Y World-Telegram p33 D 4 '35

### Trade Paper Reviews

Film Daily p8 D 3 '35

"While the dialogue is in Polish there are sufficient superimposed English titles to make the production readily understandable. The picture has an excellent cast. . . Said to be produced on the exact locale of the 1905 revolution, its authenticity is of value. It is also good entertainment."

+ Motion Pict Herald p62 D 14 '35

"Tedious style of story development, as well as tendency to stress the unimportant, cramp its effectiveness. . . In addition to several pieces of rather unusual direction by suggestion rather than flamboyant obviousness, Albert Wywerka has collaborated with some striking camera work."

— + Variety p15 D 4 '35

**YOUNG LOVE.** Mr 9 '36 75min Elekta-films

Players: Vasa Jalovec, Jarmila Berankova.

Jar Vojta, Vojtova Mayerova

Director: Josef Rovensky

Dialogue film in Czechoslovakian with English sub-titles. It was first released and reviewed under title Ecstasy of Young Love. This is not the much publicized Czechoslovakian film, Ecstasy. "[It] is the study of a boy and a girl, the products of a small Bohemian village, and their innocent attachment for each other—a sympathetic study of these two pathetically poor youngsters and of the boy's consuming ambition to make enough money to buy the girl a pair of shoes." (N Y World-Telegram)

### Newspaper and Magazine Reviews

"'Ecstasy of Young Love' . . . may entertain you, even if it failed to intrigue this observer. . . The piece carries simplicity too far, presenting its characters more often as nitwits than convincing peasants, and unwinding a plot reminiscent of our own early Westerns. . . Bad editing and poor cutting may be partly responsible for the slow pace and the jerky continuity, yet the director often seems as amateurish as his cast, even though the photography of the lovely country is commendable, and the camera work is excellent." Marguerite Tazelaar  
— + N Y Herald Tribune p14 Mr 11 '36

"A slight little screen play, one which would not survive even a first reading in any American studio, the picture still does capture a certain mood, a beauty of countryside and youthful emotion. It has little to offer besides that, although both musical score and photography are excellent." Eileen Creelman  
+ — N Y Sun p16 Mr 10 '36

"A wholesome little picture possessing a great deal of the natural charm that distinguished 'Man of Aran' and 'The Blue Light' has arrived from Prague. . . The players are the very embodiment of millions of similar couples the world over. It is averred that they never acted professionally before making 'Ecstasy of Young Love.' Perhaps that is why they are so

good. The work of the rest of the cast is on a par with that of the principals." H. T. S.  
+ N Y Times p27 Mr 10 '36

"There are some lonely, jostled moments of beauty in the feeble, fumbling little drama of adolescent youth from the Czechoslovakian called 'Ecstasy of Young Love,'—moments that are full of warming satisfaction in their deep, tender charm. But there are others—all too many others—which jerk it out of reality and turn it into a sort of muddled psychological study. . . All of which is a long way of saying that this film, which won the Czechoslovakian State Gold Medal for the best film of the year; was awarded the Venice World Congress Gold Cup; and tied 'Man of Aran' for first place at the same congress, proves more or less a disappointment." William Boehnel  
— + N Y World-Telegram p25 Mr 11 '36

### Trade Paper Reviews

"Simple, emotionally powerful drama of the love of two young peasants, splendidly acted."

+ Film Daily p8 Mr 10 '36

"This Czechoslovakian-produced film . . . may be considered one of the more interesting importations to this country. Completely unsophisticated in every sense, the producers have told their story in terms of the people of which the picture treats."

+ Motion Pict Daily p10 Mr 12 '36

**YOUR UNCLE DUDLEY.** D 13 '35 69min 20th century-Fox

Players: Edward Everett Horton, Lois Wilson, John McGuire

Director: Eugene Forde

From play of same title by Howard Lindsay and Bertrand Robinson. Slyly satirizing the Babbitt theme, this film is the tale of a timid lamb, who when brow-beaten by his relatives, and victimized by business and civic interests, suddenly becomes a lion and turns the tables on his business rivals, rids himself of troublesome relatives and finds love.

### Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '36

"A: Good of kind; Y: Amusing; C: Fairly amusing."

Christian Century p63 Ja 8 '36

"Good."

+ Endorsed Motion Pict Ja '36

"A rambling scenario makes the most of several funny situations and provides wholesome family entertainment. Adults: fair; 14-18: good; 8-14: fair." Calif Congress of Par & Teachers

"A trite story. Family, but mature for children." DAR

"Good. Family." Internat Fed of Cath Alumnae

"Good, simple. Family." Nat Fed of Business & Professional Women's Clubs

"A light comedy, innocuous and undistinguished. Mature in appeal." Nat Soc of New England Women

"Wholesome and entertaining for the family."

So Calif Council of Fed Church Women

+ — Fox W Coast Bul N 30 '35

"Amusing episodes enliven a trite story. Family. Mature."

— + Jt Estimates N 15 '35

"Fair. Family."

Motion Pict Guide Mr '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**YOUR UNCLE DUDLEY—Continued**

Nat Bd of R M Ja '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A and Y: Diverting comedy; C: Harmless."

Par M p57 Mr '36

Sel Motion Pict D 1 '35

"A pleasant comedy. Family."

+ Wkly Guide D 7 '35

**Newspaper and Magazine Reviews**

Reviewed by Richard Watts, Jr.

N Y Herald Tribune p23 D 12 '35

N Y Sun p37 D 12 '35

"A meager and unassuming little comedy of small-town life. . . . We cinema reviewers, when films as unobtrusively dull as 'Your Uncle Dudley' happen along, make a minor virtue of anemia by applying such kindly adjectives as amiable to them. Although 'Your Uncle Dudley' is unpretentious, it is also aggressively commonplace. It seems to have been manufactured for the tail end of double bills and it barely possesses the laughs for a competent two-reeler. Consequently it scarcely impresses this column as an amiable motion picture. . . . The chances are that, like Cole Porter's first sniff of cocaine, it will bore you terrifically, too." Andre Sennwald

— N Y Times p33 D 12 '35

Reviewed by William Boehnel

N Y World-Telegram p33 D 12 '35

"The humor of Rotary Club life and domestic difficulties in a small town provide some moments for the exploitation of Edward Everett Horton, but 'Your Uncle Dudley' is hardly enough, I feel, to keep one all worked up.

Just a gentle little laugh now and then. I suppose that's all some of us can stand."  
John Mosher

New Yorker p90 D 21 '35

Reviewed by Louise Mace

Springf'd Republican p2 Ja 2 '36

Time p44 D 16 '35

**Trade Paper Reviews**

Box Office p25 N 30 '35

"[It] is grand, for an evening of relaxation.

. . . Plenty of good laughs."

+ Canadian Moving Pict Digest p6 D 28 '35

"A domestic comedy drama of the familiar type. Not strong enough to stand on its own in the big spots."

Film Curb p22 D 15 '35

"This Edward Everett Horton vehicle makes very pleasing domestic comedy-drama entertainment. Should do best with the family trade. Horton plays the timid soul who finally works himself up to the point of asserting himself, and in that type of role he has no peer."

+ Film Daily p12 N 14 '35

Motion Pict Daily p8 N 11 '35

"Fast moving, full of fun in action, dialogue and situations, even when these factors are supposed to be semi-dramatic, it concentrates on things which millions of people are familiar with, either because they have actually experienced them or know about them happening."

+ Motion Pict Herald p72 N 23 '35

"Family comedy."

N Y Exhibitor p55 D 10 '35

Variety p12 D 18 '35

# INDEX

Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part.

Under the director's name will be found a list of the films in this number which he directed.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parenthesis, thus:

Eberhart, M. G.

From this dark stairway (Murder of Dr Harrigan)

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Acuff, Eddie  
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Waterfront lady  
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Hitch hike lady  
Hong Kong nights  
Leavenworth case  
Show them no mercy  
Tango  
Widow from Monte Carlo

- Ibrahim, Moulay  
 Ito  
 Inescourt, Frieda  
 If you could only cook  
 Ingraham, Lloyd  
 Burning gold
- Jagger, Dean  
 Wanderer of the wasteland  
 Jalovec, Vasa  
 Young love  
 Jannings, Emil  
 Making of a king  
 January, Lois  
 Pace that kills  
 Jason, Sybil  
 I found Stella Parish  
 Singing kid  
 Jeffreys, Ellis  
 Limelight  
 Jenkins, Allen  
 Case of the lucky legs  
 Miss Pacific Fleet  
 Singing kid  
 Jewell, Isabel  
 Ceiling zero  
 Leathernecks have landed  
 Jolson, Al  
 Singing kid  
 Jones, Allan  
 Night at the opera  
 Rose Marie  
 Jones, Buck  
 Ivory-handled gun  
 Silver spurs  
 Sunset of power  
 Throwback  
 Jones, Marcia Mae  
 These three  
 Jory, Victor  
 Escape from Devil's Island  
 Hell Ship Morgan  
 Streamline express  
 Too tough to kill  
 Joyeux, Odette  
 Lac Aux Dames  
 Judge, Arline  
 Here comes trouble  
 It had to happen  
 King of burlesque  
 Ship cafe
- Karloff, Boris  
 Invisible ray  
 Walking dead  
 Karns, Roscoe  
 Two fisted  
 Woman trap  
 Keaton, Buster  
 Grand slam opera  
 Old Spanish custom  
 Keeler, Ruby  
 Colleen  
 Shipmates forever  
 Keene, Tom  
 Desert gold  
 Drift fence  
 Hong Kong nights  
 Timothy's quest  
 Keith, Ian  
 Crusades  
 Don't gamble with love  
 Keith, Rosalind  
 Annapolis farewell  
 It's a great life  
 Kelly, Judy  
 Four masked men  
 Kelly, Patsy  
 Thanks a million  
 Kelly, Paul  
 Here comes trouble  
 It's a great life  
 My marriage  
 Song and dance man  
 Kelly, Walter  
 Laughing Irish eyes  
 Virginia judge  
 Kelton, Pert  
 Mary Burns, fugitive  
 Kennedy, Edgar  
 Gasoloons
- Kent, Barbara  
 Guard that girl  
 Kibbee, Guy  
 Captain Blood  
 Captain January  
 Little Lord Fauntleroy  
 Kiepara, Jan  
 Give us this night  
 King, Joseph  
 Road gang  
 Klöpfer, Eugen  
 Private life of Louis XIV  
 Knapp, Evalyn  
 Confidential  
 Fire trap  
 Laughing Irish eyes  
 Knight, Fuzzy  
 Trails of the wild  
 Kohler, Fred  
 Dangerous intrigue  
 Kohler, Fred, Jr.  
 Toll of the desert  
 Konstantin, Leopoldine  
 Making of a king  
 Konstantinov, V.  
 New Gulliver  
 Korene, Vera  
 Second bureau  
 Kornman, Mary  
 Calling of Dan Matthews  
 Kruger, Otto  
 Lady of secrets  
 Two sinners  
 Kun, Madga  
 Dance band
- Lake, Florence  
 Gasoloons  
 Landi, Elissa  
 Amateur gentleman  
 Lane, Bruce  
 Silver spurs  
 Lane, Nora  
 Outlaw deputy  
 Lang, Howard  
 Judgment book  
 Lang, June  
 Country doctor  
 Every Saturday night  
 Langford, Frances  
 Collegiate  
 La Rocque, Rod  
 Frisco waterfront  
 Hi Gaucho  
 Preview murder mystery  
 LaRue, Jack  
 Special agent  
 Latimer, Louise  
 Two in revolt  
 Laughton, Charles  
 Mutiny on the Bounty  
 Laurel, Stan  
 Bohemian girl  
 Lawford, Betty  
 Love before breakfast  
 Lawrence, Gertrude  
 Mimi  
 Lawrence, Rosina  
 Charlie Chan's secret  
 Lease, Rex  
 Fast bullets  
 Lederer, Francis  
 Gay deception  
 Lee, Anna  
 First a girl  
 Lee, Dorothy  
 Silly Billies  
 Lewis, Ted  
 Here comes the band  
 Leyton, Drue  
 Valley of wanted men  
 Linaker, Kay  
 Murder of Dr Harrigan  
 Road gang  
 Linden, Eric  
 Ah, wilderness  
 Robin Hood of El Dorado  
 Voice of Bugle Ann  
 Lindsay, Margaret  
 Dangerous  
 Frisco kid  
 Lady consents  
 Personal maid's secret
- Lloyd, Alma  
 Song of the saddle  
 Lloyd, Doris  
 Kind lady  
 Lloyd, Harold  
 Milky way  
 Locher, Charles  
 Charlie Chan in Shanghai  
 Lockhart, Gene  
 Brides are like that  
 Broadway playboy  
 Lockhart, Kathleen  
 Brides are like that  
 Broadway playboy  
 Loder, John  
 Daredevils of the earth  
 Lombard, Carole  
 Hands across the table  
 Love before breakfast  
 Long, Lotus  
 Last of the pagans  
 Lord, Pauline  
 Feather in her hat  
 Loring, Ann  
 Robin Hood of El Dorado  
 Lorre, Peter  
 Crime and punishment  
 Losch, Tilly  
 Limelight  
 Louise, Anita  
 Brides are like that  
 Midsummer night's dream  
 Personal maid's secret  
 Story of Louis Pasteur  
 Lowe, Edmund  
 Garden murder case  
 Grand exit  
 Great impersonation  
 King Solomon of Broadway  
 Thunder in the night  
 Loy, Myrna  
 Great Ziegfeld  
 Petticoat fever  
 Whipsaw  
 Wife versus secretary  
 Lugosi, Bela  
 Invisible ray  
 Mystery of the Marie  
 Celeste  
 Lukas, Paul  
 I found Stella Parish  
 Three musketeers  
 Luke, Keye  
 Charlie Chan at the circus  
 Charlie Chan in Shanghai  
 Lund, Lucille  
 Timber war  
 Lupino, Ida  
 Anything goes  
 Daredevils of the earth  
 Lyon, Ben  
 Dancing feet  
 Frisco waterfront  
 Navy wife
- McCoy, Tim  
 Bulldog courage  
 Outlaw deputy  
 McCrea, Joel  
 Barbary Coast  
 Splendor  
 These three  
 MacDonald, J. Farrell  
 Exclusive story  
 Shadows of the Orient  
 Stormy  
 Waterfront lady  
 MacDonald, Jeanette  
 Rose Marie  
 McFarland, Spanky  
 Trail of the lonesome pine  
 McGlynn, Frank  
 Littlest rebel  
 MacGregor, Malcolm  
 I'll name the murderer  
 McGuire, John  
 Steamboat round the bend  
 This is the life  
 Your Uncle Dudley  
 McHugh, Frank  
 Freshman love  
 Snowed under



## ACTORS &amp; ACTRESSES

—Continued

- Mack, Betty  
 Hair Trigger Casey  
 Last of the Clintons  
 Toll of the desert  
 Mack, Helen  
 Milky way  
 Return of Peter Grimm  
 MacKay, Barry  
 Born for glory  
 McKay, George  
 Public menace  
 McKinney, Florine  
 Cappy Ricks returns  
 McLaglen, Cliff  
 Mystery of the Marie Celeste  
 McLaglen, Cyril  
 Daredevils of the earth  
 McLaglen, Victor  
 Klondike Annie  
 Professional soldier  
 MacLane, Barton  
 Broadway playboy  
 Dr Socrates  
 Man of iron  
 MacMahon, Aline  
 Ah, wilderness  
 Kind lady  
 MacMurray, Fred  
 Bride comes home  
 Hands across the table  
 Trail of the lonesome pine  
 McNaughton, Charles  
 Three live ghosts  
 McWade, Robert  
 Cappy Ricks returns  
 Madison, Noel  
 Morals of Marcus  
 Pace that kills  
 Maganni, Anna  
 Tempo massimo  
 Mallory, Boots  
 Powdersmoke range  
 Mander, Miles  
 Four masked men  
 Mannheim, Lucie  
 Thirty-nine steps  
 Mannors, Sheila  
 Lawless range  
 Moonlight on the prairie  
 Pace that kills  
 March, Fredric  
 Anna Karenina  
 Dark angel  
 Margetson, Arthur  
 Mystery of the Marie Celeste  
 Marion, Beth  
 Between men  
 Marlow, June  
 Riddle Ranch  
 Marsh, Garry  
 When knights were bold  
 Marsh, Joan  
 Dancing feet  
 Marsh, Marian  
 Crime and punishment  
 Lady of secrets  
 Marshall, Everett  
 I live for love  
 Marshall, Herbert  
 Dark angel  
 If you could only cook  
 Lady consents  
 Martel, June  
 Fighting youth  
 Martini, Nino  
 Here's to romance  
 Marx, Chico  
 Night at the opera  
 Marx, Groucho  
 Night at the opera  
 Marx, Harpo  
 Night at the opera  
 Mason, Roy  
 Valley of wanted men  
 Massey, Raymond  
 Things to come  
 Matthews, Jessie  
 First a girl  
 Matthews, Lester  
 Spy 77  
 Too many parents
- Maxwell, Edwin  
 Happiness C. O. D.  
 Mayerova, Vojtova  
 Young love  
 Maynard, Ken  
 Cattle thief  
 Heir to trouble  
 Lawless riders  
 Western courage  
 Maynard, Kermit  
 His fighting blood  
 Timber war  
 Trails of the wild  
 Mayo, Frank  
 Burning gold  
 Meek, Donald  
 Happiness C. O. D.  
 Kind lady  
 Meeker, George  
 Tango  
 Melton, James  
 Stars over Broadway  
 Mendaille, Daniel  
 Maria Chappdelaine  
 Menjou, Adolphe  
 Milky way  
 Mercer, Beryl  
 Three live ghosts  
 Merivale, Philip  
 Give us this night  
 Merkel, Una  
 Broadway melody of 1936  
 It's in the air  
 Riffratt  
 Merman, Ethel  
 Anything goes  
 Strike me pink  
 Messinger, Gertrude  
 Blazing justice  
 Michael, Gertrude  
 Last outpost  
 Woman trap  
 Middleton, Charles  
 Song of the saddle  
 Sunset of power  
 Miljan, John  
 Murder at Glen Athol  
 Milland, Ray  
 Next time we love  
 Miller, Hugh  
 I give my heart  
 Miller, Walter  
 Night cargo  
 Mills, John  
 Born for glory  
 Milly  
 Tempo massimo  
 Milton, Billy  
 Music hath charms  
 Mitchell, Frank  
 Music is magic  
 Mitchell, Geneva  
 Cattle thief  
 Lawless riders  
 Western courage  
 Mitchell, Grant  
 Next time we love  
 Seven keys to Baldpate  
 Mong, William V.  
 Dark hour  
 Montgomery, Douglas  
 Harmony lane  
 Montgomery, Robert  
 Petticoat fever  
 Moore, Carlyle, Jr.  
 Road gang  
 Moore, Dickie  
 Timothy's quest  
 Moreno, Antonio  
 Bohemian girl  
 Storm over the Andes  
 Moreno, Rosita  
 House of a thousand candles  
 Morgan, Frank  
 Great Ziegfeld  
 I live my life  
 Perfect gentleman  
 Morgan, Ralph  
 Condemned to live  
 Morlay, Gaby  
 Le Bonheur  
 Morley, Karen  
 Littlest rebel  
 Thunder in the night
- Morner, Stanley  
 I conquer the sea  
 Morris, Chester  
 Pirate party on Catalina Island  
 Three godfathers  
 Morris, Margaret  
 Desert guns  
 Morrison, Joe  
 It's a great life  
 Mowbray, Alan  
 Muss 'em up  
 Muir, Esther  
 Racing luck  
 Muir, Jean  
 Midsummer night's dream  
 Stars over Broadway  
 Mulhall, Jack  
 Skull and Crown  
 Müller, Renate  
 Private life of Louis XIV  
 Muni, Paul  
 Dr Socrates  
 Story of Louis Pasteur  
 Murat, Jean  
 Second bureau  
 Murphy, George  
 Public menace  
 Woman trap  
 Murray, Charlie  
 Dangerous waters
- Napier, Diana  
 For love of you  
 Nares, Owen  
 I give my heart  
 Narokof, N.  
 Grain  
 Neagle, Anna  
 Limelight  
 Peg of old Drury  
 Nearing, Margaret  
 Fast bullets  
 Nissen, Greta  
 Spy 77  
 Nixon, Marian  
 Tango  
 Nolan, Lloyd  
 One-way ticket  
 You may be next  
 Norris, Edward  
 Show them no mercy  
 Novotna, Jarmila  
 Frasuquita  
 Nugent, Eddie  
 Dancing feet  
 Doughnuts and society  
 Just my luck  
 Skybound
- Oakie, Jack  
 Big broadcast of 1936  
 Colleen  
 Collegiate  
 King of burlesque  
 Oberon, Merle  
 Dark angel  
 These three  
 O'Brien, George  
 Thunder mountain  
 Whispering Smith speaks  
 O'Brien, Pat  
 Ceiling zero  
 Stars over Broadway  
 O'Brien-Moore, Erin  
 Leavenworth case  
 Ring around the moon  
 Two in the dark  
 O'Connell, Hugh  
 Affair of Susan  
 O'Connor, Una  
 Thunder in the night  
 O'Day, Molly  
 Lawless border  
 Skull and Crown  
 Offerman, George, Jr.  
 Chatterbox  
 Outlaw deputy  
 Oland, Warner  
 Charlie Chan at the circus  
 Charlie Chan in Shanghai  
 Charlie Chan's secret

- Olivier, Lawrence  
Moscow nights
- Olsen, Moroni  
Farmer in the dell  
Two in revolt  
Yellow dust
- Ondra, Anny  
Knock-out
- O'Neal, Zelma  
Scandals of Paris
- O'Neil, Sally  
Too tough to kill
- Osborn, Bud  
Outlaw deputy
- O'Sullivan, Maureen  
Bishop misbehaves  
Voice of Bugle Ann
- Overman, Lynne  
Collegiate
- Owen, Reginald  
Petticoat fever  
Rose Marie
- Ozeray, Madeleine  
Crime et châtiment
- Page, Anita  
Hitch hike to heaven
- Page, Dorothy  
King Solomon of Broadway
- Page, Lucille  
Moonlight and melody
- Paley, Natalie  
 Sylvia Scarlett
- Palette, Eugene  
Ghost goes west
- Palmer, Kiki  
Wedding march
- Parker, Cecilia  
Ah, wilderness  
Three live ghosts
- Parker, Frank  
Sweet surrender
- Parker, Jean  
Farmer in the dell  
Ghost goes west
- Patrick, Gail  
Lone wolf returns  
Preview murder mystery  
Two fisted  
Wanderer of the wasteland
- Patricola, Tom  
Moonlight and melody
- Patterson, Elizabeth  
Timothy's quest
- Pawley, Edward  
King Solomon of Broadway
- Pendleton, Nat  
Garden murder case  
Great Ziegfeld  
Here comes the band  
It's in the air
- Penner, Joe  
Collegiate
- Pepper, Barbara  
Sagebrush troubadour  
Singing vagabond  
Waterfront lady
- Percy, Esme  
Old Spanish custom  
Spy 77
- Perier, Jean  
Pasteur
- Perkins, Osgood  
I dream too much
- Perrin, Jack  
Hair Trigger Casey
- Perry, Joan  
Case of the missing man  
Gallant defender  
Hell to trouble  
Mysterious avenger
- Peterson, Dorothy  
Country doctor  
Man of iron
- Petrie, Hay  
Old curiosity shop
- Petrov, A.  
Peasants
- Pettingell, Frank  
Amateur gentleman
- Pichel, Irving  
Don't gamble with love  
House of a thousand candles
- Pitts, Zasu  
Affair of Susan
- Pons, Lily  
I dream too much
- Poslavy, Boris  
Peasants  
Three women
- Potel, Victor  
Last of the Clintons
- Powell, Dick  
Colleen  
Midsummer night's dream  
Shipmates forever  
Thanks a million
- Powell, Eleanor  
Broadway melody of 1936  
Great Ziegfeld
- Powell, William  
Rendezvous
- Pratt, Purnell  
Dancing feet
- Prouty, Jed  
Every Saturday night
- Pryor, Roger  
Case of the missing man  
\$1000 a minute  
Return of Jimmy Valentine
- Quigley, Charles  
Charlie Chan's secret  
King of burlesque
- Raft, George  
It had to happen  
She couldn't take it
- Rainer, Luise  
Great Ziegfeld
- Rains, Claude  
Last outpost
- Ralph, Jessie  
Yellow dust
- Ralston, Esther  
Forced landing  
Rest cure  
Shadows of the Orient
- Rathbone, Basil  
Anna Karenina  
Captain Blood  
Feather in her hat  
Kind lady  
Last days of Pompeii  
Tale of two cities
- Ratoff, Gregory  
Here comes trouble  
King of burlesque
- Rawlinson, Herbert  
Hitch hike to heaven
- Ray, Charles  
Just my luck
- Raymond, Gene  
Love on a bet  
Seven keys to Baldpate
- Reed, Philip  
Klondike Annie
- Regan, Phil  
Broadway hostess  
Laughing Irish eyes
- Renaud, Madeleine  
Maria Chapdelaine  
La Maternelle
- Revier, Dorothy  
Eagle's brood  
Lady in scarlet
- Rice, Florence  
Escape from Devil's Island  
Guard that girl  
Superspeed
- Rice, Frank  
Ivory-handled gun
- Rice, Jack  
Gasoloons
- Richardson, Ralph  
Things to come
- Richman, Harry  
Music goes 'round
- Richmond, Warner  
Courageous avenger
- Riley, Michael  
Music goes 'round
- Riscoe, Arthur  
For love of you  
Kiss me goodbye
- Rivero, Julian  
Riddle Ranch
- Roberts, Beverly  
Singing kid
- Robinson, Bill  
In old Kentucky  
Littlest rebel
- Robinson, Edward G.  
Barbary Coast
- Robson, May  
Three kids and a queen  
Wife versus secretary
- Rodon, Francois  
Pasteur
- Rogers, Buddy  
Dance band  
Pirate party on Catalina Island
- Rogers, Ginger  
Follow the fleet  
In person  
Top hat
- Rogers, Jean  
Stormy
- Rogers, Will  
In old Kentucky  
Steamboat round the bend
- Romero, Cesar  
Love before breakfast  
Show them no mercy
- Rooney, Mickey  
Midsummer night's dream
- Rouveau, Jean  
Bar 20 rides again  
Leavenworth case
- Ruehmann, Heinz  
Frasquita
- Ruggles, Charlie  
Anything goes
- Rumann, Siegfried  
East of Java
- Russell, Harriet  
Crime of Dr Crespi
- Russell, Rosalind  
It had to happen  
Rendezvous
- Rutherford, Ann  
Doughnuts and society  
Lawless nineties  
Melody trail  
Oregon trail  
Singing vagabond  
Waterfront lady
- Sale, Charles (Chic)  
It's a great life  
Man hunt
- Schmeling, Max  
Knock-out
- Schneider, Magda  
Kiss me goodbye  
Liebelei
- Schonrath, Hans  
Knock-out
- Schumann-Heink, Mme.  
Ernestine  
Here's to romance
- Scott, Margaretta  
Things to come
- Scott, Randolph  
Follow the fleet  
So red the rose
- Searl, Jackie  
Gentle Julia
- Sellon, Charles  
In old Kentucky
- Seward, Billie  
Trails of the wild  
Shagaida, S.  
Frontier
- Shaw, Winifred  
Broadway hostess
- Shea, Gloria  
Dangerous intrigue
- Sheridan, Ann  
Fighting youth
- Shilling, Marion  
Gun play  
I'll name the murderer
- Shirley, Anne  
Chatterbox  
Steamboat round the bend
- Shkurat, S.  
Frontier



## ACTORS &amp; ACTRESSES—

*Continued*

- Shotter, Winifred  
 Petticoat fever  
 Sidney, Sylvia  
 Mary Burns, fugitive  
 Trail of the lonesome pine  
 Simon, Michel  
 Lac Aux Dames  
 Le Bonheur  
 Simon, Simone  
 Lac Aux Dames  
 Skipworth, Alison  
 Dangerous  
 Hitch hike lady  
 Sleeper, Martha  
 Two sinners  
 Smith, C. Aubrey  
 Little Lord Fauntleroy  
 Smith, Pete  
 Audioscopiks  
 Sothern, Ann  
 Don't gamble with love  
 Grand exit  
 Hell Ship Morgan  
 You may be next  
 Sparks, Ned  
 Collegiate  
 Squinquel, Jose  
 Pasteur  
 Squire, Ronald  
 Come out of the pantry  
 Stamp-Taylor, Enid  
 Two hearts in harmony  
 Stander, Lionel  
 If you could only cook  
 Music goes 'round  
 Soak the rich  
 Standing, Sir Guy  
 Annapolis farewell  
 Stanwyck, Barbara  
 Annie Oakley  
 Message to Garcia  
 Red salute  
 Starrett, Charles  
 Gallant defender  
 Mysterious avenger  
 Steele, Bob  
 No man's range  
 Powdersmoke range  
 Stephens, Harvey  
 Tough guy  
 Stevens, Onslow  
 Forced landing  
 Yellow dust  
 Stewart, James  
 Next time we love  
 Rose Marie  
 Stockwell, Harry  
 Here comes the band  
 Stoliarov, S.  
 Frontier  
 Stone, Carol  
 Freckles  
 Stone, Fred  
 Farmer in the dell  
 Trail of the lonesome pine  
 Stone, Lewis  
 Shipmates forever  
 Three godfathers  
 Stone, Paula  
 Treachery rides the range  
 Stuart, Gloria  
 Prisoner of Shark Island  
 Professional soldier  
 Stuart, John  
 Four masked men  
 Sullavan, Margaret  
 Next time we love  
 So red the rose  
 Summerville, George J.  
 (Slim)  
 Captain January  
 Country doctor  
 Way Down East  
 Swarthout, Gladys  
 Give us this night  
 Rose of the Rancho  
  
 Talbot, Lyle  
 Boulder dam  
 Broadway hostess  
 Talmadge, Richard  
 Never too late  
  
 Tamara  
 Sweet surrender  
 Tamiroff, Akim  
 Woman trap  
 Taylor, Kent  
 My marriage  
 Taylor, Mary  
 Soak the rich  
 Taylor, Robert  
 Broadway melody of 1936  
 Magnificent obsession  
 Tchirkof, Boris  
 Three women  
 Tearle, Conway  
 Desert guns  
 Judgment book  
 Tearle, Godfrey  
 Thirty-nine steps  
 Wolves of the underworld  
 Teasdale, Verree  
 Milky way  
 Temple, Shirley  
 Captain January  
 Littlest rebel  
 Tenin, Boris  
 Grain  
 Thomson, Beatrix  
 Old curiosity shop  
 Thomson, Kenneth  
 Whispering Smith speaks  
 Thorgersen, Edward  
 Game of Jai-alai  
 Winter magic  
 Thunder Cloud, Chief  
 Annie Oakley  
 Tibbett, Lawrence  
 Metropolitan  
 Tobin, Genevieve  
 Broadway hostess  
 Case of the lucky legs  
 Here's to romance  
 Snowed under  
 Todd, Thelma  
 Bohemian girl  
 Two for tonight  
 Toler, Sidney  
 This is the life  
 Tomlin, Pinky  
 Don't get personal  
 King Solomon of Broadway  
 Paddy O'Day  
 Tone, Franchot  
 Dangerous  
 Exclusive story  
 Mutiny on the Bounty  
 Toomey, Regis  
 Shadows of the Orient  
 Skull and Crown  
 Torrence, David  
 Captain Blood  
 Tovar, Lupita  
 Old Spanish custom  
 Toye, Wendy  
 Invitation to the waltz  
 Tracy, Arthur  
 Limelight  
 Tracy, Lee  
 Two fisted  
 Tracy, Spencer  
 Riffraff  
 Whipsaw  
 Travis, June  
 Broadway playboy  
 Ceiling zero  
 Treacher, Arthur  
 Hitch hike lady  
 Trevor, Claire  
 My marriage  
 Navy wife  
 Song and dance man  
 Trevor, Edward  
 Way Down East  
 Truex, Ernest  
 Ladies love hats  
 Tsessarskaya, Emma  
 Grain  
 Twelvetreets, Helen  
 Frisco waterfront  
 Spanish Cape mystery  
 Tyler, Tom  
 Fast bullets  
 Powdersmoke range  
 Trigger Tom  
  
 Ullrich, Luise  
 Liebelei  
  
 Veidt, Conrad  
 King of the damned  
 Velez, Lupe  
 Morals of Marcus  
 Venable, Evelyn  
 Harmony lane  
 Streamline express  
 Vinson, Helen  
 King of the damned  
 Vojta, Jar  
 Young love  
 Von Stroheim, Eric  
 Crime of Dr Crespi  
  
 Waddington, Patrick  
 I give my heart  
 Walker, Ray  
 Cappy Ricks returns  
 Dark hour  
 Fighting coward  
 Music is magic  
 Walthall, Henry B.  
 Tale of two cities  
 Walton, Douglas  
 Garden murder case  
 I conquer the sea  
 Ward, Penelope Dudley  
 Moscow nights  
 Ward, Polly  
 Old curiosity shop  
 Ware, Irene  
 Dark hour  
 False pretenses  
 Happiness C. O. D.  
 Murder at Glen Athol  
 Whispering Smith speaks  
 Warner, H. B.  
 Rose of the Rancho  
 Warrender, Harold  
 Invitation to the waltz  
 Warwick, Robert  
 Return of Jimmy Valentine  
 Watson, Lucille  
 Bishop misbehaves  
 Wayne, John  
 Lawless nineties  
 Lawless range  
 New frontier  
 Oregon trail  
 Wayne, Nauntion  
 Kiss me goodbye  
 Webster, Ben  
 Old curiosity shop  
 Weidler, Virginia  
 Freckles  
 Timothy's quest  
 Wells, Jacqueline  
 Bohemian girl  
 Night cargo  
 West, Buster  
 Moonlight and melody  
 West, Mae  
 Klondike Annie  
 Westley, Helen  
 Splendor  
 Whalen, Michael  
 Country doctor  
 Song and dance man  
 Wheeler, Bert  
 Silly Billies  
 White, Thelma  
 Never too late  
 Whiteman, Paul  
 Thanks a million  
 Whitman, Gayne  
 Wild wings  
 Whitney, Eleanor  
 Timothy's quest  
 Wieck, Dorothea  
 Private life of Louis XIV  
 Wilcoxon, Henry  
 Crusades  
 Willard, Edmund  
 Mystery of the Marie  
 Celeste  
 William, Warren  
 Broadway playboy  
 Case of the lucky legs  
 Widow from Monte Carlo

- Williams, Guinn  
Gun play  
Muss 'em up  
Powdersmoke range  
Williams, Herb  
Rose of the Rancho  
Williams, Roger  
Cattle thief  
Toll of the desert  
Wilson, Dorothy  
Bad boy  
In old Kentucky  
Last days of Pompeii  
Wilson, Lois  
Society fever  
Your Uncle Dudley  
Wing, Toby  
Forced landing  
Wise, Ray  
Last of the pagans  
Withers, Grant  
Skybound  
Withers, Jane  
Gentle Julia  
Paddy O'Day  
This is the life  
Witherspoon, Cora  
Ladies love hats  
Woodbury, Joan  
Bulldog courage  
Fighting coward  
Woods, Donald  
Road gang  
Story of Louis Pasteur  
Tale of two cities  
Woods, Harry  
Gallant defender  
Heir to trouble  
Lawless nineties  
Silly Billies  
Woolsey, Robert  
Silly Billies  
Worth, Barbara  
Racing luck  
Worth, David  
Riddle Ranch  
Wray, Fay  
Come out of the pantry  
When knights were bold  
Wyatt, Jane  
We're only human  
Wynters, Charlotte  
Calling of Dan Matthews  
Ivory-handled gun
- Yacanelli, Frank  
Gun play  
Young, Elizabeth  
East of Java  
Young, Loretta  
Crusades  
Young, Polly Ann  
His fighting blood  
Young, Robert  
Bride comes home  
Red salute  
Remember last night  
Younger, E.  
Peasants  
Youssef, Mohaud  
Itto  
Yurka, Blanche  
Tale of two cities
- Zarubina, I.  
Three women  
Zheimo, Yanina  
Three women
- BOOKS (Adapted)  
Adams, S. H.  
In person  
Asbury, H.  
Barbary Coast  
Austin, F. B.  
Drums (Last outpost)
- Baldwin, F.  
Spinster dinner (Love before breakfast)  
Wife versus secretary  
Biggers, E. D.  
Seven keys to Baldpate  
Brentano, L.  
Melody lingers on  
Brush, K.  
Maid of honor (Lady of secrets)  
Buchan, J.  
Thirty-nine steps  
Bulwer-Lytton, E. G. E. L.  
Last days of Pompeii  
Burgess, G.  
Two o'clock courage (Two in the dark)  
Burman, B. L.  
Steamboat round the bend  
Burnett, F. H.  
Little Lord Fauntleroy  
Burnett, W. R.  
Dr Socrates  
Burns, W. N.  
Robin Hood of El Dorado  
Cram, M.  
Thin air (Stars over Broadway)  
Curwood, J. O.  
Timber war  
Deeping, W.  
Two black sheep (Two sinners)  
Delmar, V.  
Bracelets (Hands across the table)  
Day never came (King of burlesque)  
Dickens, C.  
A Christmas carol (Scrooge)  
Old curiosity shop  
Tale of two cities  
Dostoevskii, F. M.  
Crime and punishment  
Dostoevskii, F. M.  
Crime and punishment (Crime et châtiment)  
Douglas, L. C.  
Magnificent obsession  
Dumas, A.  
Three musketeers  
Du Maurier, G.  
Peter Ibbetson  
Eberhart, M. G.  
From this dark stairway (Murder of Dr Harrigan)  
Eden, R., pseud.  
Dancing feet  
Farnol, J.  
Amateur gentleman  
Forester, C. S.  
Born for glory  
Frapie, L.  
La Maternelle  
Gardner, E. S.  
Case of the lucky legs  
Grant, J. E.  
Green shadow (Muss 'em Up)  
Green, A. K.  
Leavenworth case  
Grey, Z.  
Desert gold  
Drift fence  
Nevada  
Thunder mountain  
Wanderer of the wasteland  
Hemon, L.  
Maria Chapdelaine  
Hobart, V.  
Ring around the moon  
Hobhouse, A., pseud.  
Hangover murders (Remember last night)  
Hubbard, A.  
Message to Garcia  
Hughes, R.  
Canavan (It had to happen)  
Hurst, V.  
Tango  
Johe-Slade, C.  
Forbidden heaven
- Kantor, M.  
Voice of Bugle Ann  
Kelland, C. B.  
Dreamland (Strike me pink)  
Kellerman, B.  
The tunnel (Transatlantic tunnel)  
Kyne, P. B.  
Cappy Ricks returns  
Three godfathers  
Lamb, H.  
Crusades  
Lippincott, N.  
Murder at Glen Athol  
MacDonald, W. C.  
Powdersmoke range  
MacKenzie, C.  
Sybil Scarlett  
Melville, H.  
Typee (Last of the pagans)  
Miller, A. D.  
Come out of the pantry  
Monroe, N. M.  
Dr Samuel Mudd (Prisoner of Shark Island)  
Morell, P.  
Diamond Jim  
Morris, G.  
Tiger Island (East of Java)  
Mulford, C.  
Bar 20 rides again  
Eagle's brood  
Hop-a-long Cassidy's protegee (Call of the prairie)  
Murger, H.  
La vie de Bohème (Mimi)  
Natoli, M.  
Tempo massimo  
Nordhoff, C. B., and Hall, J.  
Men against the sea (Mutiny on the Bounty)  
Mutiny on the Bounty  
Pitcairn's Island (Mutiny on the Bounty)  
Norris, K.  
Beauty's daughter (Navy wife)  
Oppenheim, E. P.  
Great impersonation  
Payne, S.  
Tracks (Swiftly)  
Parrott, U.  
Next time we live, or Say goodbye again (Next time we love)  
Porter, G. S.  
Freckles  
Powell, D.  
Country boy (Man of iron)  
Queen, E., pseud.  
Spanish Cape mystery  
Reeves, T.  
Glory hole (Dangerous waters)  
Richards, L. E.  
Captain January  
Robert-Dumas, C.  
Second bureau  
Rowan, A. S.  
Message to Garcia  
Sabatini, R.  
Captain Blood  
Saunders, L., pseud.  
Snowed under  
Shuhov, I.  
Enemies' paths (Grain)  
Swift, J.  
Gulliver's travels (New Gulliver)  
Tarkington, B.  
Gentle Julia  
Tolstoi, L. N.  
Anna Karenina  
Turner, E.  
One-way ticket  
Vance, L. J.  
Lone wolf returns  
Van Dine, S. S.  
Garden murder case  
Wells, H. G.  
Shape of things to come (Things to come)  
Wiggin, K. D.  
Timothy's quest



**BOOKS (Adapted)—Cont.**

Way Down East  
Wilson, C.  
Stormy  
Wright, H. B.  
Calling of Dan Matthews  
Wylie, I. A. R.  
Feather in her hat  
Yardley, H. O.  
American black chamber  
(Rendezvous)  
Young, S.  
So red the rose

**DIRECTORS**

Allegret, M.  
Lac Aux Dames  
Archainbaud, G.  
My marriage  
Thunder in the night  
Arnshtam, L.  
Three women  
Asquith, A.  
Moscow nights  
Atkins, T.  
Hi Gaucho  
Auer, J. H.  
Crime of Dr Crespi  
Bacon, L.  
Frisco Kid  
Barton, C.  
Last outpost  
Nevada  
Timothy's quest  
Beaudine, W.  
Mr Cohen takes a walk  
Two hearts in harmony  
Bennett, S. G.  
Cattle thief  
Heir to trouble  
Western courage  
Benoit-Levy, J.  
Itto  
La Maternelle  
Bentley, T.  
Music hath charms  
Old curiosity shop  
Berkeley, B.  
I live for love  
Biberman, H.  
One-way ticket  
Billon, P.  
Second bureau  
Black, P.  
Hot Paprika  
Blystone, J.  
Bad boy  
Gentle Julia  
Boleslawski, R.  
Metropolitan  
O'Shaughnessy's boy  
Three godfathers  
Bond, R.  
Forbidden heaven  
Bonnard, M.  
Wedding march  
Borzage, F.  
Desire  
Shipmates forever  
Bradbury, R. N.  
Between men  
Courageous avenger  
Lawless range  
No man's range  
Bretherton, H.  
Bar 20 rides again  
Call of the prairie  
Eagle's brood  
Leathernecks have landed  
Brice, M.  
Sweet surrender  
Brower, O.  
Outlaw deputy  
Brown, C.  
Ah, wilderness  
Anna Karenina  
Wife versus secretary  
Brown, M.  
Forced landing  
Brunel, A.  
Old Spanish custom

Buck, F.  
Fang and claw  
Burton, D.  
Melody lingers on  
Butler, D.  
Captain January  
Littlest rebel  
Cabanne, C.  
Another face  
Storm over the Andes  
Cahn, E. L.  
Confidential  
Chaplin, C.  
Modern times  
Chenal, P.  
Crime et châtiment  
Christie, A.  
Ladies love hats  
Moonlight and melody  
Clair, R.  
Ghost goes west  
Clemens, W.  
Man hunt  
Clift, D.  
Mystery of the Marie  
Celeste  
Clifton, E.  
Skull and Crown  
Cline, E. F.  
F-man  
It's a great life  
Collins, A. G.  
Personal maid's secret  
Widow from Monte Carlo  
Collins, L. D.  
Doughnuts and society  
Leavenworth case  
Return of Jimmy Valentine  
Spanish Cape mystery  
Conway, J.  
Tale of two cities  
Cooper, G. A.  
Wolves of the underworld  
Cromwell, J.  
I dream too much  
Little Lord Fauntleroy  
Crosland, A.  
Great impersonation  
King Solomon of Broadway  
Cruze, J.  
Two fisted  
Cukor, G.  
 Sylvia Scarlett  
Curtiz, M.  
Captain Blood  
Walking dead  
De La Falaise, Marquis H.  
Legong  
Del Ruth, R.  
Broadway melody of 1936  
It had to happen  
Thanks a million  
De Mille, C.  
Crusades  
Dieterle, W.  
Dr Socrates  
Midsummer night's dream  
Story of Louis Pasteur  
Disney, W.  
Broken toys  
Cock o' the walk  
On ice  
Three orphan kittens  
Dovjenko, A.  
Frontier  
Dupont, E. A.  
Bishop misbehaves  
Duvivier, J.  
Maria Chapdelaine  
Dwan, A.  
Navy wife  
Song and dance man  
Edwards, H.  
Scrooge  
Elvey, M.  
Transatlantic tunnel  
English, J. W.  
His fighting blood  
Enright, R.  
Miss Pacific Fleet  
Snowed under  
Epstein, M.  
Itto  
La Maternelle

Ermiler, F.  
Peasants  
Faralla, D.  
Little America  
Fields, L.  
Streamline express  
Fitzmaurice, G.  
Petticoat fever  
FitzPatrick, J. A.  
Sacred city of the Mayan  
Indians  
Flood, J.  
Everybody's old man  
We're only human  
Florey, R.  
Pay-Off  
Preview murder mystery  
Ship cafe  
Ford, J.  
Prisoner of Shark Island  
Steamboat round the bend  
Forde, E.  
Your Uncle Dudley  
Forde, W.  
Born for glory  
King of the damned  
Fox, W.  
Powdersmoke range  
Yellow dust  
Franklin, C.  
Tough guy  
Franklin, S.  
Dark angel  
Fraser, H.  
Hair Trigger Casey  
Last of the Clintons  
Wild mustang  
Freeland, T.  
Amateur gentleman  
Friedlander, L.  
Stormy  
Froelich, C.  
Private life of Louis XIV  
Gallone, C.  
Divine spark  
For love of you  
Kiss me goodbye  
Garnett, T.  
Professional soldier  
She couldn't take it  
Gasnier, L.  
Last outpost  
Gering, M.  
Lady of secrets  
Rose of the Rancho  
Gordon, S.  
Lawless riders  
Green, A. E.  
Colleen  
Dangerous  
Here's to romance  
Griffith, E. H.  
Next time we love  
Guiol, F.  
Silly Billies  
Guitry, S.  
Pasteur  
Hall, A.  
Annapolis farewell  
Give us this night  
Halperin, V.  
I conquer the sea  
Hamilton, W.  
Freckles  
Seven keys to Baldpate  
Hanbury, W. V.  
Scandals of Paris  
Hathaway, H.  
Peter Ibbetson  
Trail of the lonesome pine  
Hawks, H.  
Barbary Coast  
Ceiling zero  
Hecht, B.  
Soak the rich  
Heinz, R. R.  
Just my luck  
L'Herbier, M.  
Le Bonheur  
Herman, A.  
Blazing justice  
Gun play

- Hillyer, L.  
   Dangerous waters  
   Guard that girl  
   Invisible ray  
   Superspeed  
 Hiscott, L.  
   She shall have music  
 Hitchcock, A.  
   Thirty-nine steps  
 Hogan, J.  
   Desert gold  
 Holmes, B.  
   Farmer in the dell  
 Hopper, E. M.  
   Hong Kong nights  
 Horne, J.  
   Bohemian girl  
 Howard, D.  
   Thunder mountain  
   Whispering Smith speaks  
 Howard, W. K.  
   Mary Burns, fugitive  
   Rendezvous  
 Humberstone, H. B.  
   Three live ghosts  
 Hutchinson, C.  
   Desert guns  
   Judgment book  
   Night cargo  
   Riddle Ranch  
 James, A.  
   Swiftly  
   Valley of wanted men  
 Jason, L.  
   Love on a bet  
 Johnson, R. K.  
   I'll name the murderer  
   Skybound  
   Suicide squad  
 Kane, J.  
   Lawless nineties  
   Melody trail  
   Sagebrush troubadour  
   Tumbling tumbleweeds  
 Keighley, W.  
   Singing kid  
   Special agent  
   Stars over Broadway  
 Kenton, E. C.  
   Grand exit  
   Public menace  
 Kilby, E.  
   Freckles  
   Seven keys to Baldpate  
 King, H.  
   Country doctor  
   Way Down East  
 King, L.  
   Road gang  
   Song of the saddle  
 Kirkwood, R.  
   Lawless border  
 LaCava, G.  
   She married her boss  
 Lachman, H.  
   Charlie Chan at the circus  
 Lamac, C.  
   Frasquita  
   Knock-out  
 Lamont, C.  
   Dark hour  
   False pretenses  
   Grand slam opera  
   Happiness C. O. D.  
   Hitch hike to heaven  
   Lady in scarlet  
   Ring around the moon  
 Lanfield, S.  
   King of burlesque  
   Red salute  
 Lang, A.  
   Great Ziegfeld  
 Lang, W.  
   Love before breakfast  
 Lederman, D. R.  
   Case of the missing man  
   Hell Ship Morgan  
   Moonlight on the prairie  
   Too tough to kill  
 Lee, R. V.  
   Three musketeers  
 Leisen, M.  
   Hands across the table  
 Lejtes, J.  
   Young forest  
 Leman, J.  
   Land of promise  
 Leonard, R. Z.  
   Great Ziegfeld  
 LeRoy, M.  
   I found Stella Parish  
 Lewyn, L.  
   Pirate party on Catalina Is-  
   land  
 Lloyd, F.  
   Mutiny on the Bounty  
 Lovering, O.  
   Drift fence  
   Wanderer of the wasteland  
 Lubin, A.  
   Frisco waterfront  
   House of a thousand candles  
   Two sinners  
 Ludwig, E.  
   Three kids and a queen  
 Lynwood, B.  
   Fire trap  
   Shadows of the Orient  
 MacArthur, C.  
   Soak the rich  
 McCarey, L.  
   Milky way  
 McCarey, R.  
   Millions in the air  
 McDonald, F.  
   Boulder dam  
   Broadway hostess  
   Murder of Dr Harrigan  
   Treachery rides the range  
 MacFadden, H.  
   Fighting youth  
 McGann, W.  
   Brides are like that  
   Broadway playboy  
   Freshman love  
   Man of iron  
 McGowan, R.  
   Frontier justice  
   Too many parents  
 McLeod, N.  
   Coronado  
   Here comes Cookie  
 Mander, M.  
   Morals of Marcus  
 Marin, E. L.  
   Garden murder case  
 Marshall, G.  
   In old Kentucky  
   Message to Garcia  
   Music is magic  
   Show them no mercy  
 Mayo, A. L.  
   Case of the lucky legs  
   Petrified forest  
 Melford, G.  
   East of Java  
 Menzies, W. C.  
   Things to come  
 Merzbach, P.  
   Invitation to the waltz  
 Milestone, L.  
   Anything goes  
 Milner, D.  
   Fighting coward  
 Mintz, C.  
   Bon bon parade  
   Kannibal kapers  
 Moser, F.  
   Mayflower  
 Murphy, D.  
   Don't gamble with love  
 Murphy, R.  
   Collegiate  
 Nattoli, M.  
   Tempo massimo  
 Neilan, M.  
   This is the life  
 Neill, R. W.  
   Lone wolf returns  
 Neumann, K.  
   Affair of Susan  
 Newfield, S.  
   Bulldog courage  
   Racing luck  
   Timber war  
   Trails of the wild  
 Newman, E. M.  
   Steel and stone  
 Nicholls, G., Jr.  
   Chatterbox  
   Return of Peter Grimm  
 Nigh, W.  
   Don't get personal  
   His night out  
 Nugent, E.  
   Splendor  
 O'Connor, W.  
   Pace that kills  
 Ophuels, M.  
   Liebelei  
 Pearson, G.  
   Four masked men  
 Pembroke, S.  
   Oregon trail  
 Pierson, C.  
   New frontier  
   Singing vagabond  
 Preobrazhenskaya, O.  
   Grain  
 Ptushko, A.  
   New Gulliver  
 Ray, B. B.  
   Midnight phantom  
 Raymond, J.  
   Come out of the pantry  
   When knights were bold  
 Reinhardt, M.  
   Midsummer night's dream  
 Reisner, C. F.  
   It's in the air  
 Roberts, S.  
   Lady consents  
   Man who broke the bank  
   at Monte Carlo  
 Rogell, A.  
   Escape from Devil's Island  
   You may be next  
 Rogers, C.  
   Bohemian girl  
 Rosen, F.  
   Calling of Dan Matthews  
   Tango  
 Rosmer, M.  
   Mister Hobo  
 Rovensky, J.  
   Young love  
 Ruben, J. W.  
   Riffraff  
 Ruggles, W.  
   Bride comes home  
 Samuels, H.  
   Fast bullets  
 Sandrich, M.  
   Follow the fleet  
   Top hat  
 Santell, A.  
   Feather in her hat  
 Santley, J.  
   Dancing feet  
   Harmony lane  
   Her master's voice  
   Laughing Irish eyes  
   Waterfront lady  
 Saville, V.  
   First a girl  
 Schoedsack, E. B.  
   Last days of Pompeii  
 Scotto, A. H.  
   Hitch hike lady  
   \$1000 a minute  
 Sedgwick, E.  
   Virginia judge  
 Seiler, L.  
   Here comes trouble  
   Paddy O'Day  
 Seiter, W. A.  
   If you could only cook  
   In person  
 Seitz, G. B.  
   Exclusive story  
   Kind lady  
 Selman, D.  
   Dangerous intrigue  
   Gallant defender  
   Mysterious avenger  
 Semells, H.  
   Trigger Tom  
 Shamroy, F.  
   Never too late



**DIRECTORS—Continued**

Shertzinger, V.  
 Music goes 'round  
 Sloane, P.  
 Here comes the band  
 Stahl, J. M.  
 Magnificent obsession  
 Staub, R.  
 Reg'lar kids  
 Stein, P.  
 Mimi  
 Steinhoff, H.  
 Making of a king  
 Stevens, G.  
 Annie Oakley  
 Stoffard, J.  
 Scandals of Paris  
 Stoloff, B.  
 To beat the band  
 Two in the dark  
 Strayer, F.  
 Condemned to live  
 Murder at Glen Athol  
 Society fever  
 Sutherland, E.  
 Diamond Jim  
 Talley, T.  
 Filming the feminine head-  
 liners  
 Winter magic  
 Taurog, N.  
 Big broadcast of 1936  
 Strike me pink  
 Taylor, R.  
 Ivory-handled gun  
 Silver spurs  
 Sunset of power  
 Throwback  
 Terry, P.  
 Mayflower  
 Thorpe, P.  
 Last of the pagans  
 Voice of Bugle Ann  
 Tinling, J.  
 Charlie Chan in Shanghai  
 Every Saturday night  
 Tryon, G.  
 Two in revolt  
 Tuttle, F.  
 Two for tonight  
 Van Beuren, A. J.  
 Molly Moo Cow and the  
 Indians  
 Van Dyke, W. S.  
 I live my life  
 Rose Marie  
 Varnel, M.  
 Dance band  
 I give my heart  
 Vidor, C.  
 His family tree  
 Muss 'em up  
 Vidor, K.  
 So red the rose  
 Viertal, B.  
 Rhodes, the diamond master  
 Von Sternberg, J.  
 Crime and punishment  
 Vorhaus, B.  
 Daredevils of the earth  
 Walsh, R.  
 Klondike Annie  
 Watson, W.  
 Seeing Nellie home  
 Wechster, L.  
 Wings over Ethiopia  
 Wellman, W.  
 Robin Hood of El Dorado  
 Whale, J.  
 Remember last night  
 Whelan, T.  
 Perfect gentleman  
 Wilbur, C.  
 Rest cure  
 Wilcox, H.  
 Limelight  
 Peg of old Drury  
 Wiles, G.  
 Charlie Chan's secret  
 Williams, L.  
 Toll of the desert  
 Wood, S.  
 Night at the opera  
 Whipsaw

Woods, A.  
 Spy '77  
 Wright, M.  
 Cappy Ricks returns  
 Wyler, W.  
 Gay deception  
 These three  
 Young, H.  
 Woman trap

**PLAYS (Adapted)**

Ade, G.  
 College widow (Freshman  
 love)  
 Balfe, M. W.  
 Bohemian girl  
 Bataille, H.  
 La Marcia nuziale (Wed-  
 ding March  
 Belasco, D.  
 Return of Peter Grimm  
 Benoit, P.  
 Nuits de Muscovie (Moscow  
 Nights)  
 Bernstein, H.  
 Le Bonheur  
 Bolton, G.  
 Dark angel  
 Carb, D.  
 Chatterbox  
 Carpenter, E. C.  
 Perfect gentleman  
 Chancellor, J.  
 King of the damned  
 Chodorov, E.  
 Kind lady  
 Cohan, G. M.  
 Home towners (Broadway  
 playboy  
 Seven keys to Baldpate  
 Song and dance man  
 Conners, B.  
 Applesauce (Brides are like  
 that)  
 Crouse, R., and Lindsay, H.  
 Anything goes  
 Dazey, C. T.  
 In old Kentucky  
 Farago, A., and Laszlo, A.  
 The girl who dared (Top  
 hat)  
 Gleason, J., and Taber, R.  
 Is zat so? (Two-flsted)  
 Hammerstein, O., and  
 Harbach, O.  
 Rose Marie  
 Hay, I., and Mason, A. E. W.  
 Present from Margate  
 (Widow from Monte  
 Carlo)  
 Hellman, L.  
 Children's hour (These  
 three)  
 Isham, F. S., and Marcin, M.  
 Three live ghosts  
 Jackson, F.  
 Bishop 'misbehaves  
 Jerome, J. K.  
 Passing of the third floor  
 back  
 Kavanaugh, K.  
 Every Saturday night  
 Knepler, P., and Welleminski,  
 J. M.  
 DuBarry (I give my heart)  
 Kummer, C.  
 Her master's voice  
 Lief, J. O., and Lief, M.  
 Two for tonight  
 Lindsay, H., and Robinson,  
 B.  
 Your Uncle Dudley  
 Locke, W. J.  
 Morals of Marcus  
 Marlowe, C.  
 When knights were bold  
 Miller, A. D., and Milton, R.  
 Charm school (Collegiate)  
 O'Neil, G., and Tothoroh, D.  
 Mother lode (Yellow dust)

O'Neill, E.  
 Ah, wilderness  
 Osborne, H.  
 Shore leave (Follow the  
 fleet)  
 Parker, L. B.  
 Way Down East  
 Peple, E.  
 Littlest rebel  
 Raphael, J. N.  
 Peter Ibbetson  
 Reed, M.  
 Petticoat fever  
 Root, L., and Clark, H.  
 Milky way  
 Schnitzler, A.  
 Liebele  
 Shakespeare, W.  
 Midsummer night's dream  
 Sherwood, R. E.  
 Petrified forest  
 Szekely, H., and Stemmle, R.  
 A.  
 Pearl necklace (Desire)  
 Thomas, A. E.  
 Lord Richard in the pantry  
 (Come out of the pantry)  
 Tully, R. W., and Belasco,  
 D.  
 Rose of the Rancho  
 Unger, G., and Lasky, J., Jr.  
 Private beach (Music is  
 magic)  
 Wead, F.  
 Ceiling zero

**PUPPETEERS**

Kransy, F.  
 New Gulliver

**SHORT STORIES (Adapted)**

Brennan, F. H.  
 Miss Pacific Fleet  
 Curwood, J. O.  
 Caryl of the mountains  
 (Trails of the wild)  
 Day, L.  
 Living up to Lizzie (Per-  
 sonal maid's secret)  
 Dodge, H. I.  
 Skinner's dress suit (His  
 night out)  
 Freeman, E.  
 \$1000 a minute  
 Goodloe, A. C.  
 Claustrophobia (I live my  
 life)  
 Hamilton, C.  
 The prodigal father (Per-  
 fect gentleman)  
 Holding, E. S.  
 Bride comes home  
 Keown, Eric  
 Glourie Castle (Ghost goes  
 west)  
 Kyne, P. B.  
 All for love (Valley of  
 wanted men)  
 Last assignment (Fighting  
 coward)  
 McCardell, R. L.  
 High hats (Ladies love  
 hats)  
 McCulley, J.  
 King of Cactusville (Out-  
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# How to Use the Motion Picture Review Digest

## Sample Entry

NIGHT AT THE OPERA. N 15 '35 96min MGM

Players: Groucho Marx. Chico Marx. Harpo Marx. Kitty Carlisle

Director: Sam Wood

"A musical slapstick farce in which the Marx Bros succeed in placing their musical proteges in a Metropolitan Opera performance." Gen Fed of Women's Clubs (W Coast)

### Audience Suitability Ratings

"Mad clowning, clever dancing, pleasing vocal and instrumental music are entertaining features of this picture which will please the Marx Bros' fans. Family and junior matinee."

+ Gen Fed of Women's Clubs (W Coast)  
O 30 '35

"Very good for type. Family."

+ Jt Estimates N 1 '35

### Newspaper and Magazine Reviews

"A bolsterous, rowdy, and thoroughly delightful piece. A Night at the Opera hits a swift pace from the opening and never slackens under the barrage of puns, songs, dancing, and insane antics that come tumbling on top of each other. Following the same general lines of their earlier hits, the Marx Brothers' new film is imbued with an undeniable freshness and enthusiasm that sweeps crazily, but none the less triumphantly, through the whole affair." Beverly Hills

+ + Liberty p46 N 30 '35

### Trade Paper Reviews

"[This] probably will go down in history as the best the brothers have contributed to the screen."

+ + Film Curb p14 N 1 '35

"Family farce."

N Y Exhibitor p30 N 10 '35

Starting at the beginning, the title of this picture is *A Night at the Opera*. It was released on November 15, 1935. It is 96 minutes in length. The producing company is Metro-Goldwyn-Mayer. (For key to abbreviations of producers and quoted sources, see first two pages.)

The list of principal players and the director will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These indicate the degree of favor or disfavor of the review as a whole (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups, and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.

# MOTION PICTURE REVIEW DIGEST

Vol. 1

June 29, 1936

No. 28

(Superseding Nos. 16-27)

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## Publications from which Digests of Reviews are made

### Audience Evaluation Publications

Am Legion Auxiliary—American Legion Auxiliary. *See* Fox W Coast Bul  
Bks & Films—Books and Films. \$1. Mrs Ina Roberts, 11118 Clifton Blvd, Cleveland, Ohio  
Bul on Current Films—Bulletin on Current Films. National Council for Prevention of War, 532 17th St. N. W., Washington, D. C.  
Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc

*See* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Christian Century—Christian Century. \$4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution

*See* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Endorsed Motion Pict—Endorsed Motion Pictures. Publication discontinued

Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1837 S Vermont Av, Los Angeles

(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; DAR; E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Int Fed of Cath Alumnae; Nat Bd of R; Nat Council of Jewish Women; Nat Fed of Business & Professional Women's Clubs; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast). Bulletin. Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles

*See also* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Int Fed of Cath Alumnae—International Federation of Catholic Alumnae

*See* Fox W Coast Bul; Nat Legion of Decency

Jt Estimates—Joint Estimates. Bulletin. General Federation of Women's Clubs (West Coast). Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles

(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Fed of Business & Professional Women's Clubs; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Mo Film Bul—Monthly Film Bulletin. Issued to members only. British Film Inst, 4 Great Russell St, London W C 1

Motion Pict & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc, 28 W 44th St, New York

Motion Pict Guide—Motion Picture Guide. 50c. Mrs John Waldo, Am Assn of Univ Women Motion Pict Com, 330 E 47th St, Indianapolis

(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Film Estimate Service; Nat Soc of New England Women; Women's Univ Club, Los Angeles)

Motion Pict R—Motion Picture Reviews. \$1. Motion Picture Reviews, Women's University Club, 943 S Hoover St, Los Angeles

Nat Bd of R M—National Board of Review Magazine. \$2. National Board of Review of Motion Pictures, 70 Fifth Av, New York

*See also* Fox W Coast Bul; Wkly Guide

Nat Council of Jewish Women—Los Angeles Section, National Council of Jewish Women. Bulletin. Mrs Florine Wolfstein, Chairman, 617 S Lucerne Blvd, Los Angeles

*See also* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Nat Fed of Business & Professional Women's Clubs—National Federation of Business and Professional Women's Clubs (Los Angeles District)

*See* Fox W Coast Bul; Jt Estimates; Sel Motion Pict

Nat Film Estimate Service—National Film Estimate Service

*See* Motion Pict Guide

Nat Legion of Decency—National Legion of Decency. \$2. National Legion of Decency, 485 Madison Av, New York

Nat Soc of New England Women—National Society of New England Women

*See* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

N Y Archdiocese Motion Pict Guide—New York Archdiocese Motion Picture Guide

*See* Nat Legion of Decency

Par M—Parents' Magazine. \$2. The Parents' Institute, Inc, 9 E 40th St, New York

Scholastic—Scholastic. \$1.50. Scholastic, Chamber of Commerce Bldg, Pittsburgh, Pa.

Sel Motion Pict—Selected Motion Pictures. West & East Coast Preview Committees.

Motion Picture Producers & Distributors of America, Inc, Will H. Hays, Pres, 28 W 44th St, New York

(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Fed of Business & Professional Women's Clubs; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women

*See* Fox W Coast Bul; Jt Estimates; Sel Motion Pict

Wkly Guide—Weekly Guide to Selected Pictures. \$2.50 yearly, with Magazine, \$1. National Board of Review of Motion Pictures, 70 Fifth Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles

*See* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Motion Pict R; Sel Motion Pict

### Newspapers and Magazines

Boston Transcript—Boston Evening Transcript. \$5.50. (Wednesday and Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Canadian Forum—Canadian Forum. \$2. J. M. Dent & Sons, Ltd, Aldine House, 224 Bloor St. W Toronto

Canadian M—Canadian Magazine. \$1.50. Hugh C. MacLean Pub, Ltd, 347 Adelaide St. W Toronto



Christian Science Monitor—Christian Science Monitor. \$9. Christian Science Publishing Society, 1 Norway St, Boston  
 Commonweal—Commonweal. \$5. Calvert Publishing Corp, Grand Central Terminal, New York  
 Hollywood Spec—Hollywood Spectator. \$5. Hollywood Spectator, Inc, 6513 Hollywood Blvd, Hollywood  
 Liberty—Liberty. \$2. Liberty Publishing Corp, 1926 Broadway, Lincoln Sq, New York  
 Life—Life. \$1.50. Life Magazine, Inc, 60 E 42d St, New York  
 Lit Digest—Literary Digest. \$4. Funk and Wagnalls Co, 354-360 Fourth Av, New York  
 Manchester Guardian—Manchester Guardian. 78s. (Daily). Manchester Guardian, 3 Cross St, Manchester, 2. Guardian Newspapers, Inc, 220 W 42d St, New York  
 Nation—Nation. \$5. Nation Fund Inc, 20 Vesey St, New York  
 New Repub—New Republic. \$5. New Republic, Inc, 40 E 49th St, New York  
 New Statesman & Nation—New Statesman and Nation. 30s. New Statesman and Nation, 10 Great Turnstile, London, W C 1  
 New Theatre—New Theatre. \$1.50. New Theatre Magazine, 156 W 44th St, New York  
 N Y Herald Tribune—New York Herald Tribune. \$15. N Y Tribune, Inc, 230 W 41st St, New York  
 N Y Sun—New York Sun. \$10. Sun Printing and Publishing Assn, 280 Broadway, New York  
 N Y Times—New York Times. \$15. New York Times Co, 229 W 43d St, New York  
 N Y World-Telegram—New York World-Telegram. \$13. New York World-Telegram Pub, 125 Barclay St, New York  
 New Yorker—New Yorker. \$5. F-R Publishing Corp, 25 W 45th St, New York  
 News-Wk—News-Week. \$4. Rockefeller Center, 1270 6th Av, New York  
 Sat R—Saturday Review. 30s. Chawton Pub Co, Ltd, 18-20 York Bldgs, Adelphi, London

Script—Script. \$3. Wagner Publishing Co, 9492 Dayton Way, Beverly Hills, Calif.  
 Sight & Sound—Sight and Sound. (Quarterly) 2s 6d. British Film Inst, 4 Great Russell St, London, W C 1  
 Spec—Spectator. 30s. The Spectator, Ltd, 99 Gower St, London, W C 1  
 Stage—Stage. \$3. Stage Publishing Co, Inc, 50 E 42d St, New York  
 Theatre Arts Mo—Theatre Arts Monthly. \$5. Theatre Arts, Inc, 119 W 57th St, New York  
 Time—Time. \$5. Time, Inc, 350 E 22d St, Chicago

### Trade Papers

Box Office—Box Office (Eastern sectional ed) \$3. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo.  
 Canadian Moving Pict Digest—Canadian Moving Picture Digest. \$5. Canadian Moving Picture Digest Co, Ltd, 259 Spadina Av, Toronto, 2  
 Film Curb—Film Curb. \$3. Film Curb, Inc, 1270 6th Av, RKO Bldg, Radio City, Rockefeller Center, New York  
 Film Daily—Film Daily. \$10. The Film Daily, 1650 Broadway, New York  
 Hollywood Reporter—Hollywood Reporter. \$10. Wilkerson Daily Corp, Ltd, 6717 Sunset Blvd, Hollywood, Calif.  
 Motion Pict Daily—Motion Picture Daily. \$6. Motion Picture Daily, Inc, 1790 Broadway, New York  
 Motion Pict Herald—Motion Picture Herald. \$3. Quigley Publishing Co, Inc, 1790 Broadway, New York  
 N Y Exhibitor—New York State Exhibitor. \$2. Jay Emanuel Publications, Inc, 219 N Broad St, Philadelphia  
 Phila Exhibitor—Philadelphia Exhibitor. \$2. Jay Emanuel Publications, Inc, 219 N Broad St, Philadelphia  
 Variety—Variety. \$6. Variety, Inc, 154 W 46th St, New York  
 Variety (Hollywood)—Variety. \$10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif.

## Explanations

After the title of the film, the date of release is given, next the running time in minutes and then the producer.

Under Players, only leading members of the cast are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of pages. The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which movies have been adapted.

Only those foreign films which are likely to be generally shown are listed.

In evaluating films, the women's organizations use "mature" or "adult" when films are unsuitable for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 15 to 20 years of age; "children" for those under 15.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the number.

(s) This symbol denotes a short feature.

When the date of release is omitted, it has not been determined by the producer.

## Key to Abbreviations

a	adults	fed	federal	O	October
Ag	August	gen	general	p	page
Am	American	inc	incorporated	par	parent -s
Ap	April	inst	institute -ion	pict	picture
assn	association	int	international	pub	publisher -ication
av	avenue	Ja	January	r	review -s
bd	board	Je	June	S	September, south
bks	books	Jl	July		-ern
blvd	boulevard	jt	joint	Sat	Saturday
bul	bulletin	Lit	Literary	sel	selected
c	children (under 15 years)	ltd	limited	soc	society
Cath	Catholic	m	magazine	Spec	Spectator
co	company	min	minutes	sq	square
com	committee	mo	monthly	st	street
Cong	Congress	Mr	March	univ	university
D	December	My	May	vol	volume
e	east	N	November	w	west
ed	edition	nat	national	wkly	weekly
F	February	no	number	y	young people (15-20 years)
		NY	New York		

# Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

June 29, 1936

**ABDUL THE DAMNED.** My 10 '36 79min  
Alliance-Capital

**Players:** Nils Asther, Adrienne Ames, Fritz Kortner, John Stuart

**Director:** Karl Grune

Filmed in England. "[It is the tale of] an historical character, the Turkish tyrant Abdul Hamid II who laid waste his land, tortured his subjects and bloodied Armenia until his people, unable longer to withstand their suffering, revolted, ending his wretched reign in 1908." (N Y World-Telegram)

## Audience Suitability Ratings

"Adults & young people." E Coast Preview Committee

Fox W Coast Bul Je 6 '36

"Adults."

Nat Legion of Decency My 21 '36

"Too slowly paced, in an endeavor to show mental changes, the story is halting and somewhat tedious in its lavishness. . . Mr. Kortner's portrayal of the inhumanly cruel, fear-ridden monarch, justly called 'The Damned,' is an excellent piece of work. Adults & young people."

+ Sel Motion Pict Je 1 '36

## Newspaper and Magazine Reviews

"A melodrama with cruel incidents that confine it to adult spectators who may or may not care for the silly romantic element that is worked into the story of the downfall of a Near East despot." E. C. S.

Christian Science Monitor p15 Je 6 '36

"Where the scenarists have been ill-advised is in embellishing their tale of bloody despotism and smouldering revolt with a fantastic romance. . . The chief distinction of the work is the adroit and balanced performance of Fritz Kortner as the sultan who massacred the Armenians, suppressed all civil liberties, lived in constant fear of assassination and brought pre-war Turkey to the very verge of dismemberment and destruction. . . The scenes of actual insurrection and reaction have been managed with vigor. . . When the film lapses into its unfortunate interludes of love interest, however, it has more than a trace of the bombastic." Howard Barnes

+ — N Y Herald Tribune p16 My 12 '36

"Although the film achieves a few moments of dramatic interest—chiefly through the performance of the Continental Fritz Kortner—it is in the main a tedious and uninspired biography, scarred by hypodermic injections of stale melodrama. . . Having no dramatic honesty, the film moves with the ridiculous solemnity of a processional at which mischievous small boys are tossing firecrackers. Mr. Kortner is its only asset." F. S. Nugent

+ — N Y Times p16 My 11 '36

"It makes vivid in a fast plot, courageous treatment and capable artistry one of history's most sanguinary chapters. . . It is a curious film. Here is a story slapping incident upon incident. Yet one's interest is largely in the figures rather than in the yarn itself. . . It is an interesting and a worthy job." Douglas Gilbert

+ N Y World-Telegram p15 My 11 '36

## Trade Paper Reviews

"As a representation of Abdul Hamid, the 2d's oppressive rule it is powerful. Where it falters is the film's inability to strike a note of popular appeal or an even keel as interest sustainer. It is hampered too by being lengthy, and looking more so because of ponderous pace. 'Abdul' may get a modest share of average grosses in houses where they crave excitement, executions, killings and heavy plottings."

+ — Variety p14 My 13 '36

**ABSOLUTE QUIET.** Ap 24 '36 65min MGM

**Players:** Lionel Atwill, Irene Hervey, Raymond Walburn, Stuart Erwin, Bernadine Hayes

**Director:** George B. Seitz

Based on a short story of the same title by George F. Worts. "The story brings a large miscellany of ill-assorted people to an isolated ranch house and there they work out their varied destinies to the accompaniment of several violent deaths." (Hollywood Reporter)

## Audience Suitability Ratings

"The bandits' death scene perverts sympathy to the crooks, making this picture for adults only." Am Legion Auxiliary

"The result is [a] melodramatic hodge-podge. Mature." Calif Cong of Par & Teachers

"A cutting satire on small-time viciousness in crime and government. Adults. Good." DAR

"Family-mature." Nat Fed of Business & Professional Women's Clubs

"The film is cynical in tone, sentimentalizes criminals and offers nothing constructive. Adults—with strong nerves." Nat Soc of New England Women

"Somewhat tense and unrestrained. Mediocre. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 25 '36

"Adults."

Gen Fed of Women's Clubs (W Coast)  
Ap 15 '36

"Adults."

Jt Estimates Ap 15 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**ABSOLUTE QUIET—Continued**

"The story moves to its logical conclusion, which is not evaded because of its unpleasantness. The acting is uniformly good, and the film is well directed especially in the matter of details which make the story entirely credible. Suitability: adults & adolescents."

+ Mo Film Bul p85 My '36

"Excitement at any price' could well be the title of this mixture of farce, melodrama and tragedy. The 'price' is a complete abandonment of coherent plot and plausibility of character. In lieu of these the story provides a succession of exciting scenes accompanied by the inevitable patter of the underworld. . . . One would object to the cheap characterization of the Governor, who is both a fool and a villain, were the picture of sufficient importance to possess any' deleterious influence. Adolescents, 12-16: no; children, 8-12: unsuitable."

— Motion Pict R My '36

"This melodrama suffers, to the point of mediocrity, from bad cutting and poor continuity, beginning with fast tempo and clever repartee and falling very flat after its climax. Fair for family."

+ — Nat Council of Jewish Women Ap 15 '36

"Unpleasant characters and remarks. Adults."

— Nat Legion of Decency My 7 '36

"A cross-section of life not altogether convincing. Adults."

+ — Sel Motion Pict My 1 '36

"Mature."

Wkly Guide Ap 18 '36

**Newspaper and Magazine Reviews**

"Absolute confusion is a more appropriate description of the results accruing from this mass of incoherencies. The inability of the producers to determine whether they should [make] a crime mystery melodrama or a comedy evidently influenced them to attempt to effect a combination of both." J. P. Cunningham

— Commonweal p20 My 1 '36

"For the fair amount of entertainment which 'Absolute Quiet' gave me, I thank George B. Seitz, director. . . . Had George F. Worts' story idea, which has good points, been constructed well, this review would have been a good deal more complimentary." Allan Hersholt

+ — Hollywood Spec p33 Ap 11 '36

"Staffed with competent screen players and edited with only the most ribald awareness of the social satire inherent in its situations, the picture moves along at a rapid pace to a dramatically as well as a scenically foggy conclusion. . . . Bernadene Hayes, as the tough 'moll' who dominates the weak gunman and is herself subtly dominated by the executive, Mr. Atwill, shows promise of becoming a good secondary investment for some producer of underworld opera. We strongly recommend her." B. R. C.

N Y Times p11 My 2 '36

"Although nothing to boast about, the film has moments of genuine thrills and action and manages to hold the interest of the observer from beginning to end." William Boehnel

+ — N Y World-Telegram p4 My 2 '36

"Unfortunately, the screen play and the cutting job are as confused as your Aunt Sophia after a single nip of sherry and what might have been a titillating film isn't very much of anything." Herb Stern

— Script p10 My 16 '36

"'Absolute Quiet' consists of half a dozen well-worn melodramas tossed together, given a quick scramble, and dished up for the hungry half of double bills."

Time p28 My 4 '36

**Trade Paper Reviews**

"An inconsistently bizarre story, which direction fails to bolster, definitely relegates this to the lower brackets. A capable cast strives valiantly, but without success, to overcome the many unacceptably grotesque situations with which the script abounds. Family."

— + Box Office p23 Ap 18 '36

"There's plenty of excitement in the melodrama. . . . Incidentally there are a good number of laughs. Unfortunately there is no real 'name' in the cast for a draw but if you get them in they'll like it."

Film Curb p9 Ap 11 '36

"Even though this show is a Metro program number, it is mighty good entertainment for those who want something lively. For a Grand Hotel-like affair which is loaded with talk, it is surprising what a great amount of action and suspense has been injected."

+ Film Daily p13 Ap 6 '36

"A rather lunatic comedy-melodrama that carries the Grand Hotel formula close to the point of absurdity. It seems to have been written more as a stunt than as a serious attempt at dramatic entertainment and, in spite of several individual character portrayals of lively interest, it will have hard sledding at the box office and cannot be counted on to give more than dual support."

— + Hollywood Reporter p3 Ap 2 '36

"It seems that the producers, not being able to decide whether to make this a murder melodrama or a comedy, tried to make it both, and succeeded in making it neither. The audience, however, got quite a number of laughs."

— + Motion Pict Daily p2 Ap 3 '36

"This can be considered a crime mystery melodrama or a comedy. Both elements are mixed in such helter skelter fashion that it's up to the man who plays it to determine how to tab it. . . . Essentially a program picture, the picture really does not call for any kind of campaign."

Motion Pict Herald p57 Ap 11 '36

"Handicapped because the marquee won't have names to sell, 'Absolute Quiet' is program that probably will be relegated to double features, etc. In its own division, it emerges as a nice job, but inasmuch as the intent was only program that is probably all it will be."

+ — N Y Exhibitor p42 Ap 25 '36

"Several drawbacks cumulatively sap 'Absolute Quiet' of a real display of strength and nudge it toward the dual class. There is merit to the production from many angles, but it can't clear its own hurdles, one being a lack of marquee punch. Another is the nondescript title. Third is the odd psychological cross-graining of the plot in which sadism and pure hokem race it out to a dead heat."

— + Variety p19 My 6 '36

"Class B picture that would have hit A rating had a couple of draw names been in the cast, 'Absolute Quiet' is entertainment for any man's theatre. . . . Harry Clork has written a smart screen play with dialog that is packed with laughs. The George Worts original story is refreshing. Cast troupes the yarn to the limit without a weak performance in the lineup."

+ Variety (Hollywood) p3 Ap 2 '36

**ALPINE LOVE.** Je 7 '36 92min Nuova Mondo-La Capitini

Players: Camillo Pilotto, Nelly Corradi, Cesco Basseggio, Isa Pola

Director: Marco Etter

Italian dialogue film with English sub-titles. Based on the war diary of Captain Paolo Monelli. "Briefly, the story has to do with the strategic retreat of the Alpine troops after the enemy has broken through the lines at

Caporette and their strenuous defense of Feltre and Valdebbia. As a result of their heroism the great body of Italian troops was later able to present a formidable resistance at the Piave." (N Y World-Telegram)

### Newspaper and Magazine Reviews

"The piece, while sometimes paced too slowly, is really thrilling in its detailed account of the strange warfare between the Italians and Austrians. . . The plot is of little consequence, but the natural scenic beauty and the expert shots of war operations make it a picture worth seeing." Marguerite Tazelaar

+ N Y Herald Tribune p10 Je 8 '36

"Almost plotless, dealing with events rather than characters, the film is more interesting than stirring. . . The incidents are probably authentic; the setting is certainly real, and quite as certainly impressive." Eileen Creelman

+ N Y Sun p28 Je 9 '36

"Unfortunately for 'Alpine Love' . . . it has been preceded by similar productions in English, German, French and Russian. Consequently, although the scenes of village life and desperate combat in the mountains that formed an important sector of the Austro-Italian front are excellently done, the spectator's interest is likely to lag long before the final triumph of the Italian forces." H. T. S.

+ N Y Times p22 Je 8 '36

"The film has been admirably produced. To be sure, it is somewhat pedestrian in its movement, but on the whole it is so well acted and it has been managed so skillfully that even if the exploits of the heroic Alpine troops are a bit uninteresting it must be put down as one of the best of the Italian films to be shown on Broadway." William Boehnel

+ N Y World-Telegram p27 Je 10 '36

### Trade Paper Reviews

"[It] has been well photographed in natural settings and is well acted."

+ Film Daily p10 Je 9 '36

"More impressive for its pictorial effects than by reason of its story, this latest Italian importation presents an interesting, and at times dramatically exciting picture."

+ Motion Pict Daily p15 Je 10 '36

"Obviously propaganda for the Italian war machine—even though its story dates back to the World War—this importation doesn't rate very much as entertainment. It's slow and, for a war film, doesn't hold much in the way of excitement."

— Variety p35 Je 10 '36

**AMATEUR GENTLEMAN.** Mr 20 '36 95min  
Criterion-United artists

**Players:** Douglas Fairbanks, Jr. Elissa Landi, Gordon Harker, Frank Pettingell

**Director:** Thornton Freeland

See issue of March 30, 1936 for other reviews of this film

### Audience Suitability Ratings

"Family."

Nat Bd of R M My '36

"Adults."

Nat Legion of Decency Ap 30 '36

"A: pretty good action drama with several rarely lovely shots of English lanes and especially well photographed prison and street scenes; Y: unethical situations; C: no." Par M p42 Je '36

"The picture, decorative though it is, lacks an expected snap and sparkle because of the slow tempo of the rambling story and its over long telling. Family."

+ Sel Motion Pict Je 1 '36

"This British production is well paced combining action and a charming slowness, thus holding the interest and upholding the period of more than a century ago. Family."

+ Wkly Guide Ap 18 '36

### Newspaper and Magazine Reviews

"Recommended to those seeking a drowsy evening at the cinema."

Christian Science Monitor p15 My 2 '36

"The Farnol story still lacks the sparkle, suspense and excitement it has between book-covers, and the performance, while vigorous, more than once set yesterday's audience at the Roxy tittering for reasons unintended by the cast. . . It was made in England and may prove successful there because of its elaborate period costuming, its excellent atmospheric quality, its lethargic tempo and because the dialogue probably can be understood." Marguerite Tazelaar

+ N Y Herald Tribune p6 Ap 24 '36

"The result is a competent, if uninspired production, beautifully costumed and boasting some magnificent settings. It is, as English films incline to be, somewhat too long; it needs a good job of editing. . . The picture is a promising start for Mr. Fairbanks's new enterprise, and, on its own merits, a pleasant piece of romantic, old-fashioned adventure." Eileen Creelman

+ N Y Sun p8 Ap 25 '36

"The department might as well confess its sentimental regard for that unblushing romanticist Jeffery Farnol. . . So it is inevitable that any film edition of a Farnol novel which does not follow the original faithfully must prove disappointing. . . Still, there probably are millions of non-Farnol readers at large, unfortunate souls, and, having no preconceived notions of the amateur gentleman and his invasion of London in 1810, they in all likelihood will accept the new photoplay as a properly romantic, adventurous and colorful tale. . . The photoplay is decorative, though, and, if it is a bit overlong in its telling, it is not too bad a beginning for Criterion Pictures." F. S. Nugent

+ N Y Times p19 Ap 27 '36

"The junior Douglas Fairbanks' debut as an independent screen actor-producer is dampened somewhat, occurring as it does in a tastefully produced and well acted but ponderous and wearisome screen version of Jeffery Farnol's novel 'The Amateur Gentleman.' All of which is rather depressing to relate, since the film has more than several valid reasons for believing that it is a well-bred, agreeable and wholesome piece of work. Missing, however, is that spark which is needed to give a film vitality." William Boehnel

+ N Y World-Telegram p4 Ap 25 '36

"The Amateur Gentleman,' which is about Regency London [has] dialogue so very English, especially on the part of Mr. Fairbanks, as to be largely unintelligible to provincial Americans." John Mosher

New Yorker p77 My 2 '36

"The Regency period pictured in Mr. Farnol's novel has been recaptured with imagination and efficiency, and Mr. Fairbanks' screen behavior is in the best costume drama tradition. . . There are movement and humor and glamour in this revival of stage-coach melodrama."

+ Stage p10 My '36

"Hollywood producers who let Douglas Fairbanks Jr., go off to England to seek better roles and show what he knew about picture-making might do well to take a look at this sample of his ideas. 'The Amateur Gentleman' set records in several London theatres. . . [It



**AMATEUR GENTLEMAN—Continued**

contains some] highly literate dramaturgy by Clemence Dane, some handsome snuff-taking by Fairbanks Jr., some capital period studies."

+ Time p32 Ap 13 '36

**Trade Paper Reviews**

"Action there is a-plenty in this romantic tale of Old England, which has been adapted from Jeffery Farnol's novel, resulting in good entertainment for general audiences. Sets are lavish, costumes are authentic and colorful and the photography is excellent. Family."

+ Box Office p17 My 16 '36

"They just didn't seem to catch the spirit of Farnol's well known story. For one thing the pace is too slow. Not strong enough for big spots and unfortunately not the style of picture neighborhood audiences like. . . It's too bad the younger Fairbanks had to make his debut as a producer with this picture."

— Film Curb p14 My 2 '36

"[It has] too slow a pace to hold interest and suspense taut. . . Photography was good—in the fog scenes; the rest [of the scenes] were underlighted so that faces of the performers were often foggy."

+ Film Daily p8 Ap 27 '36

"Only the Fairbanks name gives it a chance for moderate grosses at best. Picture bogs down in all important elements, most essential of which are the screenplay, photography and direction. . . The costuming is there, but the dash is entirely lacking. Instead, there's a slow ninety-five minutes of footage, and, in the few spots that the film might have held interest, mediocre photography nipped its opportunities. The photography, in fact, distorts nearly all the players, Fairbanks and Elissa Landi especially."

— Variety p15 Ap 29 '36

**AND SO THEY WERE MARRIED. My 10 '36**  
78min Columbia

Players: Melvyn Douglas, Mary Astor, Edith Fellows, Jackie Moran

Director: Elliott Nugent

Based on the short story, Bless Their Hearts, by Sarah Addington. "The story idea: A man-hating widow with a 12-year-old daughter, and a woman-hating widower with a boy of 12, encounter each other at a mountain lodge during the Christmas holidays. The children are imbued with their parents' sex antagonisms, so there are violent quarrels from the start. When the parental ice begins to thaw, the [children] decide that for their own comfort the parents must be kept from marriage." (Hollywood Reporter)

**Audience Suitability Ratings**

"A: stupid; Y: hardly; C: no value."  
Christian Century p887 Je 17 '36

"Capital entertainment for the family." S  
Calif Council of Fed Church Women  
+ Fox W Coast Bul My 30 '36

"Adults should thoroughly enjoy the complications and the underlying thought. It is all very well done. Adolescents, 12-16: mature; children, 8-12: hardly."

+ Motion Pict R My '36

"Family-junior."  
Nat Bd of R M Je '36

"Family & junior matinees."  
Nat Council of Jewish Women My 20 '36

"General patronage."  
Nat Legion of Decency My 28 '36

++ Exceptionally Good; + Good; +— Fair; —+ Mediocre; — Poor; —— Exceptionally Poor

"Family."

Sel Motion Pict Je 1 '36

"[It is] an amusing comedy. Family."

+ Wkly Guide My 23 '36

**Newspaper and Magazine Reviews**

"A story with a unique angle and the popular treatment, light, humorous and dashing, in the current Frank Capra manner, has turned up at the Center Theater for the not too-discriminating. . . A story treated seriously, with this set-up, would result in an interesting psychological study not to be dismissed lightly. This is simply a conventional comedy-drama, imitating in manner the vogue so highly prized by producers at this time." Marguerite Tazelaar

+— N Y Herald Tribune p18 My 14 '36

"'And So They Were Married' is a pleasant and unusual piece of very light entertainment." Eileen Creelman

+ N Y Sun p29 My 15 '36

"[It is] an undistinguished but passably entertaining film." B. R. C.

+ N Y Times p29 My 14 '36

"[It is a] celluloid trifle. . . The picture. . . is too unimportant for comment." Douglas Gilbert

— N Y World-Telegram p4b My 16 '36

"There's nothing for us to say, except to express our sympathy to Mary Astor, the conspicuous victim of [the] effort." John Mosher

— New Yorker p89 My 23 '36

"Part of the reason that 'And So They Were Married' is better-than-average entertainment is that its 10-year-olds are endowed with adult minds and motives, a situation producing an unusual potency in the pranks the children commit, such as making a major catastrophe of a hotel Christmas tree and the party going on around it."

+ Time p48 My 25 '36

**Trade Paper Reviews**

"As good a domestic comedy as has ever reached the silver sheet. This is the type of entertainment that makes them say 'Gee, that's swell' when they walk out of the theatre. Family."

+ Box Office p33 Ap 25 '36

"Given a swell story and a well rounded cast Elliott Nugent has turned out a high grade piece of entertainment. It is very amusing and there are several highly dramatic scenes."

+ Film Curb p5 Ap 18 '36

"There is so little real plot to this yarn that the burden of sustaining entertainment values rests chiefly on the shoulders of the cast. The production manages to supply fairly pleasing summer fare."

+— Film Daily p6 My 14 '36

"A farcical comedy of bad manners leading to matrimony. Starting with an amusing though artificial idea, it lacks the finesse to raise it above the neighborhood level. At times it descends to needless roughhouse and its several laughs are frequently on the same level of poor taste. . . It is all pretty wild and unbelievable and only a few standout performances from the cast save it from dullness and banality."

+ Hollywood Reporter p2 Ap 10 '36

"Story character, plus the engaging performances of two youngsters, Edith Fellows and Jackie Moran, combine to elevate this show to the better than average entertainment classification."

+ Motion Pict Daily p2 Ap 11 '36

"The entertainment worth of domestic comedy romance is approached from a different angle in this picture. . . Previewed in California Theatre, Huntington Park, suburban neighbor-

hood house. The audience, distinctly family type in character, reacted favorably to attraction and was particularly appreciative of the work contributed by Edith Fellows and Jackie Moran."

Motion Pict Herald p36 Ap 18 '36

"Pleasant comedy that lacks name strength to get top attention, 'And So They Were Married' shouldn't fail to please. . . It will probably be better for the neighborhoods than the ace de luxers because its name angles aren't strong."

+ N Y Exhibitor p22 My 10 '36

"This comedy is just good enough to put it into the borderline class. Lack of marquee magnetism classifies it for the fair category. From outside the box office, it has all the hall-marks of a program picture, though a glimpse from the other side of the cash till would largely obviate that impression. A hard promotional haul is in the cards, if much is to be made of it."

+ - Variety p23 My 20 '36

"[It] comes pretty close to being perfect entertainment for all classes, in the better program bracket, and with more marquee draft would have been a contender amongst the top-notchers. As it is, picture will do healthy business and may surprise beyond expectations on the bright side of the ledgers. . . Screen play . . . has depth, bright dialog, penetrating understanding of adolescent hearts under the remarkably sustained humor, both in incident and character play, and is altogether a superb piece of film writing."

+ Variety (Hollywood) p3 Ap 10 '36

**AND SUDDEN DEATH.** Je 19 '36 67min  
Paramount

Players: Randolph Scott. Frances Drake.  
Tom Brown. Billie Lee

Director: Charles Barton

Based on an article by J. C. Furnas. "Frances Drake, the spoiled daughter of the rich, through habitual traffic violations is brought before Randolph Scott, the officer in charge of the city's traffic. During her attendance at traffic schools, she not only changes her viewpoint on driving, but also falls for Randolph. On leaving a party at which Scott is a guest, Frances insists that she drive her brother's car since he is drunk. When she stops for cigarettes, the brother, Tom Brown, demands that he drive after they have been informed that their brakes were bad. In his recklessness, Tom crashes into a school bus, killing the son of a traffic officer." (Film Daily)

### Trade Paper Reviews

"It is stark, compelling drama that will make many sit up and take notice. While it may be a preachment and not entertainment it certainly will hold the interest of most any audience. Possibly it will be a bit too gruesome for some but it packs the punch."

Film Curb p7 Je 13 '36

"Automobile accidents, gruesome deaths and injuries hardly make enjoyable entertainment and for that reason the picture may not attract every picturegoer. . . It is a picture every automobile driver should see and should be sponsored by every known safety group. Properly sold the picture might do better than expected. The auto crashes alone are enough to convey the message, some of the shots are spectacular. The picture might have been more horrifying, but there's enough as it is."

Film Daily p7 Je 6 '36

"Paramount jacked up a widely exploited title and ran under it a routine melodrama and a lot of motor crashes with the result that the exhibitor will have enthusiastic support from traffic departments, pulpits, schools and

the press, but he may have difficulty getting audiences in to see what is after all only a glorified lecture against careless driving. . . Exhibitors should not fail to take advantage of the ready made tieups."

+ Motion Pict Daily p8 Je 8 '36

"Basically this is a cooperation exploitation feature. . . The picture is propaganda that lends itself readily to tie-ups with police departments, auto clubs, newspapers and insurance companies, units that can be expected to give it publicity support."

Motion Pict Herald p68 Je 13 '36

"Estimate: fair program, more where sold."

+ - Phila Exhibitor p24 Je 15 '36

"As box office venture it is dubious and will have to be carried as program supplement. . . This effort to combine humanitarian propaganda with conventional melodrama for general theatre consumption is its initial handicap as well as novelty. Dramatic problem is attacked with indifferent success. Story . . . is loose-jointed."

+ Variety (Hollywood) p3 Je 3 '36

**ANNETTE IN PARADISE.** Mr 6 '36 87min  
AAFA

Players: Ursula Grabley. Hans Soehner.  
Ida Wuest

Director: Max Obal

A German dialogue film without English subtitles, filmed in Germany. It is also called Annette Im Paradies. "[This is a comedy] about a rich girl who disguises herself and takes a job in her own store, where romance and many amusing complications develop." (Film Daily)

### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 8 '36

### Newspaper and Magazine Reviews

"The picture is nicely photographed, smoothly directed and flavored with a couple of pleasing musical bits." H. T. S.

+ N Y Times p11 Mr 7 '36

### Trade Paper Reviews

"[A] pleasing romantic comedy."

+ Film Daily p8 Mr 10 '36

"This is a mediocre musical production, even by the standards foreign films are judged in America, with a second-rate book and a third-rate cast. None of the mediums match, with the fact that no English titles are used to [explain things at least partially] making it tougher to take by non-German speaking audiences on this side."

+ Variety p27 Mr 11 '36

**ANTHONY ADVERSE.** Ag 29 '36 136min War-  
ner

Players: Fredric March. Olivia de Havilland. Anita Louise. Edmund Gwenn. Claude Rains. Gale Sondergaard. Billy Mauch

Director: Mervyn LeRoy

Based on the novel of the same title by Hervey Allen. "In four vivid chapters it tells the complete story. One is the tragedy of Anthony's birth and his childhood in a convent school. The second is his apprenticeship to Bonnyfeather, who knows the child is his daughter's son. [This scene] has for its dramatic contrast Anthony's great love for and marriage to Angela. Next is his life as a slave



**ANTHONY ADVERSE—Continued**

trader where the man of ambitions becomes a beast. The finale is his meeting with Angela again, the discovery that she is Napoleon's paramour and his happiness when he claims his child and sails to America for a new life with the boy." (Motion Pict Daily)

**Audience Suitability Ratings**

"Although the theme is still clearly maintained, the final scenes lack conviction. It is not until these last ten minutes that the unusual length of the film becomes noticeable. The acting of a very large cast is on a uniformly high level. . . It is a pity that the characters who run right through the story do not age uniformly. Suitability: adults & adolescents."

+ Mo Film Bul p85 My '36

"A rare treat for adults."

+ + Nat Council of Jewish Women Je 3 '36

**Newspaper and Magazine Reviews**

"'Anthony Adverse' is one of the finest things the screen has done, an undertaking to which only superlatives can do justice. Sheridan Gibney has done the impossible in writing a screen play that will satisfy those who have read the book. . . Certainly, no picture ever has been given better direction. It is a triumph for Mervyn LeRoy. It was a monumental undertaking, even with Gibney's worthy script, to keep the story moving forward with such precision and mounting interest, to hold the attention of the audience so long in incidents in the life of a purely fictitious individual. . . To Warner Brothers for the brilliant accomplishment of an enterprise so daring, salaams!"

+ + Hollywood Spec p7 My 23 '36

**Trade Paper Reviews**

"A screen masterpiece if there ever was one. Decidedly one of the finest motion pictures ever made. Has universal appeal. Bound to be a box-office smash anywhere. The widely read novel has been brought to the screen as a perfect piece of film entertainment."

+ Film Curb p13 My 16 '36

"[It is an] outstanding production on vast scale which should rank as one of leading talkies to date."

+ Film Daily p12 My 12 '36

"New interest is given talking pictures with the presentation of 'Anthony Adverse.' It establishes a standard of dramatic tragedy that easily may stand as a shining beacon for future production. The finest picture ever turned out by this producing organization, it is a thrilling triumph to the courage, intelligence and perseverance that went into its making. . . Certain to be a box-office sensation, it is all audience entertainment as it is a showmanship feature that makes available limitless opportunities for commercial exploitation."

+ Motion Pict Daily p12 My 11 '36

"In the recent several months many fine pictures have come from Hollywood. 'Anthony Adverse' is one of those pictures, one that offers regular theatre-goers desirable entertainment, one that legitimately justifies issuance of invitations to irregulars to come and see an attraction worthy of their time and their attention."

+ Motion Pict Herald p41 My 23 '36

"Expectation that Warners would bring forth a tremendous production in 'Anthony Adverse' has been realized in every respect. 'Anthony Adverse,' in its screen version, is a credit to the company, an achievement in every department, a box office bet at all theatres."

+ Phila Exhibitor p26 Je 1 '36

"[It is] truly a great entertainment achievement, an astonishing feat of fine screen storytelling and craftsmanship and a picture of unquestionable smash box office calibre. . . On sheer artistic merit and money-making promise, [it will] stand well up in the hit division of the season's picture output. . . Fredric March is the perfect selection for the mature Adverse. It is undoubtedly his best performance. He plays it with impressive simplicity, avoiding the theatric."

+ Variety (Hollywood) p3 My 9 '36

**AUGUST WEEK-END.** Ap 25 '36 64min Chesterfield

**Players:** Valerie Hobson, G. P. Huntley, Jr. Betty Compson

**Director:** Charles Lamont

"Plot is built around the attempt of an older man to induce a young girl to run away with him despite the fact that he is married." Film Curb

**Audience Suitability Ratings**

"Adults."

Nat Legion of Decency My 7 '36

**Trade Paper Reviews**

"It can only be classed as a bit below ordinary program fare and will just about do for the dual bills. . . Cast and director have done the best they could with material at hand which wasn't strong enough."

— Film Curb p5 My 9 '36

"While the players do well enough, the script, direction are against them. Estimate: for neighborhood houses, twin bills."

+ N Y Exhibitor p22 My 10 '36

**B**

**BELOW THE DEADLINE.** Je 8 '36 64min Chesterfield-Grand national

**Players:** Cecilia Parker, Russell Hopton, Theodore von Eltz

**Director:** Charles Lamont

When a policeman is unfairly accused of engineering a spectacular diamond robbery, he escapes on a train which is wrecked. His identity is masked by a necessary plastic operation. Later he returns to capture the crooks responsible for the robbery.

**Audience Suitability Ratings**

"General patronage."

Nat Legion of Decency Je 11 '36

**Trade Paper Reviews**

"A below the average melodrama that cannot hope for anything better than the lower half of a dual bill. . . A good cast has been wasted on poor material."

— Film Curb p4 Je 13 '36

"While there's nothing particularly novel or ingenious in this yarn, it is the type of stuff that makes passable fare for the popular-priced grids."

+ — Film Daily p7 Je 6 '36

"Estimate: fair."

+ — Phila Exhibitor p24 Je 15 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Cops and robbers story is deficient on comedy but it has the necessary action and romance to satisfy the easy-going customers who don't take their acting seriously. Won't rate solo."

— + Variety p18 Je 10 '36

**BIG BROWN EYES.** Ap 3 '36 75min Wanger-Paramount

Players: Cary Grant. Joan Bennett. Walter Pidgeon

Director: Raoul Walsh

Based on the Liberty magazine stories, Hahsit, Babe, and Big Brown Eyes, by James Edward Grant. "The story concerns a wisecracking hotel barber shop manicurist, played by Joan Bennett, who has taken on the job of sob-sister reporter and who returns policeman Cary Grant's affectionate advances with satiric derision. The two are whirled into the reportorial vortex that results from a jewel robbery and a baby killing." (Motion Pict Daily)

### Audience Suitability Ratings

"A: good of kind; Y: mostly good; C: not the best."

Christian Century p646 Ap 29 '36

"Adults: very good; 14-18: strong; 8-14: doubtful." Calif Cong of Par & Teachers

"Amusing dialogue; exciting. Mature. Good." DAR

"Too many characters and too many disjointed scenes mar the suspense and the ineffective acting does not carry conviction. The chief value of the production lies in its strong plea for law enforcement. Adults & young people." E Coast Preview Committee

"Mature." Nat Fed of Business & Professional Women's Clubs

"Adults." Nat Soc of New England Women

"Hackneyed theme, spicy conversation, good direction. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 18 '36

"Family-mature."

Gen Fed of Women's Clubs (W Coast) Ap 6 '36

"Adults."

Jt Estimates Ap 15 '36

"There are one or two passages of ineffectual dialogue, but on the whole it is a happily-made film. Suitability: adults & adolescents."

+ Mo Film Bul p85 My '36

"Good. Adult & young adult."

+ Motion Pict Guide Je '36

"This is second rate entertainment, a complicated jumble of criminal events which bewilder rather than intrigue the audience. . . The lines of Joan Bennett and Cary Grant in the principal roles are artificial and devoid of real humor; the plot is based on chance instead of logical, cumulative evidence. Adolescents, 12-16: poor; children, 8-12: no."

— + Motion Pict R My '36

"Family."

Nat Bd of R M Ap '36

"Adults."

Nat Council of Jewish Women Ap 6 '36

"Sophisticated lines. Adults."

Nat Legion of Decency Mr 29 '36

"A and Y: entertaining romance drama; C: if interested."

Par M p42 Je '36

"Adults."

Sel Motion Pict My 1 '36

"Family."

Wkly Guide Ap 4 '36

### Newspaper and Magazine Reviews

"A wisecracking romance. Passable melodramatic pastime for adults. The gangster's brutal murders are certainly not for young eyes."

+ — Christian Science Monitor p13 Ap 25 '36

"It seems incredible to me, and I say it with the utmost sincerity, that ostensibly mature minds can consistently force inane and irrelevant attempts at humor into the life blood of a smoothly-running story. . . The production as a whole just doesn't quite make the grade as a compactly, well woven unit. It has everything but that one subtle, all-important quality: cohesive forward movement. If you are interested in cinematic study, see it, or go if you aren't unduly particular, and want an innocuous evening's entertainment." Paul Jacobs

+ — Hollywood Spec p31 Ap 11 '36

"The film scurries about in a chipper and pleasant fashion. . . For the most part, the picture skates adroitly along the thin edge of excitement. . . The picture becomes as racy as a roller-coaster ride. And just about as significant." (2½ stars)

Liberty p45 My 23 '36

"The mystery of 'The Thin Man' is greater than its author, Dashiell Hammett, ever suspected. The movie producers are still looking for him. 'Big Brown Eyes' is another false clue." Robert Stebbins

— New Theatre p36 Je 1 '36

"In this brittle if slightly stereotyped effort, [Walter Wanger] offers an amusing farce, if you have not seen it too often before. The new starring team is competent, bright and easy to look at, while the treatment is so expert its oiling gleams. The pat lines fall from the lips almost automatically while the situations march in orderly file to their final demise. . . [It] is a witty and unimportant little fable which will pass the time pleasantly." Marguerite Tazelaar

+ — N Y Herald Tribune p8 My 2 '36

"The story, familiar in situations as well as characterizations, whizzes past so fast that the film is over before its plot deficiencies are clearly apparent. . . 'Big Brown Eyes' doesn't always make sense; but it is lively, exciting and, occasionally, funny. None of it is very original." Eileen Creelman

+ — N Y Sun p8 My 2 '36

"With diligent employment of the simple declarative sentence and the primer of plot-boiling, 'Big Brown Eyes' stands forlornly as an elementary essay in melodrama which stumbles over its own footage and produced in this observer, at least, an equally elementary pain in the neck. . . Miss Joan Bennett's portrayal of the Broadwayesque cuticle-groom suggests that she has not been around the White Light district for years, and Mr. Grant, whose chief crime-detecting asset would seem to be his knowledge of ventriloquism, should be restored promptly to the rank of patrolman." F. S. N.

— N Y Times p11 My 2 '36

"We'd say that 'Big Brown Eyes' is the swiftest and most exciting underworld melodrama that has come along in months. . . To be sure, the story is often confused and illogical and at times does tax the credulity of the observer, but it moves along at a fast clip, has plenty of suspense and excitement and some good wisecracks, too. . . In short, then, this underworld film is emphatically one of the good ones; sophisticated, intelligent, well-written, well-acted, interesting and really alive." William Boehnel

+ — N Y World-Telegram p4 My 2 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**BIB BROWN EYES—Continued**

"This is rather livelier than the average underworld picture. Barbershop wit occupies a good deal of the dialogue when there is no actual shooting. A baby-killer with a fondness for costly flowers adds a pretty touch, and other scamps behave with slick slickness and persuasiveness." John Mosher

+ — *New Yorker* p87 My 9 '36

"The picture is paced in a fashion that makes the sensational crook melodramas of last year seem as sedate as Whistler's *Mother*. Its talk is spoken so fast and cut so close that quoters will have a hard time remembering the good lines, an even harder time picking out the bad ones."

Time p32 Ap 13 '36

**Trade Paper Reviews**

"Smart dialogue and rapid action throughout combine to make this Walter Wanger production one which should cause the turnstiles to click merrily. It will prove particularly acceptable to sophisticated audiences. Family."

+ *Box Office* p25 Ap 11 '36

"Fine entertainment. High grade production with universal appeal. . . It'll have to be a queer sort of audience that won't go for this one."

+ *Film Curb* p10 Ap 11 '36

"Fans at large will get a nice period of entertainment out of this combination of crook activity and romance. A neatly devised story, interesting players and the right touches in direction by Raoul Walsh join to make the production a palatable affair throughout."

+ *Film Daily* p3 My 2 '36

"[It] provides a rollicking comedy that is neither a society crook, detective nor newspaper yarn, but which has earmarks of them all. It is a swell audience picture."

+ *Hollywood Reporter* p3 Ap 1 '36

"Here is a show fashioned from the stuff that clicks with audiences everywhere. . . The Walsh direction plays the tricky situations for all they are worth and in a manner sure to please audiences appreciative of well-handled comedy, drama and mystery action."

+ *Motion Pict Daily* p12 Ap 2 '36

"There's a lot in this picture to interest audiences. Likewise there is much to occupy the attention of showmen. . . Previewed in Los Angeles Paramount Theatre. While enjoying picture's spitting love interest, audience also came under spell of show's suspense-packed drama. For a 'B' class regular picture, it was the recipient of more applause than is ordinarily given more pretentious features."

+ *Motion Pict Herald* p54 Ap 11 '36

"Audiences will find plentiful entertainment in the show: the dialogue is above average; the entire picture good. Although the title may convey little, it has exploitation possibilities."

+ *N Y Exhibitor* p43 Ap 25 '36

"Extra strong programmer, which should do nicely by itself on second runs, although it may have a bit of trouble running up any marks in the aces. It's a case of an extra good cast in a neat yarn with exceptionally strong dialog. Pace lets down a bit and the title will hurt some, but those are about all the faults mentionable."

+ *Variety* p13 My 6 '36

"Smartly played and directed, strong in story interest and plot novelty angles, 'Big Brown Eyes' offers excellent entertainment and will take ample care of itself as a program money-maker. . . [It is] a fast-stepping, exciting melodrama, well paced with wise-cracking and sardonic comedy. Entertainment elements are varied enough to appeal to all classes."

+ *Variety (Hollywood)* p3 Ap 1 '36

**BIG NOISE. Je 27 '36 57min Warner**

Players: Guy Kibbee, Warren Hull, Alma Lloyd, Dick Foran

Director: Frank McDonald

"Guy Kibbee, who has been shunted out of control in a woolen mill by younger men, uses the enforced leisure by making himself and his family utterly miserable until he finds release from the monotony of his existence by secretly purchasing a share in a cleaning business. Established in his new calling he finds that racketeers have muscled into the business and are exploiting the cleaners. After a bomb wrecks his shop he decides to fight. He tricks the rival mobs to this shop, where they oblige by shooting each other out of existence." *Motion Pict Daily*

**Audience Suitability Ratings**

"Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Good. Family-mature." DAR

"Family." Nat Fed of Business & Professional Women's Clubs

"Dramatically constructed and well acted, this is an entertaining and amusing film. Family." Nat Soc of New England Women

"High, tense moments, relieved by a vein of subtle humor and an interesting and slightly complicated romance, all combine to make an entertaining picture. Mature." S Calif Council of Fed Church Women

+ *Fox W Coast Bul* My 2 '36

"A most acceptable vehicle for the admirable work of Guy Kibbee. Family."

+ *Gen Fed of Women's Clubs (W Coast)* Ap 23 '36

"Family."

Jt Estimates My 1 '36

"A hastily thrown together story which has little, except the name of the leading male actor, to recommend it. . . The story, bare of any touch of characterization which might have humanized the stereotyped incidents, will afford little entertainment to any type of audience. The shooting affray used as a climax, in which the cleaning establishment is strewn with dying racketeers is too unreal and mechanically directed to shock the sensibilities of the modern spectator of any age. The best that can be said of the picture is that it affords harmless diversion for the uncritical and opportunity to slumber for the weary. Adolescents, 12-16: worthless; children, 8-12: no."

— *Motion Pict R* My '36

"Family."

Nat Council of Jewish Women Ap 22 '36

"Family."

Sel Motion Pict Je 1 '36

**Newspaper and Magazine Reviews**

"Despite the familiarity of its plot and the illogical nature of some situations, this B-group offering manages to be a picture different and entirely believable." Allan Hersholt

+ — *Hollywood Spec* p14 Ap 25 '36

**Trade Paper Reviews**

"Laugh insuring dialogue and Guy Kibbee's usual adequate performance combine to raise this picture from mediocrity to the status of acceptable audience fare. Family."

+ — *Box Office* p33 Ap 25 '36

"This is a very amusing comedy that should be relished by most audiences that see it."

+ *Film Curb* p19 Ap 25 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The Big Noise" is one of those pictures [which isn't] so big, yet is very enjoyable and filled with entertainment. Plots much like this one have been shown before, but the handling alters it, making this light breezy number a pleasing affair."

+ Film Daily p8 Ap 20 '36

"This is that stock model comedy in which the retired business man refuses to stay retired and secretly takes on a small enterprise just to keep his hand in. . . It is fairly sprightly amusement of the B grade, but can only fill dual assignments and will not set any boxoffices on fire."

+ — Hollywood Reporter p3 Ap 16 '36

"There is genuine appeal in this comedy, especially to oldsters of the hard-working class who are now seeking leisure."

+ Motion Pict Daily p7 Ap 17 '36

"Made up of familiar ingredients and having for its idea the theme that old folk are not so passe as youngsters sometimes like to think, this picture has more than a fair share of amusing entertainment."

+ Motion Pict Herald p36 Ap 25 '36

"Program fare made for double feature bills, neighborhoods, 'The Big Noise' has advantages in good casting, a not-too-serious tone."

+ — N Y Exhibitor p26 My 10 '36

"Guy Kibbee adds another to his gallery of interesting characters and Warners offers one for the chuckle side of the program. Not pretentious, but well-made, and carrying particular appeal for elderly audience elements seldom considered in picture schedules. Will earn its share on modest budget basis."

+ Variety (Hollywood) p3 Ap 16 '36

**BORDER CABALLERO.** Mr 1 '36 59min Puri-tan

Players: Tim McCoy, Lois January

Director: Sam Newfield

A western melodrama.

### Audience Suitability Ratings

"Family." Nat Bd of R  
Fox W Coast Bul Ap 11 '36

"A good plot with lots of action. General patronage."

+ Nat Legion of Decency Mr 15 '36

"A, Y and C: rather good melodrama of the great open spaces."

Par M p12 Je '36

"It's not dull, the people and dialogue are natural, the whole thing pretty good of its kind. Family."

+ — Wkly Guide Mr 21 '36

### Trade Paper Reviews

"The star puts his stuff over in good form and the balance of the cast lend able support. Direction is more than satisfactory."

+ Film Curb p8 Je 6 '36

"This is a generally workmanlike job of Western entertainment that ought to give fair enough satisfaction to the perennial fans for this kind of stuff."

+ — Film Daily p6 My 26 '36

"Estimate: good."

+ Phila Exhibitor p27 Je '36

**BORDER FLIGHT.** My 15 '36 65min Paramount

Players: Frances Farmer, John Howard.

Roscoe Karns, Robert Cummings

Director: Otto Lovering

Based on the short story of the same title by Ewing Scott. A melodrama of the activities of the aerial branch of the Coast Guard Service.

### Audience Suitability Ratings

"A: crude; Y and C: poor."

Christian Century p887 Je 17 '36

"Being especially interesting to boys of all ages, this film is suitable for family & junior matinees." Am Legion Auxiliary

"Adults: fair; 14-18: fair; 8-14: exciting." Calif Cong of Par & Teachers

"Family & junior matinees." Nat Bd of R

"Family." Nat Fed of Business & Professional Women's Clubs

"A stirring melodrama very well acted, dramatically constructed and filled with thrills which will appeal especially to air-minded men and boys. Family." Nat Soc of New England Women

"Good entertainment [for] the family." S Calif Council of Fed Church Women  
Fox W Coast Bul My 16 '36

"Family."

Gen Fed of Women's Clubs (W Coast)  
My 9 '36

"Good photography, able direction and a stream of clever dialogue save the film from mediocrity. Anti-social qualities are shown to a great disadvantage in contrast to the courage, high sportsmanship and devotion to duty of aviators in the coast guard service. Adolescents, 12-16: fair; children, 8-12: no."

+ — Motion Pict R Je '36

"Family."

Nat Bd of R M Je '36

"Family."

Nat Council of Jewish Women My 6 '36

"General patronage."

Nat Legion of Decency My 21 '36

"Family & junior matinee."

Sel Motion Pict Je 1 '36

"Family-junior."

Wkly Guide My 9 '36

### Trade Paper Reviews

"Average entertainment for the action fan, this works itself into several interesting situations with a smash climax that comes at the wrong time. Family."

+ — Box Office p63 My 2 '36

"A weak-sister. Considerably below the standard of Paramount offering even in the 'B' class. Doesn't seem to get started and is most boring for the first half. Picks up a bit later but is destined for the smaller neighborhoods and the dual bills."

— Film Curb p13 Ap 25 '36

"This picture produced in the A. M. Botsford low-budget group lacks draw box-office names and has but a slim story. These deficiencies, however, are offset by air thrills and a battling climax which should give it honors in the double bill field for which it is aimed."

+ — Hollywood Reporter p6 Ap 18 '36

"A run of the mill attraction in every phase, this feature provides merely formula thrill-action entertainment."

— + Motion Pict Daily p6 Ap 21 '36

"The production contains much to interest younger audience contingents particularly and those preferring plenty of excitement on the screen. As it pictures the work of the Service, the training methods and the dangers and adventures which confront its members, it provides ample opportunity for exploitation."

Motion Pict Herald p37 Ap 25 '36

"Obviously program, it never attains any other ranking. Estimate: for neighborhood houses, twin bills."

— + N Y Exhibitor p22 My 10 '36



**BORDER FLIGHT—Continued**

"To the average audience this picture will present a problem for holding interest through the first half. . . The picture is class 'B' in every department, should be so regarded. Handicapped to start with, by lack of box-office names, production misses as fair programmer through careless direction, amateurish treatment and dialog. Working under these conditions cast from top to bottom struggled without much success."

— Variety (Hollywood) p3 Ap 18 '36

**BORN FOR GLORY. S 15 '35 70min Gaumont-British**

Players: Betty Balfour. John Mills. Barry MacKay. Jimmy Hanley

Director: Walter Forde

See issue of March 30, 1936 for other reviews of this film

**Newspaper and Magazine Reviews**

"Because it is British made and lacks a cast bristling with names familiar to American audiences, 'Born For Glory' probably will be given short shift by our exhibitors. If shown at all it will be presented as the unimportant half of a dual bill, yet it is one of the most stirring bits of screen entertainment I have seen in a long, long time. It was produced on an ambitious scale by Gaumont-British and admirably directed by Walter Forde. It will not fail to hold the closest attention of the most discriminating audience that views it."

+ Hollywood Spec p23 Ap 11 '36

**Trade Paper Reviews**

"It will miss with the women, generally, because of its tragic concern with the behavior of men forswearing self for duty and for its almost complete lack of sex romance, but it is an excellent man's picture. Battle engagement between a German raider off the Chile coast with two successive British cruisers during beginning of the world war is as grimly authentic in feel and detail as if it were taken from the Admiralty film records."

+ Variety (Hollywood) p3 Mr 28 '36

**BORN TO FIGHT. Ap 13 '36 69min Conn**

Players: Frankie Darro. Kane Richmond. Jack LaRue. Frances Grant

Director: Charles Hutchinson

Based on the novel of the same title by Peter B. Kyne. A young prizefighter wins a few bouts and then decides to desert his manager. Later he discovers his folly, returns to his old boss and wins the championship fight.

**Audience Suitability Ratings**

"Family."

Nat Bd of R M Je '36

"General patronage."

Nat Legion of Decency My 21 '36

"A fairly sane attitude toward the fighting game, and some pleasant human elements. Family."

+ Wkly Guide My 9 '36

**Trade Paper Reviews**

"Comparable to pictures costing more than five times its negative appropriation, this independent production is packed with action throughout. . . The fight scenes are thrilling-

ly staged with photography and settings far above the average independent budget appearance. Family."

+ Box Office p63 My 2 '36

"An unusually good independent production. Much better than average. It's a fast action tale of the prize ring with romance, comedy and a couple of songs as well. Tops for the juvenile shows and the older folks ought to like its suspense, peppy playing and general interest."

+ Film Curb p8 My 2 '36

"Every house that shows action pictures can play this prize-fight show with the assurance that their patrons will get their money's worth. It ranks with the best of independent products, and can hold its own with some of the program major releases of this type. Loaded with the stuff that keeps the audience on their toes, it not only is a pip of a number for the children but the grown-ups who want suspense and thrills, and the fight fans especially should go for it in a big way."

+ Film Daily p8 Ap 27 '36

"This comedy-drama of the prize ring is well above the average of its limited-budget class in story appeal, acting and production. It will be liked by youthful fight fans, at whom it is especially aimed, and may even exert some box office pull in the less-exacting neighborhoods."

+ Hollywood Reporter p3 Ap 22 '36

"Audiences which can believe that a professional prizefighter who knocks down a racketeer in a night club would leave town with all the speed and secrecy of a criminal who has committed a major crime will enjoy this picture thoroughly. Aside from this story weakness the picture is a swiftly-moving yarn of professional fighting from a backstage angle."

Motion Pict Daily p6 Ap 27 '36

"Action loving audiences will like this. Estimate: good independent action film."

+ N Y Exhibitor p27 My 10 '36

"[It] should prove program asset almost anywhere except in the most exclusive districts. For general run of fans, and for men and youngsters especially, picture has absorbing entertainment in its colorful, valid and exciting training quarters and fight arena action."

+ Variety (Hollywood) p3 Ap 22 '36

**BOULDER DAM. Mr 14 '36 70min Warner**

Players: Ross Alexander. Patricia Ellis. Lyle Talbot. Eddie Acuff

Director: Frank McDonald

Based on the novel of the same title by Dan M. Templin. "Boulder Dam is the background for this story of the regeneration of an erratic, wisecracking, selfish young man to one who realizes the true values of life. . . The picture portrays the attitude of the men who daily risk their lives, not for bread alone, but pride in their contribution to the World's greatest engineering feat." (Gen Fed of Women's Clubs)

**Audience Suitability Ratings**

"Family." Calif Cong of Par & Teachers

"It is decidedly a man's picture. . . Interesting and admirable is the loyalty of the workers on the Boulder Dam and their pride in this great construction project of their country. Family." Nat Fed of Business & Professional Women's Clubs

"Family." Nat Soc of New England Women

"Highly recommended for the family and especially interesting to men and boys. Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul F 22 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Though the story is not particularly logical the background of the dam, with its intricate workings, is most thrilling and interesting."  
+ — Gen. Fed of Women's Clubs (W Coast)  
F 10 '36

"Family."

Jt Estimates F 15 '36

"The theme is well handled and escapes the didactic priggishness into which it could so easily have fallen. Suitability: family."  
+ Mo Film Bul p44 F 24 '36

"The background becomes an integral part of the plot in this lively melodrama. The tremendous engineering undertaking . . . gives us a picture of almost limitless power. . . . It is not a great picture, but vividly realistic."  
+ Motion Pict & Family p15 Mr 15 '36

"The plot taxes one's credulity at times but is refreshing in its simplicity. Adolescents, 12-16: good; children, 8-12: good."  
Motion Pict R Mr '36

"Family."

Nat Bd of R M Mr '36

"Beautiful photography of interesting scenes in the building of Boulder Dam somewhat redeems this trite story."  
— + Nat Council of Jewish Women F 15 '36

"Of little interest to small children as it is a vehicle of words rather than actions. General patronage."  
Nat Legion of Decency Mr 22 '36

"Adults and young people."

Sel Motion Pict F 1 '36

"Brisk in action, racy in dialogue, and a sympathetic picture of certain types of laborers. Family."  
+ Wkly Guide F 29 '36

### Newspaper and Magazine Reviews

"The trouble with the cheapie-redeemed-by-a-brave-deed plot is that you have to gaze for half an hour at the hero's offensive antics and they may bore rather than entrance you. . . . There are thrilling views of the great dam under construction."  
+ — Christian Science Monitor p13 Ap 25 '36

"Unqualifiedly do I recommend this to every adult seeking an intensely diverting hour at the cinema. . . . I have seen no finer example of how talk and action must be combined to make a splendid motion picture. For that alone, it is a notable production." Allan Hersholt  
+ Hollywood Spec p13 F 29 '36

"For all its gusto, 'Boulder Dam' is weakened somewhat by the story, which is a strictly formula affair. . . . It is the dam itself that gives the film most of its interest and color." (2½ stars) Beverly Hills  
Liberty p45 Ap 11 '36

"It seems that Boulder Dam is not only a great engineering feat but also a fine moral force. . . . It is all very edifying, but I fear that the film has the misfortune to be the dullest of the month." Richard Watts, Jr.  
— — N Y Herald Tribune p12 Mr 31 '36

"With a wealth of footage on the monster project, a quite conceivable story, and a couple of young players who hadn't been used for a week or so, the Warner Stakhanoffs contrived to dash through the production so that the release would coincide roughly with the completion of the construction of the dam. The result is that Miss Patricia Ellis . . . rushes through her duties . . . and Ross Alexander . . . seems a bit tired of it all, too, in spite of the fact that 'Boulder Dam' is his first starring vehicle." J. T. M.  
— N Y Times p17 Mr 30 '36

"Perhaps there is a good drama behind the building of the Boulder Dam, but if there is the authors of the film of that name have failed to discover it. . . . 'Boulder Dam' may not

be the worst film of the current season, but at the moment it is a bit difficult to recall one that has had more claims to the distinction."  
William Boehnel

— — N Y World-Telegram p13 Mr 30 '36

### Trade Paper Reviews

"Gripping, vital drama of a man's regeneration under the influence of a woman's love, laid against the biggest construction project in the United States. Family."  
+ Box Office p13 Mr 14 '36

"If you can get 'em in they'll enjoy this thrilling melodrama. Practically all of the action takes place about the dam location and there are any number of decidedly exciting sequences. It is not only exciting, [but also] interesting. There is a bit of comedy relief here and there that registers."  
+ Film Curb p19 F 29 '36

"'Boulder Dam' may only be a program picture, but it has the stuff that should put it across nicely with the average audiences. Dealing with a subject concerning industrial working people, it should have wide appeal. . . . The Boulder Dam structure is used for all that it is worth and should serve as a good selling point."  
+ Film Daily p9 F 25 '36

"It has many worthwhile elements of appeal to mass patronage; will be on the 'recommended' list of the uplift organizations, and will have a vigorous box-office pull in the neighborhood houses, especially where the population is industrial and names are not everything. Its chief exploitation point is that it gives a vivid picture of one of the great construction projects of history, vigorously dramatizing the hazards of that enterprise."  
+ Hollywood Reporter p4 F 19 '36

"With the spectacular Boulder Dam project serving as a picturesque background, this picture is far from what may at first seem propaganda. Warners' have taken occasion to build a thrilling story around the dam in addition to making the big hole in the Nevada mountains play an important part in the romantic leanings of Ross Alexander and Patricia Ellis."  
+ Motion Pict Daily p8 F 19 '36

"Exhibitors are presented ample exploitation material, particularly in the picture's background, and although the picture is certainly not a pretentious one by any means, it does contain enough of those ingredients that make entertainment values which appeal to the masses."  
Motion Pict Herald p40 Ap 4 '36

"Loaded with spectacular thrills, but minus box-office names, this one will have to fight for money at the wicket. However, if sold properly through the title it should garner good money on dual bills."  
Variety (Hollywood) p3 F 10 '36

BRIDES ARE LIKE THAT. Ap 18 '36 66min  
Warner

Players: Ross Alexander. Anita Louise. Joseph Cawthorn. Kathleen Lockhart. Gene Lockhart

Director: William McGann

Based on the play, Applesauce, by Barry Connors. "[It portrays] the amusing tribulations of a young bridal pair beset by the harsh practicalities of a world represented by their elders and guardians." (Variety [Hollywood])

### Audience Suitability Ratings

"A: mediocre; Y: fair; C: no interest."  
Christian Century p751 My 20 '36

"Family." Calif Cong of Par & Teachers

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**BRIDES ARE LIKE THAT—Continued**

"Mediocre. Mature. Family." DAR

"Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"There is a delightful romance, sparkling humor, and convincing acting in this family picture." Nat Fed of Business & Professional Women's Clubs

"A gay little comedy. Amusing for any audience." Nat Soc of New England Women  
Fox W Coast Bul F 1 '36

"Good-family."  
Motion Pict Guide Je '36

"The cast is so amusing and the situations so full of human interest that one gladly swallows any slight improbability as to story. Adolescents, 12-16; good; children, 8-12: yes."  
Motion Pict R F '36

"Good. Family."  
+ Sel Motion Pict F 1 '36

**Newspaper and Magazine Reviews**

"An amusing trifle, well handled."  
+ Canadian M p61 My '36

"When we tell you that 'Brides Are Like That' is just about as good as it can be, it doesn't mean that you should drop whatever you are doing and rush right out to see it. It's a little piece that moves easily as it peeks into the lives of a group of average citizens. . . . For if 'Brides Are Like That' has any claim to distinction at all, it is that the picture assiduously dodges all novel and surprising twists. It could tell this story in its sleep. . . . Moviegoers who don't expect too much should find this an amusing portrait of what the studios like to think is typical American home life." (2½ stars) Beverly Hills  
Liberty p50 F 29 '36

"Ross Alexander is a boy Pollyanna, with overtones of Peter Pan, in [this] frail, amiable and commonplace little screen comedy. . . . Mr. Alexander, who is an engaging light comedian, plays the glib hero pleasantly, which is no small achievement, for the character is a bit trying upon occasion. . . . I didn't find the marital squabbles of the heroine's family, as impersonated by Gene and Kathleen Lockhart, exactly hilarious." Richard Watts, Jr.  
+ N Y Herald Tribune p12 Mr 23 '36

"[It] reaches some kind of a new high, or perhaps a low, as far as the number and noisiness of its bickering scenes. 'Brides Are Like That' must be the most quarrelsome picture on record. . . . The Warners' I'm afraid, didn't succeed in making this picture what they had hoped. Instead of a homely comedy of family life it is a frightful bore." Eileen Creelman  
+ N Y Sun p24 Mr 23 '36

"Although it is one of the Warners' lesser efforts, a Class B picture designed for the double-bill houses, it still is a pleasant little domestic farce and it has been played with proper exuberance by its cast. . . . No little of the film's comedy stems from several scenes of domestic bickering played—and with suspicious naturalness—by Gene and Kathleen Lockhart, who have been married these many years." F. S. Nugent  
+ N Y Times p22 Mr 23 '36

"'Brides Are Like That' is sometimes funny. But not, I must straightway add, funny enough. The play scatters its forces instead of gathering them and it is greatly to the credit of all the players that they manage to remain amusing and entertaining." William Boehnel  
+ N Y World-Telegram p13 Mr 23 '36

"William McGann's well-paced direction and the amiable acting of young Ross Alexander, whose mannerisms have not yet had time to crystalize as irritatingly as Robert Montgomery's make 'Brides Are Like That' a satis-

factory if not particularly exciting example of inexpensive program comedy."

+ — Time p34 Mr 30 '36

**Trade Paper Reviews**

"Hilarious comedy. Family."  
+ Box Office p23 F 1 '36

"Unfortunately once again we find a picture with no big 'names' but the exhibitor that sells this film to his patrons will find that they like it. The players all turn in first class performances and the direction is most workman-like."

+ Film Curb p14 Ja 25 '36

"Homey comedy introduces the Lockharts in family trade comedy which should build them and [help] the box-office."

+ Film Daily p8 Mr 24 '36

"It is played with intelligence and zest and affords pleasing average entertainment. . . . The picture is good, wholesome family entertainment and should score well with general audiences."

+ Motion Pict Daily p8 Ja 17 '36

"The ingredients utilized have often proved their entertainment and commercial value. . . . Just plain amusement, the show moves to a lively pace in action, dialogue and situations. It's the kind of show that can be offered to family audiences with confidence."

+ Motion Pict Herald p38 Ja 25 '36

"Estimate: best for small towns, neighborhoods."

N Y Exhibitor p26 F 10 '36

"A family type of picture, with limited appeal and box office possibilities. [It will] probably miss majority of the single run houses, with its entertainment strength not enough to carry. The dual-bill [theatres] will be its market. . . . [It] is loquacious and tiresome at times despite its comparatively short running time of 66 minutes. Stretched into feature length, it has to eat up reams of celluloid that's just gab and not much more."

— Variety p15 Mr 25 '36

"It comes as near perfection in sprightly, heart-warming comedy as the average diversion-seeker will find."

+ Variety (Hollywood) p3 Ja 16 '36

**BRIDGE OF SIGHS.** F 15 '36 65min Invincible

Players: Onslow Stevens, Dorothy Tree, Mary Doran, Jack LaRue, Walter Byron  
Director: Phil Rosen

"The tale of a girl who saves her brother from the electric chair by turning up the guilty gangsters who have clashed in a gambling war." Variety (Hollywood)

**Audience Suitability Ratings**

"Mediocre—adults." Am Legion Auxiliary  
+ Fox W Coast Bul My 9 '36

**Trade Paper Reviews**

"An interest-holding story, aided by a capable cast and intelligent direction, results in a program picture of above-average merit."

+ Box Office p31 My 23 '36

"Although direction and acting are hindered by inherent story weakness, this one gets away as fair program fare."

+ Film Daily p11 My 1 '36

"A serious-minded crime quickie that will do rather better than average duty on neighborhood double bills. . . . A good job of photography is furnished by M. A. Andersen, and the production, which calls for a number of quite pre-

tentious sets, has been, well dressed by Lon Young, who supervised."

+ Hollywood Reporter p3 Mr 18 '36

"For entertainment purposes this is a sober-toned crime drama carrying a formula love interest contrast. Commercially it provides the value of several better-than-ordinary names in the featured parts. The picture is acceptable as a second feature."

+ — Motion Pict Daily p4 Mr 23 '36

"Had the producers shown the same attention in titling this picture as director Phil Rosen did in handling it, the net result would be more satisfactory at the box office. The show is a melodrama that rates with the best from Chesterfield this season. Estimate: for twin bills; neighborhood houses."

N Y Exhibitor p54 Mr 10 '36

"'Bridge of Sighs' is formula crime material, but it has enough suspense and action interest to pull through for the masses on double bills. . . Independently produced and palpably not favored by a generous budget, picture is still a bit above the average that's bought nowadays by the dual billers as the second feature."

+ — Variety p18 My 6 '36

"This is for the less discriminating neighborhoods, mild in entertainment, unable despite good cast, to transcend warmed-over story elements and lacking anything to lift it above lower dual levels."

— + Variety (Hollywood) p3 Mr 18 '36

**BRILLIANT MARRIAGE.** Mr 25 '36 65min In-vincible

Players: Joan Marsh. Ray Walker. Doris Lloyd. John Marlowe

Director: Phil Rosen

"It is the story of a girl whose life is almost ruined when it becomes known that the couple [whom] she believes [to be] her parents, are not so." Film Curb

#### Audience Suitability Ratings

"A dramatic story spoiled by a weak cast and poor directing. Adults."

Nat Legion of Decency Ap 6 '36

#### Trade Paper Reviews

"Here is a most worthy independent production. It is good, entertaining drama that should be well liked in most spots."

+ Film Curb p12 Ap 25 '36

"With no name draw of a nature that neighborhoods might find interesting, this falls into the usual program category."

+ — N Y Exhibitor p42 Ap 25 '36

"Fairish independent effort with sufficient recognizable names to be attractive for double bills. Picture is mounted better than the average independent of this class and smartly directed by Phil Rosen. Story, however, drags in many spots."

+ — Variety (Hollywood) p3 Je 10 '36

**BROADWAY PLAYBOY.** See Times Square playboy

**BROKEN BLOSSOMS.** 87min Twickenham

Players: Dolly Haas. Arthur Margetson. Emlyn Williams

Director: Hans Brahm

Based on the short story, The Chink and the Child, by Thomas Burke. This was previously made as a silent picture by D. W. Griffith. Filmed in England. This is the tragic tale of a Limehouse waif who is ill-

treated by her drunken, brutal father. An idealistic young Chinese, entranced by her beauty, gives her shelter and the reverence due a princess. When the father hears of this he takes the girl home and beats her to death. The protector kills the father and carries the dead girl back to his flaming house to await his death.

#### Audience Suitability Ratings

"This film will not appeal to those who dislike being harrowed. Suitability: adults."

Mo Film Bul p81 My '36

#### Trade Paper Reviews

"With a close general resemblance in form to the original as one of its virtues, undoubtedly it gains in dramatic force and in pathos from the addition of dialogue. Well directed by Hans Brahm, as his first picture, it is also well cast and technical qualities are good. . . There is an atmosphere of sincerity throughout this film which makes it very appealing and intensely moving. It is tragedy without qualification."

+ Motion Pict Daily p10 Je 2 '36

"The original film of this title, directed by D. W. Griffith, is a trade classic, and comparisons inevitably will be made. . . In regard to the three major features of acting, direction and atmosphere, the British film does not suffer from one's recollection of the earlier masterpiece. It is very grim, a very moving, and a very unusual production, and its fate with audiences may be determined by the extent to which regard for artistry in these details overweighs the appetite for more conventional entertainment values."

+ Motion Pict Herald p60 Je 6 '36

"This one is all wrong. Even if it were perfectly made from every angle, the idea would still be old-fashioned. Maudlin bathos is not present-day entertainment for a full length film, especially when unrelieved by a single bit of comedy. . . Makeups alone are not characterization. Emlyn Williams never once gives the feeling that he is actually a Chinaman. . . Dolly Haas . . . throughout is more continental in demeanor than Limehouse."

— Variety p18 Je 10 '36

**BULLETS OR BALLOTS.** Je 6 '36 68min Warner-First national

Players: Edward G. Robinson. Joan Blondell. Barton MacLane. Humphrey Bogart. Frank McHugh

Director: William Keighley

Edward G. Robinson portrays a tough little cop who lone-handed cleans up a new reign of gangsterism involving various 'rackets.' In the climax he sacrifices his life.

#### Audience Suitability Ratings

"A and Y: excellent of kind; C: doubtful." Christian Century p855 Je 10 '36

"Mature." Am Legion Auxiliary

"Adults: good; 14-18: fair; 8-14: unsuitable." Calif Cong of Par & Teachers

"Good. Interesting melodrama, well produced. Mature audience, including 14-18 years." DAR

"An intelligent and maturely developed version of the 'racketeer' theme makes this production an outstanding one of its type. . . The theme necessitated stark revelations, but if the picture has put the spot-light where it will do some good, it deserves an honor stripe. An excellent cast, direction, timing, photography all contributed to the perfection of the picture. Mature." Nat Fed of Business & Professional Women's Clubs

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**BULLETS OR BALLOTS—Continued**

"This film is very real and convincing. Mature." Nat Soc of New England Women

"Courage of conviction is exemplified in a strong picture which however is unsuitable for the younger audience. Mature." S Calif Council of Fed Church Women

+ Fox W Coast Bul My 30 '36

"This forcefully directed picture, dynamic in its import and replete with action and suspense, affords gripping entertainment in addition to its stirring message. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) My 18 '36

Motion Pict & Family Je 15 '36

"Although this is a gangster story, it is told from a constructive angle, exposing racketeers in all their dishonesty, depravity and utter brutality and proving that upright officials, supported by an aroused public opinion have the power to abolish the forces of crime. . . It is a slight shock to have bankers, who have come in for much condemnation during recent years, made the ringleaders of consolidated rackets. One doubts if they are responsible for all evil. However, the main trend of the picture is constructive and has definite social value. Adolescents, 12-16: yes; children, 8-12: too harrowing."

+ Motion Pict R Je '36

"Family-outstanding."

+ + Nat Bd of R M Je '36

"Perfectly cast, expertly directed, and excellently photographed this timely expose of modern racketeering proves grim but noteworthy [entertainment] for adult audiences."

+ Nat Council of Jewish Women My 20 '36

"Adults."

Nat Legion of Decency Je 4 '36

"This forcefully directed picture, dynamic in its import and replete with action and suspense, affords gripping entertainment in addition to its stirring message. Adults & young people. Outstanding."

+ + Sel Motion Pict Je 1 '36

"Family."

Wkly Guide My 23 '36

**Newspaper and Magazine Reviews**

"The fast-paced direction and a casual humorous touch give a fairly fresh aspect to familiar devices for entertaining adult crook play audiences."

+ Christian Science Monitor p15 Je 6 '36

"The drama is not breath-taking, although it is punchy, nor is the play an especially inspiring theatrical performance. Its real significance is the undisputed, bare-faced relation of vicious mobs and their hidden overlords to community life of today." J. P. Cunningham

+ Commonweal p190 Je 12 '36

"'Bullets or Ballots' is invariably a dynamic motion picture, pictorially vivid, ingenious and properly exciting, always recognizing the importance of the camera and revealing thorough knowledge of its possibilities. Never have I known the screen to unfold a melodrama in which the mood of suspense was induced more adroitly. The exhibition of true cinematic technique which the picture possesses will provide all of those fortunate enough to view it with a treat, and in particular will it delight those who enjoy screen art as a study. It is with much enthusiasm that I recommend the production." Allan Hersholt

+ + Hollywood Spec p12 My 23 '36

"Its tale of corruption in high places and fabulous looting of a sucker public has been told before, but rarely with more convincing detail or more powerful dramatic suspense. . . Set against arresting backgrounds of what First National calls a \$15,000,000,000 annual stickup,

it makes an excellent gun-play entertainment. . . For all its virtues as a straightforward account of crooked doings, however, 'Bullets or Ballots' is far less educational than absorbingly diverting." Howard Barnes

+ + N Y Herald Tribune p18 My 27 '36

"This one is a thriller, a fast-paced talkie with all the suspense a melodrama can stand, some gangster murders judiciously spaced and a climax with all the excitement and sentiment that any Hollywood star could demand in an exit speech. . . It is an intelligent, experienced cast, and a corking good melodrama, much too timely for comfort. Mr. Robinson's performance is one of his best." Eileen Creelman

+ N Y Sun p33 My 27 '36

"The Brothers Warner . . . have turned out another crackling, underworld melodrama in 'Bullets or Ballots.' . . If this sounds like the old formula—and it is—still there is no disputing the picture's claim upon your attention, its graphic depiction of the scope of modern organized crime, its fidelity to known criminal facts and methods and its suspenseful handling of the familiar melodramatic materials that have gone into it." F. S. Nugent

+ N Y Times p27 My 27 '36

"It packs a thrill in each footage of film and is quite the best of the cinema's sermons against crime. . . It is excellent propaganda, and I defy anyone of honest impulse to come away from its viewing without hate in his heart against organized terrorists and a brass-knuckle determination to exterminate them." Douglas Gilbert

+ + N Y World-Telegram p29 My 27 '36

"There is a little too much pouring of kerosene on the vegetables in the markets, familiar now to all moviegoers; and too much stress put on the numbers game, another old standby; and a general overworking of hackneyed stunts, but Mr. Robinson manages to make a pretty good showing, as also does Humphrey Bogart, who will probably never play an honest citizen again. . . I am afraid that all these qualities, good and bad, are but loosely thrown together and of only moderate value in the end." John Mosher

+ — New Yorker p70 My 27 '36

"Not a narrative about gangsters but the 'inside' on how they work. It's interesting. Robinson, certain of himself through every foot of celluloid, has conviction. His death scene is every bit as terse and legitimate as though he were playing it on the stage for the New York Theatre Guild. Here's one actor who is never slipshod."

+ Script p11 My 30 '36

"What makes it a good picture, despite its solemn interest in the obvious, is that it brings Edward G. Robinson (*Little Caesar*) back into the crime fold."

+ Time p26 Je 1 '36

**Trade Paper Reviews**

"A new twist to the formula crime expose yarn plus the usual hard-boiled and convincing performance by Edward G. Robinson makes this a welcome and winning addition to the 'crime does not pay' cycle."

+ Box Office p31 My 23 '36

"If this isn't the best gangster picture to date we'd like to see the one that tops it. . . In a typical Robinson role the star puts over one of his finest performances."

+ Film Curb p11 My 23 '36

"This is easily one of the most important crime pictures that has come to the screen. It has many authentic touches and is a credit to Martin Mooney, who has exposed many rackets, and Seton I. Miller, its authors."

+ Film Daily p10 My 18 '36

"It is about the best crime picture of the year and will make the grade for deluxe houses, garnering solid returns at all wickets if, as seems likely, crime, on the screen,

still pays. The picture has the added exploitation value of being an unsparing expose of the typical big city racketeer ring and it is also a forthright and vigorous propaganda appeal for municipal clean-ups by way of electing honest officials and giving them real support."

+ **Hollywood Reporter** p3 My 14 '36

"Something new in suspense-laden, melodramatic, racketeer-gangster-cop entertainment is unfolded here. Different, vivid and punchy, it holds much to engage attention while providing numerous fresh angles in personnel, story and production values for commercial exploitation. . . . Worthy of a spot on any program, the picture is gripping audience entertainment that places in the hands of exhibitors countless formula and novel exploitation leads with which to sell it to far above average business."

+ **Motion Pict Daily** p10 My 15 '36

"Here's something vigorous and meaty that promises much worthy of audience and exhibitor attention. . . . Previewed in Warner's Beverly Theatre. The audience watched the picture with undivided attention, creating the impression that they were familiar with all the topical material with which the picture deals and wondering what they were going to do about it."

+ **Motion Pict Herald** p44 My 23 '36

"Back in the type role that made him box office, Edward G. Robinson turns in a tip-top performance in a show that again proves that Warner Brothers hold the upper hand when gang melodramas are concerned."

+ **Phila Exhibitor** p22 Je 1 '36

"The Warner Bros.-Keighley-Robinson combination clicks again in a fast, smooth-working action picture which is earmarked for healthy box office returns. . . . It's a gangster story, but one that doesn't irritate in the slightest despite following the formula."

+ **Variety** p15 Je 3 '36

"It is a smooth and convincing story which commands interest of the audience from opening scene to conclusion of 68 minutes of virile down-to-earth screen narrative. . . . In building up to the climax, enough incidents are brought into play, with such defined clarity, that the film becomes a liberal education for any juvenile or adult."

+ **Variety (Hollywood)** p3 My 14 '36

**BUNKER BEAN.** Je 26 '36 65min RKO

**Players:** Owen Davis, Jr. Louise Latimer, Robert McWade, Jessie Ralph

**Directors:** William Hamilton, Edward Killy

Based on the novel of the same title by Harry Leon Wilson and a play of the same title by Lee Wilson Dodd. This is the third film version made. "It is a story of a youth suffering from [an] inferiority complex who seeks advice of a crystal gazer to find from whom he has been incarnated. The crystal gazer tells him he was Napoleon. The fun starts when Bean returns to the office where he is employed as a stenographer and sets about to reclaim himself with the Napoleonic complex." (Variety [Hollywood])

### Audience Suitability Ratings

"Family."

**Gen Fed of Women's Clubs (W Coast)**  
My 6 '36

"It is light diversion, but good psychology. The acting, save that of the leading man, is somewhat overdone and the direction not notable, but the play is a good average performance of its type. Adolescents, 12-16: entertaining; children, 8-12: little interest."

+ — **Motion Pict R Je** '36

"Family."

**Nat Council of Jewish Women Je** 3  
'36

"General patronage."

**Nat Legion of Decency Je** 11 '36

"There are many good comedy situations, although the production drags in spots. Owen Davis, Jr., gives an excellent performance; the rest of the cast is adequate. Family."

+ — **Sel Motion Pict Je** 1 '36

"Family."

**Wkly Guide Je** 13 '36

### Newspaper and Magazine Reviews

"Wilson's narrative is artificial trifle, its plot brittle and unsubstantial, yet not infrequently the possessor of coruscating qualities. Presented by Radio with dignity and intelligence, it affords satisfaction both as entertainment and from the standpoint of cinema, lacking, however, importance in both respects. Undeniably there are moments of dullness in the photoplay, but on the whole it is arresting, best described, perhaps, as an enjoyable bit of triviality." Allan Hersholt

+ — **Hollywood Spec** p12 Je 6 '36

### Trade Paper Reviews

"Here is a bang-up comedy from start to finish. Family."

+ **Box Office** p69 My 30 '36

"This one should do unusually well in the smaller spots and the neighborhoods."

+ **Film Curb** p13 My 30 '36

"This is a merry comedy, full of laughs, that will please all types of audiences. Although this is the third time the Harry Leon Wilson story has been pictured, it has been given fresh treatment and is full of entertainment."

+ **Film Daily** p9 My 25 '36

"The picture should please as a comedy offering."

+ **Motion Pict Daily** p6 My 22 '36

"As a programmer, it ought to please double feature, neighborhood audiences. Elsewhere, it is handicapped. The cast is studded with feature players, all of whom help contribute to the piece with nice characterizations. Net result however, is fair."

+ — **Phila Exhibitor** p23 Je 1 '36

"Despite lack of box office names, this should have no trouble in keeping right up in front with money-making films. It is smart, sparkling, down-to-earth comedy that should elicit a continuous flow of laughter from any type of audience."

+ **Variety (Hollywood)** p3 My 21 '36

## C

**LA CANZONE DEL SOLE.** My 5 '36 85min  
Capitani

**Players:** Giacomo Lauri-Volpi, Vittorio de Sica, Lilliane Dietz

**Director:** Mario Besozzi

Based on an operetta of the same title by Pietro Mascagni. Italian dialogue film with English sub-titles. "[It] concerns itself with one Bardelli, who wants to become Lauri-Volpi's manager. A fiery little man, he gets into a row with the police and lands in jail for three weeks. A young musical friend, Frida, tries to take his place in the negotiations with the tenor. She mistakes his lawyer for Lauri-Volpi himself; and the usual romantic entanglements follow." (N Y Sun)

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## LA CANZONE DEL SOLE—Continued

## Newspaper and Magazine Reviews

"[It] has some really grand singing by Lauri-Volpi. The tenor, so well known here by his performances at the Metropolitan Opera, is luckier than most operatic stars when they enter pictures. . . . Signor Lauri-Volpi has only to play himself, to stroll occasionally across the screen and to appear in two or three theatrical sequences. . . . It is merrily told, although the picture contains nothing particularly original. No experienced movie-goer expects Hollywood technical standards of an imported film. This Italian film has the uninspired photography of most European productions. It has also, to counterbalance this, some interesting views of the Italian countryside." Eileen Creelman

+ N Y Sun p32 My 6 '36

"Here is a delightful romantic comedy, built around a former Metropolitan Opera tenor, but with a handsome lawyer as the hero and the singer kept well in the background and not required to do anything outside his vocal métier. . . . There is hardly a dull moment in this gay tale of mistaken identity." H. T. S.

+ N Y Times p27 My 6 '36

## Trade Paper Reviews

"Entertaining comedy with music overcomes language restrictions. Acting, singing and photography of superior calibre."

+ Film Daily p9 My 7 '36

"[It] offers something for lovers of good music everywhere since the singer is in fine voice in the several numbers he renders. . . . For Italian audiences anywhere the film should be easily sold and thoroughly enjoyed. Outside of the music and the appearance of Lauri-Volpi, there is comparatively little in the story itself to draw the patronage of the average American lacking a knowledge of the language."

+ Motion Pict Daily p15 My 6 '36

"This is a nicely made, though tedious operetta. . . . Like most foreign titles, this is too slow for American consumption, though the Italian contingent in the audience, at this viewing, enjoyed it highly."

+ — Variety p14 My 13 '36

**CAPTAIN CALAMITY.** (Release date not determined) 65min Regal

Players: George Houston. Marian Nixon. Vince Barnett

Director: John Reinhardt

Photographed in color. "Houston, adventurous skipper of a South Sea schooner, creates the impression [that] he is the possessor of a secret as to where vast Spanish treasure is buried. . . . A gang of bad men . . . plan to kill Houston and get his secret." (Motion Pict Daily)

## Newspaper and Magazine Reviews

"Though color heightens the reality and gives an added visual pleasure to a film, it can hardly, any more than dialogue alone, single-handedly carry a picture. . . . So lovely are the seascapes, the warm hues of the islands, and the natives that this pedestrian item is not nearly so uninteresting as it would be in black and white." (2½ stars) Beverly Hills

Liberty p29 My 30 '36

## Trade Paper Reviews

"Interesting melodrama produced in color with plenty of good old hoken and several amusing comedy sequences to help it along. Family."

+ Box Office p33 Ap 25 '36

"George Hirliman's new color process is used for the first time in this film. Let it be said that it is very effective and lends much to this independent feature."

+ Film Curb p18 Ap 25 '36

"The second of George Hirliman's [independent productions] in color is gaudy fare anyway you look at it. The Hirlacolor processing is an improvement over the Magnacolor used in 'The Rest Cure,' which was the first of the series, but the color is the chief merit of this one and it will take plenty of pushing to make it a box-office asset, even in the neighborhoods."

— Hollywood Reporter p3 Ap 14 '36

"Most of the shots, particularly the land and seascapes and some in which personalities are featured are of creditable character. Second to color use as a novelty in a thrill action film is the idea of giving it a musical contrast by having the hero, George Houston, sing several songs. . . . Selling the combined values of color and melodramatic thrill action seem to be the most acceptable way to excite popular attention."

Motion Pict Daily p8 Ap 20 '36

"Backed by color, 'Captain Calamity' should easily overcome handicap of little cast lustre [and become] a good enthrall for the neighborhood trade."

+ N Y Exhibitor p26 My 10 '36

"Initiative of the producer, first to turn out independent all-tinters—and doing a neat job of it—will probably be rewarded with good returns from the neighborhood and outlying program zones for which it is intended. . . . Color job generally will prove satisfactory, even astonishing in spots, where tint is still a novelty. From critical standpoint it may be regarded as somewhat crude and chromesque in some of its lurid contrasts. Sea-scapes are intense and cameras play for too much ocean expanse of monotonous blue."

+ Variety (Hollywood) p3 Ap 14 '36

**CAPTAIN JANUARY.** Ap 17 '36 75min 20th century-Fox

Players: Shirley Temple. Guy Kibbee. George (Slim) Summerville. Buddy Ebsen

Director: David Butler

See issue of March 30, 1936 for other reviews of this film

## Audience Suitability Ratings

"As a filmed version of a popular and loved book the picture is not a success. While the plot of the story is followed more or less well and the deviations are in the interests of film requirements, the spirit of the beautiful story is lost in the filming. . . . If producers do not aim to capture the spirit of a book in the film they make from it, why use the book? . . . There is one incident in the nursery scene that seemed to the writer inexpressibly vulgar."

— Bks & Films My '36

"A: entertaining; Y: very good; C: excellent."

Christian Century p646 Ap 29 '36

"Fine entertainment for the entire family." Am Legion Auxiliary

"Family & junior matinee." Calif Cong of Par & Teachers

"Excellent. Family." DAR

"The story though unlike the original is well adapted to Shirley's versatile talents. Family & junior matinee." Nat Bd of R

"Family." Nat Fed of Business & Professional Women's Clubs

"Family & junior matinee." Nat Soc of New England Women

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"A refreshing worthwhile picture with an undercurrent of love and sacrifice. David Butler has given it splendid direction. Family." S Calif Council of Fed Church Women  
Fox W Coast Bul Mr 14 '36

"Family & junior, matinee. Best of the month. Outstanding."  
++ Jt Estimates Mr 1 '36

"This slight and rather naïve story depends for its entertainment values almost entirely upon the personality of Shirley Temple. This extraordinary child gives an astonishing performance. . . . The film offers pleasant light entertainment to all except those to whom a child actor is anathema. Suitability: family; especially suitable for children under 16."  
Mo Film Bul p86 My '36

"This delightful story centers around Shirley Temple. One sees beneath the rough and rather unattractive exterior of the men who have adopted her after a shipwreck had cast her into their midst, a love and devotion which might not be expected."  
+ Motion Pict & Family p6 Ap 15 '36

"Very good-family & children."  
++ Motion Pict Guide Je '36

"Shirley Temple is never more adorable than when she is graciously sharing honors with others of the cast, and in this picture she is unusually piquant as a contrast to the rough and ready associates with whom she [plays]. . . . It is a human interest tale with many amusing anecdotes, to be enjoyed by all ages. Adolescents, 12-16: excellent; children, 8-12: excellent."  
++ Motion Pict R Ap '36

"Family-junior."  
Nat Bd of R M Ap '36

"General patronage."  
Nat Legion of Decency Mr 8 '36

"A. Y. and C: delightful picturization."  
Par M p44 My '36

"The chief feature of entertainment is Shirley's dancing, especially with Buddy Ebsen. 'The Codfish Ball,' describing in five languages the way of a sailor in every port, is clever, as is also the 'Multiplication Table' dance. Good comedy relief and believable situations keep the picture from becoming too sentimental."  
+ Scholastic p26 Ap 4 '36

"Family & junior matinee. Best of the month."  
++ Sel Motion Pict Ap '36

### Newspaper and Magazine Reviews

"So far as quality goes, it is neither much better nor worse than its predecessors. There is no questioning the fact that Miss Shirley is a gifted child and that to her throng of admirers she can do no wrong. But she is beginning to show signs of conscious striving for effect. It almost always happens with children who are showered with attention. It has not gone too far yet. . . . But she is no longer the completely naïve and natural youngster that she was in her first movie appearances." E. F. Melvin  
+ — Boston Transcript p4 Ap 4 '36

"Conventional Shirley Temple entertainment, abounding in garden-variety sentiment climaxed by a typical melodramatic happy ending that comes after the customary Shirley Temple songs, dances, tricks. . . . It has a sparkling quality of romping merriment." J. P. Cunningham  
+ Commonweal p636 Ap 3 '36

"Whatever your interest in motion pictures, whether you seek them out as passing entertainment or view them as an interesting study, and particularly if you are working in them or preparing yourself for a career in them, take advantage of the first opportunity to view 'Captain January.' In it you will see the world's greatest actress, the screen's greatest player,

in a performance surpassing any other I have seen in a motion picture. . . . Can one get too enthusiastic about Shirley Temple? Can anyone challenge the statement that she is the screen's greatest individual gift to the public? . . . The picture is one you cannot afford to miss."  
++ Hollywood Spec p6 Mr 28 '36

"The most consistently effective team in Hollywood—Director David Butler and his tiny star Shirley Temple—score another hit in their latest enterprise. . . . No matter how the praise is passed around, however, 'Captain January' is guided by Captain Temple alone. And she skips it with the same bouncing slyness that has made her the most popular actress in America today." (3½ stars) Beverly Hills  
Liberty p43 My 2 '36

"The redoubtable Miss Temple displays her profusion of talents with exuberant artifice in 'Captain January.' . . . The result is a motion picture strikingly lacking in dramatic unity or compulsion, although obviously an excellent entertainment for the Temple fans. . . . David Butler has directed the film with an eye for Miss Temple and little else. She gives an extraordinary exhibition of versatile precocity, although her straight acting is still several notches above her variety turns and the latter play hob with the dramatic quality of 'Captain January.'" Howard Barnes  
N Y Herald Tribune p6 Ap 24 '36

"Miss Temple's new picture should have all her fans heading for the Capitol Theater this week. Shirley seldom gets a story equal to her remarkable gift for expressing emotion. 'Captain January' is no exception. . . . As a picture, [it] is slight entertainment; as a Shirley Temple vehicle it should please her juvenile audiences and give her other admirers a new reason to wonder at her precociousness." Eileen Creelman  
+ N Y Sun p24 Ap 27 '36

"The novel was written, as you probably do not recall, forty-six years ago and, although it has been modernized ever so slightly by [the] trio of adapters, it still indulges in the melodramatic excesses of the Gay (but Sentimental) Nineties. . . . Anyway, Miss Temple is as clever and talented as ever and . . . Guy Kibbee as the Cap'n and Slim Summerville as his cribbage-playing crony are invaluable in providing some comic relief." F. S. Nugent  
+ N Y Times p21 Ap 25 '36

"[The story] is, frankly, almost unbearably archaic, with sweetness drawn out to the point of pain. But it is acted with such complete ease and simplicity by the screen's Wonder Child . . . that its pat plot and deliberate tuggings at the heartstrings are easily forgotten and forgiven. . . . If it were acted with less enthusiasm and skill by its star and her excellent supporting cast the film might result in pretty mawkish entertainment of a kind that calls for snorts of contempt and scorn. As it is, it emerges as pleasant and amiable screen fare that should be a delight to the countless admirers of the extraordinarily versatile and talented Mistress Temple." William Boehnel  
+ N Y World-Telegram p17 Ap 27 '36

"Like all of Shirley Temple's previous films this stresses sentiment trimmed with comedy, song and dances, the young actress meeting all the requirements each demands."  
News-Wk p26 My 2 '36

### Trade Paper Reviews

"First rate entertainment with little Shirley Temple surpassing her previous efforts. Family."  
+ Box Office p27 Mr 28 '36

"When Shirley Temple is featured, the picture's entertainment appeal and exploitation quality is pretty much fore-acknowledged. In this light drama of down east fisherfolk, there's all the Shirley that anyone could desire. . . . Previewed in Westwood Village Theatre to a laughing, smiling, sometimes sobbing audience.



**CAPTAIN JANUARY—Continued**

The enthusiastic favorable reaction is just a sample of what to expect wherever the picture is played."

+ + Motion Pict Herald p38 Mr 21 '36

"Okay film fare for the family trade and generally. Wholesome, Cinderella stuff fortified by the winsome moppet, this Shirley Temple starrer ranks with her most potent box office entries. It runs the gamut of emotions with the usual song and dance trimmings."

+ Variety p15 Ap 29 '36

**CARDINAL.** (Release date not determined)  
70min Grosvenor

Players: Matheson Lang, Eric Portman,  
Robert Atkins, Jane Duprez

Director: Sinclair Hill

Based on a play of the same title by Louis N. Parker. This film was made in England. "Matheson Lang plays Cardinal Giovanni, obsessed with the building of St. Peter's. General Belmonte, a prize bully, is his mortal enemy who wants all the available cash to be devoted to his profiteering wars and is in love with the cardinal's ward." (Hollywood Reporter)

### Audience Suitability Ratings

"Suitability: adults & adolescents."  
Mo Film Bul p61 Ap '36

### Trade Paper Reviews

"Neither the acting of Matheson Lang nor the direction of Sinclair Hill could save the story of the Louis N. Parker play from being a museum piece, best left on its dusty shelf. D. B. Wyndham Lewis adapted the play and has introduced a goodly sprinkling of modern slang, which ill contrasts with the clerical atmosphere of 14th century Rome."

+ + Hollywood Reporter p4 Ap 9 '36

"Most noticeable defect of this filmization of an old costume drama is the lack of atmosphere of the bulk of the players and the dialog. Voices, expressions and actions hint too much of modernity ever to transport the audience to the lazy glamor of Rome in the 15th century. . . Lighting and direction barely passable, film being too erratic to be convincing. With the vogue for period subjects still flourishing, this one may get more than its due locally [London]."

+ + Variety p16 Ap 8 '36

**CARYL OF THE MOUNTAINS.** (Release date not determined) 68min Reliable

Players: Francis X. Bushman, Jr. Lois Wilde, Joseph Swickart

Director: Bernard B. Ray

A melodrama of the Northwest Mounted Police.

### Trade Paper Reviews

"The dog, Rin Tin Tin, Jr., does excellent work and it is only because of this that the picture is of any interest."

+ — Film Curb p12 Ap 11 '36

"While Rin Tin Tin, Jr. is on the screen, the picture is interesting. Except for the finish, there isn't as much of the dog as there might have been, and on that score the picture drags. Too much time is spent with the humans, and what they do is not overly exciting."

+ + Film Daily p10 Ap 9 '36

"The picture is graced by the presence of Rin Tin Tin, Jr., whose good looks and acumen never fail to please, and by several personable players and it will do its modest part in filling out dual bills of the under stratum."

Hollywood Reporter p3 Ap 6 '36

"Once again Rin-Tin-Tin, Jr., saves the day in an action drama that will prove interesting to neighborhood fans while the dog is on the screen."

N Y Exhibitor p26 My 10 '36

"Falling in line with cycle of animal pictures, this offering will lend little in sustaining or increasing their popularity. . . Story moves at a slow tempo in order to bring out the acting of the dog. Dog does well, lends much to carrying interest in exceedingly weak story and awkward treatment in direction and story narrative."

— Variety (Hollywood) p3 Ap 6 '36

**CASE AGAINST MRS. AMES.** My 8 '36 85min  
Paramount

Players: Madeleine Carroll, George Brent,  
Arthur Treacher, Alan Baxter, Beulah Bondi

Director: William A. Seiter

Based on a novel of the same title by Arthur Somers Roche. "Unsuccessful in prosecuting Miss Carroll for the murder of her husband, the district attorney castigates the jury as moronic, sympathy-influenced sycophants. He is jailed for contempt of court. Miss Carroll, whose objective is to clear her name and regain the custody of her son from her hateful mother-in-law, obtains his release and engages him to investigate the case." (Motion Pict Daily)

### Audience Suitability Ratings

"A: good of kind; Y: unwholesome; C: no."  
Christian Century p823 Je 3 '36

"Adults." Am Legion Auxiliary

"Good. Mature audiences, including 14-18 years." DAR

"Adults: very good; 14-18: entertaining; 8-14: no." Calif Cong of Par & Teachers

"Adults & young people." E Coast Preview Committee

"While sensational in theme and not wholly convincing, the picture is so cleverly done, the story so dramatically developed and the suspense so well sustained, it cannot help but hold the interest. . . Drinking sequences could have been toned down. Mature." Nat Fed of Business & Professional Women's Clubs

"Adults." Nat Soc of New England Women

"A good story made rather unconvincing by over-dramatization. . . An interesting hour's diversion, but a poor vehicle for so fine a cast. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 30 '36

"Adults & young people."

Gen Fed of Women's Clubs (W Coast)  
My 18 '36

"While the story of this murder trial and legal fight for the custody of a child is distinctly distasteful subject matter, it is acted and directed well enough to hold undivided attention throughout. . . Audience taste alone can dictate the success of such a picture. Adolescents, 12-16: by no means; children, 8-12: no."

Motion Pict R My '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Definitely and expertly directed, capably acted, with fast moving repartee and a surprise denouement, we have a murder mystery which is gripping as well as very amusing. Family."

+ Nat Council of Jewish Women My 20 '36

"Adults."

Nat Legion of Decency My 14 '36

"[It] sets a new high in scenario building. . . Ultra-sophisticated. Adults."

+ Sel Motion Pict Je 1 '36

"Mature."

Wkly Guide My 9 '36

### Newspaper and Magazine Reviews

"As for 'The Case Against Mrs. Ames,' it might be termed admirable warm weather entertainment were it not for a story that ties itself into hopeless knots in the process of protecting Miss Carroll against the world. . . Having embroiled itself in such a welter of complexities it would seem impossible for 'The Case Against Mrs. Ames' to emerge logically, and, true to form, it doesn't." W. F.

+ — Boston Transcript p4 Je 6 '36

"Mediocre stuff from any viewpoint. Distinctly not for children with its unsavory murder trial. . . Meaningless drunk scene and ridiculous court procedure are of a piece with the trashy emotionalism." E. C. S.

— Christian Science Monitor p15 Je 6 '36

"Bad case of screen writing by Gene Towne and Graham Baker doomed this one to mediocrity from the outset. It has nothing to recommend it, being one of those cinematic accidents which can't help happening every so often. The story contains everything to give the picture powerful emotional appeal, but it is presented in a manner to make it a cold, drab, unconvincing and unpleasant screen offering."

+ — Hollywood Spec p11 My 9 '36

"An articulate, frequently absorbing courtroom drama, 'The Case Against Mrs. Ames' is built around an unusual and interesting situation. . . Played for its emotional rather than vigorous aspects, the film is somewhat leisurely paced and limited, for the most part, to a courtroom setting. Despite these handicaps, however, 'The Case Against Mrs. Ames' is a provocative and often moving study of a woman's fight against shadowy enemies." (2½ stars) Beverly Hills

Liberty p49 Je 13 '36

"The scenarists have adroitly worked in several aspects of the Vanderbilt-Whitney custody hearings, and at least the ground-work of one real murder recently on the front pages. This news treatment serves to give an otherwise normal program film a feature interest."

Lit Digest p20 My 16 '36

"As you may suspect, the story is not of vast importance nor is its plot always as clear as it might be. But the film has been turned out by Mr. Wanger much as a superior store turns out merchandise guaranteed to contain amusement and sophistication. And a pat package, it proves to be, with bright lines and handsome settings." Marguerite Tazelaar

+ — N Y Herald Tribune p18 My 28 '36

"'The Case Against Mrs. Ames' tends occasionally to lapse into a routine workmanlike movie. The cast, the lovely Miss Carroll, the vigorous George Brent and the monosyllabic Treacher keep it unusually fresh and lively." Eileen Creelman

+ — N Y Sun p15 My 28 '36

"[It is] a thoroughly pleasing, if sometimes gossamer thin, offering. . . Miss Madeleine Carroll, whose fair British charm has appeared far too infrequently on screens hereabout, is the entrancing, jury-swaying Hope Ames. Just what rules of court procedure permit even such a defendant as Mrs. Ames to make a personal plea to a jury in a murder case are not re-

vealed." J. T. M.

+ — N Y Times p19 My 28 '36

"It begins with a trial scene so frightful in its inept bungling that it gets the hoot from metropolitan audiences. . . After all people do read the newspapers and anyone over six knows that no witness is permitted to sum up her own case before a jury. If this doesn't get you too down, what happens may interest you, for in all justice to Paramount's director William Seiter it ought to be said that he redeems the early claptrap with some swell burlesque court scenes." Douglas Gilbert

+ — N Y World-Telegram p25 My 28 '36

"I seem favorably disposed toward 'Mrs. Ames,' rather because of a certain tartness and briskness of language than because of any startling novelty in plot or situation." John Mosher

+ — New Yorker p82 Je 6 '36

"[It is] well-plotted, well-paced entertainment."

+ — Time p62 My 18 '36

### Trade Paper Reviews

"A class background, amply relieved by fast action, clever dialogue and intelligent direction, establishes this Walter Wanger production among the entertainment elite. Adults."

+ — Box Office p17 My 16 '36

"Carries universal appeal and can be played in any theatre anywhere. It is fine dramatic stuff with many delightful comedy sequences."

+ — Film Curb p7 My 9 '36

"Although at the outset it appears to be another one of those grim, dramatic court-room affairs, this turns out to be a very enjoyable comedy-drama. . . At the box-office it should meet with popular approval and good returns."

+ — Film Daily p9 My 5 '36

"Beginning where other court-room dramas usually end, 'The Case Against Mrs. Ames' is intelligent, absorbing entertainment highlighted by frequent interludes of uproarious comedy. It is a great audience picture for women—which does not preclude its strong interest for men. It is assured of making a lot of money for Walter Wanger, for Paramount and for every theater that plays it."

+ — Hollywood Reporter p3 My 1 '36

"This newest Walter Wanger production looms as absorbing entertainment for class and mass audiences. . . Sold from the angle of a woman at bay with emphasis on the finished quality of the production and the work of Miss Carroll and Brent, the film should prove an audience-pleaser."

+ — Motion Pict Daily p3 My 2 '36

"Well produced and directed, the story soundly logical in all phases, the picture is a worthy vehicle to reintroduce its star, Madeleine Carroll, to film followers. It also gives George Brent an opportunity to turn in one of the most accomplished performances of his screen career. . . While realistic, the picture is not grim or solemn. The quantity and quality of comedy contrast provides plenty of laughs and its value is intensified by the intelligent manner in which it has been woven into the picture's dramatic sequences."

+ — Motion Pict Herald p42 My 9 '36

"Very spotty, with poor motivation, disjointed action, this, none the less, has sufficient comedy and mystery to make a good program."

+ — Phila Exhibitor p47 My 15 '36

"Mrs. Ames sets an all-time screen record for court house occupancy. And so does the picture. Looks so-so for business. George Brent will have to hold up the drawing end, but the atmosphere won't make it too easy. Odds are against both Brent and the total returns."

+ — Variety p15 Je 3 '36



**CASE AGAINST MRS. AMES—Continued**

"Smart combination of comedy and dramatic tension, gauged for widest appeal, distinguishes this murder trial-mystery offering and heads it for healthy grosses from the ace houses all the way down the line."

+ Variety (Hollywood) p3 My 1 '36

**CASE OF THE VELVET CLAWS. Ag 1 '36**  
62min Warner

Players: Warren William, Claire Dodd, Winifred Shaw, Gordon Elliott

Director: William Clemens

Based on the mystery story of the same title by Erle Stanley Gardner, Warren William, criminal lawyer, is dragged away from his honeymoon to unravel a murder mystery and is himself accused of the murder.

**Audience Suitability Ratings**

"Adults." Am Legion Auxiliary

"Warren William as its star, is superior to a disjointed picture which will serve only as mediocre program fare. A murder mystery, unwholesome and uninteresting. Adults: dull; 14-18: doubtful; 8-14: no." Calif Cong of Par & Teachers

"An involved, unconvincing mystery. Mature." DAR

"There is the usual breezy dialogue, elaborate settings, and drinking sequences to make up in smartness what it lacks in coherence and substance. Mature." Nat Fed of Business & Professional Women's Clubs

"A melodramatic story which offers nothing constructive and deals with people who are in no sense worthwhile. . . The film is merely a 'filler' for a 'bank night' program. Adults." Nat Soc of New England Women

"A murder melodrama, well constructed but trite; interesting enough in treatment but without the virtue of being a 'thriller.' . . Irrelevant farce elements are introduced for their own sake; they get a laugh but are so incredible they add nothing to the picture. Family." S Calif Council of Fed Church Women  
— Fox W Coast Bul My 23 '36

"The plot is handled in a humorous manner and is mildly entertaining. A large cast is fairly well directed. Adults & young people."

+ — Gen Fed of Women's Clubs (W Coast) My 9 '36

"If one is entertained by rapid action alone this mystery film may provide diversion. It is an incoherent jumble of events told in a would-be humorous manner. . . Even Warren William has a hard time living up to his reputation as an actor under the handicap of such a poor scenario. Adolescents, 12-16: no; children, 8-12: no."

— Motion Pict R Je '36

"[It is] a fairly interesting comedy. . . The story is an interesting one, the direction fast-moving and capable but the entire production lacked spontaneity. Adults."

+ — Nat Council of Jewish Women My 13 '36

"Adults."

Nat Legion of Decency Je 4 '36

"The plot is handled in a humorous manner and is mildly entertaining. Adults."

+ — Sel Motion Pict Je 1 '36

**Newspaper and Magazine Reviews**

"There is nothing more pathetic than a gay nonchalance that is neither gay nor nonchalant. This, in essence, is both the criticism and summary of 'Case of the Velvet Claws.' A bright and comic detective story, frayed on the

edges and considerably worn in the middle is preserved in form, but the substance is lacking. . . The 'Case of the Velvet Claws' presents a continuously exasperating example of how mystery pictures should not be made." Paul Jacobs

— Hollywood Spec p13 Je 6 '36

**Trade Paper Reviews**

"Although the plot doesn't carry the punch of previous Gardner stories that were filmed, good production saves it."

+ — Box Office p31 My 23 '36

"Nobody is going to rave about it but most who see it will be entertained."

+ — Film Curb p11 My 23 '36

"Although it sustains the debonair and irresponsible spirit of its four or five predecessors it makes pretty mild entertainment and cannot be counted on to add box office strength to the series."

+ — Hollywood Reporter p4 My 13 '36

"This latest in the Perry Mason series is weaker in story than its predecessors, relying on comedy to sustain the interest."

+ — Motion Pict Daily p8 My 14 '36

"The show balances its suspense tightened drama with rare comedy. . . Popularity of the Perry Mason series, now approaching the number of Charles Chans, is being looked upon by the producers as a ready-made exploitation asset."

+ — Motion Pict Herald p45 Ap 18 '36

"Made for the program division, it holds to the general stock mystery average."

+ — Phila Exhibitor p26 Je 1 '36

"Contrived to provide an hour's amusement for the mild murder mystery addict, 'The Case of the Velvet Claws' fills the bill. . . Mystery narrative is shallow and sketchily developed, with little at stake for William and Claire Dodd as newlyweds. . . Suspense is never built very high, nor is audience whipped up to much concern over what happens to characters because none elicits much sympathy."

— + Variety (Hollywood) p3 My 13 '36

**CATTLE THIEF. F 28 '36 58min Columbia**

Players: Ken Maynard, Geneva Mitchell, Ward Bond, Roger Williams

Director: Spencer Gordon Bennett

See issue of March 30, 1936 for other reviews of this film

**Audience Suitability Ratings**

"An average Western story. . . Ken Maynard does a clever bit of acting, the outdoor panorama effects and cloud photography are excellent and the horseback riding is superb. Family." E Coast Preview Committee

Fox W Coast Bul Ap 4 '36

**Trade Paper Reviews**

"Above the average western melodrama. Bound to please all lovers of outdoor dramas."

+ — Film Curb p5 Je 6 '36

"Amid striking scenic settings, Ken Maynard and his white steed Tarzan provide nearly a solid hour of daredevil riding and galloping. Unlike most Westerns, this one has a strong, well-woven story to which the many essentials of good production have been added."

+ — Film Daily p6 My 26 '36

"A Western with enough novel twists to provide suitable diversion for outdoor fans. The plot limps along at times, but finishes coherently."

+ — Motion Pict Daily p16 My 26 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"More of Maynard and his nag are visible here than in his last few pictures. This time he's an undercover man for a cattle association who masquerades as an itinerant peddler by day and a 'masked rider' by night. It's a slant that should appeal to the juveniles. Rest of the film is stock stuff. Maynard handles his dual role with enough tricks to get by, and enough of the obvious to make confusion impossible for patrons from the kindergarten."

+ — Variety p14 My 27 '36

**CHAMPAGNE CHARLIE.** My 8 '36 58min 20th century-Fox

Players: Paul Cavanagh, Helen Wood

Director: James Tinling

"A present-day murder brings to the fore the story of a man who gambled with life as well as [with] money." Nat Legion of Decency

### Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Social melodrama of small distinction. Adults: fair; 14-18: uninteresting; 8-14: unsuitable." Calif Cong of Par & Teachers

"Excessive drinking. Adults. Unwholesome-mediocre." DAR

"Adults & young people." E Coast Preview Committee

"This conventional and hackneyed theme will find its place among the program fillers." Nat Fed of Business & Professional Women's Clubs

"A story of people with obviously low I. Q.'s, living worthless lives in a worthless manner, this film is smartly paced, well acted and entertaining, but aside from an hour's entertainment for mature audiences, has little uplift." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 16 '36

"Though given interesting settings, this picture told in retrospective fashion, lacks distinction. A rather tawdry story and too much drinking. Adults."

+ Gen Fed of Women's Clubs (W Coast) My 5 '36

"The members of the cast tried hard to inject a spark of plausibility into their parts—that they failed was due more to the story and dialogue than their acting. Herbert Mundin made his part stand out in spite of its artificiality. Mature."

+ Jt Estimates My 1 '36

"It is not a pleasant tale and it is not told with sufficient artistry nor drama to hold one's undivided attention. After it is over one feels the futility of the hour spent in its unfoldment. Adolescents, 12-16: no; children, 8-12: no."

— Motion Pict R Je '36

"The direction is melodramatic and there is excessive drinking. Adults."

Nat Council of Jewish Women My 6 '36

"Adults."

Nat Legion of Decency My 7 '36

"Mature."

Sel Motion Pict Je 1 '36

### Newspaper and Magazine Reviews

"[It is] machine-made melodrama of gambling swells and marathon drinkers."

Christian Science Monitor p14 My 16 '36

"It is enlivened by death on the high seas, blackmail, some sinister knife-throwing and an exciting automobile chase and crash, but these

are fragmentary interludes of power in a random and slipshod screen drama. . . It is slightly ridiculous and generally tedious in its unfolding when it should be moving." Howard Barnes

+ N Y Herald Tribune p16 My 7 '36

"We never have been fond of grave-yard exploration and we must lament the exhuming of a story skeleton that De Maupassant, and others, buried with full literary honors many years ago. . . Better served by its cast than the story warrants, the picture still is out of place in a first-run house and merely reminds us that the screen can be pretty infantile at times." F. S. Nugent

— N Y Times p21 My 7 '36

"[It] is one of those flash-back things, but for all of its dated kokum the picture manages to supply seventy minutes of fairish entertainment. The action is fast, if not always pointed, and the build-ups of the featured players, Paul Cavanagh and Helen Wood, are not too phony but within the logic of the story. . . The yarn is a bit spotty and lacks the occasional comic touch that often livens up these potboilers." Douglas Gilbert

+ — N Y World-Telegram p21 My 7 '36

"The American heiress (twenty millions at least) and her blackmailing beau are studied gravely in 'Champagne Charlie.' I can see that this may be a picture to divert heiresses, but for those disinherited it will seem mild melodrama." John Mosher

+ New Yorker p79 My 16 '36

"Badly directed and appallingly acted, it is [a] scrambled saga, told in flash backs."

— Time p62 My 18 '36

### Trade Paper Reviews

"Just a picture that won't set anyone talking. A flash of drama here and there but not enough to keep a fan interested to any degree. Below ordinary program fare and will not be able to make the grade in any of the big spots."

+ Film Curb p14 My 2 '36

"[This] satisfying program drama has suspense, smooth playing, interesting locales."

+ Film Daily p9 My 7 '36

"There is entertainment of an unpretentious sort in this picture."

+ Motion Pict Daily p6 Ap 28 '36

"Program, that's all."

+ Phila Exhibitor p49 My 15 '36

"'Champagne Charlie' is not grade-A product, although it has been meritoriously acted, mounted, directed and sheared. Feminine matinee trade appears to be its best bet, and pairing on duals would seem to be in the cards, if for no others reason than the film's extraordinary short running time of 58 minutes."

+ Variety p14 My 13 '36

"Injection of a bit of novelty through series of flashes in which dialog spoken in one sequence is answered in another through expert splicing and the inclusion of some real action puts this 20th-Fox class B feature in ranks of diverting entertainment. Lack of draw names will undoubtedly be reflected at box office, but once the patron has been attracted, 'Champagne Charlie' will provide an hour's amusement."

+ Variety (Hollywood) p3 My 21 '36

**CHARLIE CHAN AT THE CIRCUS.** Mr 27 '36 70min 20th century-Fox

Players: Warner Oland, Keye Luke, Francis Ford

Director: Harry Lachman

See issue of March 30, 1936 for other reviews of this film

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## CHARLIE CHAN AT THE CIRCUS—Cont.

*Audience Suitability Ratings*

"A: good of kind; Y: good; C: perhaps." Christian Century p751 My 20 '36

"An exceptionally good Charlie Chan murder mystery story. Family." Am Legion Auxiliary

"The story is hackneyed, with little distinction of cast, direction or story. Adults: fair; 14-18: entertaining; 8-14: exciting." Calif Cong of Par & Teachers

"Mature-family. Good." DAR

"Family." Gen Fed of Women's Clubs (W Coast)

"Mature." Nat Fed of Business & Professional Women's Clubs

"Detective story fans over 14." Nat Soc of New England Women

"[Because] of the circus angle, this picture will interest the family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 14 '36

"Family."

Jt Estimates Mr 1 '36

"Altogether a pleasing excursion if not taken too strenuously, though certain animal scenes are likely to upset youngsters. Suitability: adults & adolescents."

+ Mo Film Bul p63 Ap '36

"Good-adult & young adult."

+ Motion Pict Guide Je '36

"Perhaps there are a few irrelevant situations and a few loose ends; it may not be as good as the best Chan films, but it is entertaining for all who like the Chinese detective-philosopher who has time for profound observations on life while his nimble mind follows the devious by-ways of crime. Adolescents, 12-16: good; children, 8-12: too tense."

Motion Pict R Ap '36

"Family."

Nat Bd of R M Ap '36

"General patronage."

Nat Legion of Decency Mr 15 '36

"A and Y: three-ringed murder mystery within a three-ringed circus; C: bedroom scene in which snake visits Charlie makes the picture pretty tense."

Par M p42 Je '36

"Family."

Sel Motion Pict p7 Ap '36

"Better than the more recent Chan pictures, brighter and livelier, with a circus background to give it colorful variety."

Wkly Guide Mr 21 '36

*Newspaper and Magazine Reviews*

"As for Charlie Chan's latest—yes and no. It depends upon your cinematic taste. . . In this picture, forty minutes of intricately tangled developments are unraveled and explained in an approximate two minutes of dialogue. I'm not sure yet about the answer. . . 'Charlie Chan at the Circus' is family entertainment. The [children] will go for it." Paul Jacobs

+ — Hollywood Spec p12 Mr 28 '36

"Although in its motivation the film does not play quite fair with the audience, it has enough suspense to hold the interest. 'Charlie Chan at the Circus' follows the set pattern of all his earlier pictures. Except for the genial Mr. Oland, there are no first-rate performances. . . Humble reviewer would like to state to magnificent readers that 'Charlie Chan at Circus' only so-so." (2 stars) Beverly Hills

Liberty p59 Ap 25 '36

*Trade Paper Reviews*

"Plausible story of circus life and one of the top offerings of the Chan series that will appeal to all classes. Family."

+ Box Office p27 Mr 21 '36

"No cause to worry over the take-in of this picture." L. S. Niemeyer

+ Canadian Moving Pict Digest p7 Mr 28 '36

"The same old murder mystery stuff in a new setting. Fans who like these pictures will probably stamp this one as okay. To our way of thinking this series has run plenty long enough. . . Perhaps circus stuff will prove interesting to some, especially the [children.]"

Film Curb p14 Mr 21 '36

"Exploitation may include the whole range of vigorous and colorful stunts always on tap for use with circus pictures, because the circus setting in which this story is placed is big-time in every respect and there is ample ring, tent and train stuff to back up advertising predicated on this phase of the attraction. Of course Warner Oland's characterization, which has become a screen standard, takes spot emphasis in all promotion."

+ Motion Pict Herald p41 Mr 28 '36

"There have been better 'Charlie Chan' [mystery stories.] And worse. This one may qualify as satisfactory companionship for another feature in need of a melodramatic running mate."

Variety p15 Mr 25 '36

CHILDREN OF THE REVOLUTION. Ap 5 '36  
75min Ukrainfilm

Players: Guli Koroleva. Igor Romantsev. S. Khorosh. G. Batobrina

Director: A. Maslyukof

A Russian dialogue film with English subtitles. "It tells of the plight of young Stepan, who is snubbed by the other children of the village in which he lives because his father is suspected of being a horse thief. Although Stepan knows the truth about his father, he is so cowed by his parent that at first he is afraid to take any action against him. Eventually, after Stepan's cruel parent sets fire to a stable full of horses and tries to drown the favorite mare of the heroine, he gets his just deserts, and Stepan is made welcome by the other children, all of whom are young pioneers." (N Y World-Telegram)

*Newspaper and Magazine Reviews*

"'Children of the Revolution' is interesting because its Pioneers have not been over-directed—even, perhaps, because they have been at times so poorly directed. Their very awkwardness is stamped with truth, as on another level the unconscious antics of infants necessarily are." Mark Van Doren

+ Nation p860 Ap 29 '36

"We are at a loss to explain how so inept and unsuitable an export ever found its way to the screen."

— New Theatre p35 My '36

"'Children of the Revolution' will not require your attention unless you are fanatically addicted to the Russian product, for it is a careless and unconvincing production, done without the artistry one has come to expect from the Soviet studios." Marguerite Tazelaar

— N Y Herald Tribune p14 Ap 7 '36

"While 'Children of the Revolution' is not as well photographed as some other Russian films, it is notable for the excellent work of two of its child actors, and for the parts played by a fine police dog and a handsome gray horse. . . Master Romantsev is practically perfect in the rôle of the 12-year-old son of the kulak, at first apparently as mean as his evil

sire, but finally repentant and on his way to becoming a real Young Pioneer." H. T. S.

N Y Times p18 Ap 6 '36

"Nothing of vital importance to the welfare of the cinema has been accomplished by the showing of 'Children of the Revolution.' . . Although it possesses several superb characterizations—a virtue, incidentally, that is usually to be found in even the poorest of the Russian films—'Children of the Revolution' definitely belongs among the minor offerings that have come to us from the Soviet Union." William Boehnel

— + N Y World-Telegram p29 Ap 8 '36

**CLOISTERED.** My 19 '36 65min Pathe cinema

Players: Nuns in convent

Director: Robert Alexandre

Narrator: Rev Matthew Kelly

Filed in French with dialogue in English. "It purports to show for the first time intimate scenes of life in the convent of the Good Shepherd in Angers, France, for which permission was obtained from the highest ecclesiastical authorities." (N Y World-Telegram)

### Audience Suitability Ratings

"With dignity and serenity the layman is shown for the first time in history the life of the cloistered nuns. . . Although 'Cloistered' perhaps will have the greatest appeal to Catholic audiences it will nevertheless answer a good many questions that continually arise among non-Catholics." P. H.

+ Nat Bd of R M Je '36

"An excellent picture of secluded cloistered life. General patronage."

+ Nat Legion of Decency Ap 13 '36

"An unusual and beautifully made picture, particularly appealing to Roman Catholics but impressive and moving to any unprejudiced person. Suggested for school, library and church use. Worth being kept permanently available."

+ + Wkly Guide My 23 '36

### Newspaper and Magazine Reviews

"Both the subject-matter and the manner in which it is treated are reverent and revealing, obviously presenting a rare application of the motion picture to contemporary interpretation. . . It is valuable not alone for its inspiring religious significance but because it visualizes in such stark sincerity the simple life of a hitherto hidden world. Schools, churches, libraries, study groups and such non-commercial institutions, among others, will find the production especially interesting, possibly deeming it advisable to make the document permanently available." J. P. Cunningham

+ + Commonweal p218 Je 19 '36

"It is entirely serious and terribly impressive. . . From the Mother Superior down to the newest novice, from the planters of trees and the breakers of coal down to those who sit in their robes at typewriters, they are oblivious to any conceivable intrusion, to any audience which may be staring at them as audiences stare in theaters. The effect is both stern and beautiful." Mark Van Doren

+ Nation p754 Je 10 '36

"The picture, from a layman's point of view, is a melancholy portrayal, because it fails to catch the esthetic religious fervor, which must dominate the decision of a young girl to take vows renouncing the world for a marriage to the Church. . . The picture will be of particular interest to Catholics. To others it will be enlightening because of the powerful link between the medieval past and

the materialistic present. It is acted anonymously by a group of novices, nuns and priests, and is set in lovely, sunny country in France. As an educational document, it is well worth seeing; as entertainment, it will depend on the observer." Marguerite Tazelaar

+ N Y Herald Tribune p16 My 20 '36

"A screen foreword insists that all scenes are authentic, filmed during actual ceremonies, and unchanged in any way. This authenticity makes 'Cloistered' an unusual document, a pictorial record of a world unknown to the millions outside its high walls. . . The cameraman has not overlooked the pictorial values of the full white robes, the black veils and the serene faces they half conceal." Eileen Creelman

N Y Sun p33 My 20 '36

"Although it may safely be described as one of the most unusual pictures of the year, 'Cloistered' must—by the very nature of its material—have a limited appeal. . . Most of it, even to the casual spectator, is remarkably interesting, but 'Cloistered' is not meant for the run-of-the-mill flinggoer." F. S. Nugent

N Y Times p25 My 20 '36

"'Cloistered' is an unusual picture, reverent and revealing, but it is only fair to suggest that those not of the Catholic faith may find much of its footage dreary and repetitious. . . The producers have done a thorough job. Indeed, if the film seems a trifle labored, as it did to this observer, it is probably only because its director has brought a zealous and devoted approach to his work, as well as a high degree of technical skill." Douglas Gilbert

N Y World-Telegram p27 My 20 '36

"'Cloistered' is unique, and is not intended for many people. Indeed, I should recommend it to only two groups, those interested in convent life for itself, and those especially gratified by excellent photography." John Mosher

+ New Yorker p11 My 30 '36

### Trade Paper Reviews

"For academic purposes, the picture serves well . . . but its appeal is exclusively in the direction of small houses catering to the intelligentsia. In those instances where the nuns are shown at work, farming, printing, making shoes, etc., a good amount of novelty arises for mass entertainment."

Film Daily p9 My 20 '36

"The value of the film from the standpoint of exhibition is necessarily problematical. For Catholic audiences it should be of unquestioned interest, as well as for all enlightened and intelligent patrons, who herein are given an opportunity to see behind the walls of a form of religious fervor and faith which seems hardly possible in the light of modern civilized activity. The general average theatre use of the film is still another question."

Motion Pict Daily p4 My 20 '36

"Reviewed at the Fifty-fifth Street Playhouse, where a matinee audience preponderantly feminine accorded the picture respectful and manifestly appreciative attention."

Motion Pict Herald p40 My 30 '36

"For the average fan this is too parochial, dull; for the Catholic laity, clergy, this will be an inspiring, artistically photographed document of ceremonies."

Phila Exhibitor p27 Je 1 '36

"The religiously inclined, particularly [women] will derive from the film not only a sense of awe, but succor for their faith, and it is upon this element that 'Cloistered' will solely have to depend for patronage. . . The cameraman has captured much outdoor beauty in his wandering about the cloister's grounds, but his interior results, principally because of the almost constant parade of white, is fatiguing to the eyes. The sound pickups of the chanting are not good."

Variety p14 My 27 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**COLLEEN.** Mr 7 '36 105min Warner  
 Players: Dick Powell, Ruby Keeler, Joan  
 Blondell, Jack Oakie, Hugh Herbert,  
 Louise Fazenda, Paul Draper  
 Director: Alfred E. Green

See issue of March 30, 1936 for other reviews  
 of this film

### *Audience Suitability Ratings*

"Family."  
 Jt Estimates Mr 1 '36  
 "Suitability: adults & adolescents."  
 Mo Film Bul p64 Ap '36  
 "Family."  
 Nat Bd of R M Ap '36  
 "Objectable in part."  
 Nat Legion of Decency Mr 8 '36

### *Newspaper and Magazine Reviews*

"Paul Draper's dancing serves to prop up the routine story of 'Colleen.' . . Ruby Keeler is an adept partner. Unfortunately, they are teamed only at the beginning and the end of the picture, which has many sagging stretches between." M. E. P.

Boston Transcript p4 Mr 28 '36

"Worth seeing, if only for Hugh Herbert's magnificent drollery. Mr. Herbert's remarkable creation, the demented millionaire Cedric Ames, is an exemplification of comedy at its most consummate. . . The remainder of the film consists of the fatuous whimperings of Ruby Keeler and the inescapable Dick Powell. Still, I wouldn't stay away." Robert Stebbins

+ — New Theatre p34 Ap '36

**COMIN' 'ROUND THE MOUNTAIN.** Ap 13 '36 55min Republic

Players: Gene Autry, Ann Rutherford,  
 Smiley Burnette  
 Director: Mack Wright

A western melodrama.

### *Audience Suitability Ratings*

"Family—juvenile."  
 Nat Bd of R M My '36  
 "General patronage."  
 Nat Legion of Decency Ap 6 '36  
 "A, Y and C: interesting Western that carries one to California in the days of the Pony Express."  
 Par M p42 Je '36  
 "Unusually good outdoor action. Family-juvenile."  
 + Wkly Guide Ap 4 '36

### *Newspaper and Magazine Reviews*

"Some grand horses and hills in this film will give the patrons of Westerns something to be interested in while waiting, miles ahead, for the plot to come round the mountain."

Christian Science Monitor p15 Ap 18 '36

### *Trade Paper Reviews*

"Crammed full of fast-riding, bronco-busting, and with a story that holds interest, this impresses as being above-the-average Western in general appeal. Family."

+ Box Office p23 Ap 18 '36

"This yarn of a pony express rider is good, average Western stuff. It will please the youngsters and fully satisfy where this brand of entertainment is popular."

+ Film Curb p17 Ap 4 '36

"An abundance of hard riding scenes, fair-to-middling singing by Gene Autry and Smiley Burnette and an absence of superfluous fighting makes this one a Class-A outdoor production."

+ Film Daily p7 Mr 31 '36

"Falling into the classification of routine Western material, this has Gene Autry, who seems equally adept with horse and voice, and an exciting moment or two in a race, Western style, to make it satisfactory entertainment as the second half of a double bill program. Its best playing position is probably the week-end, when the youngsters will be looking for action."

+ — Motion Pict Daily p4 Mr 27 '36

"Harking back to the era of the Pony Express with California as a background, this outdoor romance production combines the requisite component parts for well balanced fare for the inveterate as well as the casual Western audience. . . The plot is typically Western with nothing new to distinguish it from numerous others, yet this doesn't detract from the presentation. . . Exploitation might be best directed toward children, but the production has material to interest adult patronage."

+ Motion Pict Herald p57 Ap 11 '36

"This is a pleasant Western. . . Included are pleasant songs against gorgeous outdoor scenes, some fine action shots of horse flesh."

+ N Y Exhibitor p43 Ap 25 '36

"Comedy and music have been added to this Western but the extra trimmings fail to save an implausible story. Director and most of cast have not helped it over the air pockets either. Its most profitable feeding ground will be on dualers, and then secondary. Also lacks name draw."

+ — Variety p15 Ap 29 '36

**COUNTERFEIT.** Je 12 '36 72min Columbia

Players: Chester Morris, Margot Grahame,  
 Marian Marsh, Lloyd Nolan  
 Director: Erle C. Kenton

A treasury department operative worms his way into a gang of counterfeiters in order to capture them. While doing so he falls in love with the sister of one of the gang members.

### *Trade Paper Reviews*

"Here is an interesting drama with plenty of box-office appeal, a good marquee name and a timely plot. The dialogue and direction are excellent, as are the performances. Family."

+ Box Office p33 Je 13 '36

"Seems as if it would go over nicely in most any spot although perhaps not exactly fitted to the bigger situations. . . Satisfactory program feature in every way."

+ Film Curb p4 Je 13 '36

"This fast moving opus will have no trouble pleasing audiences. William Rankin's story and the screenplay he did with Bruce Manning, dealing with counterfeiters who try to outwit treasury department operators, are good pieces of writing. Interest is created at the outset and held until the end."

+ Film Daily p5 Je 5 '36

"Here is a neat piece of entertainment guaranteed to please the cash customers. It will fill its spot anywhere as much-better-than-average B product."

+ Hollywood Reporter p3 Je 2 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Tapping a subject which has had but little picture attention, this unreels as an interesting melodrama with authentic flavor. . . . The story . . . is an education in the working of government departments and seems accurately drawn."

+ Motion Pict Daily p12 Je 4 '36

"Estimate: fair program."

+ — Phila Exhibitor p24 Je 15 '36

"Exciting, suspenseful, convincingly presented, 'Counterfeit' will entertain generally and take care of itself satisfactorily as dual program entry anywhere below the more exclusive sectors."

+ Variety (Hollywood) p3 Je 2 '36

**COUNTRY BEYOND.** Ap 24 '36 73min 20th century-Fox

Players: Rochelle Hudson. Paul Kelly. Robert Kent

Director: Eugene Forde

Based on the novel of the same title by James Oliver Curwood. A melodrama of the Northwest Mounted Police.

### Audience Suitability Ratings

"A and Y: fairly good; C: perhaps."  
Christian Century p718 My 13 '36

"An entertaining and gripping drama of the great North Woods. Family & junior matinee."  
Am Legion Auxiliary

"Remarkable for beauty of photography—that of the snow-covered Canadian Northwest and for the sustained action which develops an interest-holding story, 'The Country Beyond' is a picture which justifies high praise indeed. Family & junior matinee." Calif Cong of Par & Teachers

"Mediocre. Mature." DAR

"James Oliver Curwood's story of the great north woods becomes better-than-average entertainment because of clever direction and scenic beauty of the country." Nat Fed of Business & Professional Women's Clubs

"Clever dog actors add greatly to this picture which will please family audiences. Exciting for young children and those who do not thrill at a good fight." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 11 '36

"Family & junior matinee."

Gen Fed of Women's Clubs (W Coast)  
Mr 30 '36

"Excellent for family & junior matinees."  
+ Jt Estimates Ap 1 '36

"Suitability: family; especially suitable for children under 16."

Mo Film Bul p86 My '36

"Very good-family."

+ + Motion Pict Guide Je '36

"It is a pity this picture, with its excellent opening scenes and its superb photography, should not have had a stronger plot to develop. . . . The running to cover of the band of fur smugglers which promised high suspense in the beginning is more or less submerged beneath the love-making of two very plainly trademarked Hollywood actors. . . . Adolescents, 12-16: yes; children, 8-12: possible."

+ — Motion Pict R My '36

"Family."

Nat Bd of R M My '36

"Excellent for family & junior matinees."

+ Nat Council of Jewish Women Ap 1 '36

"A well-trained St. Bernard dog steals the picture. General patronage."  
Nat Legion of Decency Ap 30 '36

"A, Y and C: good melodrama of the Northwest with splendid outdoor photography."

Par M p42 Je '36

"Excellent for family & junior matinees."

+ Sel Motion Pict My 1 '36

"It is well above the average of such tales. Family."

+ Wkly Guide Ap 18 '36

### Newspaper and Magazine Reviews

"[It is] a simple action film of the sort that used to hold audiences enthralled back in the cinema's early silent days. . . . Buck really stalks off with acting honors." B. L.

Boston Transcript p3 My 29 '36

"Entertainment in the grand old manner. . . . The story embodies nothing that has not been done a thousand times in every studio. But Eugene Forde uses his material understandingly with deft application of man-to-man appeal." Paul Jacobs

+ Hollywood Spec p29 Ap 11 '36

"The surprising thing about 'The Country Beyond' is that it's such an entertaining little picture. Certainly there are no surprises tucked away in the plot or characterizations. . . . Though a not too bright child of seven could predict every story development, 'The Country Beyond,' due to its strikingly beautiful background and amiable performances, comes as satisfying outdoor film fare." (2 stars)

Liberty p46 My 23 '36

"If you ask for a smattering of adult thought in your picture fare and a mature performance, possibly another choice will be better. . . . Paul Kelly, a fine young actor, is wasted in the part of Sergeant Cassidy, and Rochelle Hudson, in this opinion, could be used to greater advantage. The production is careful, however, and the natural scenery is appealing." Marguerite Tazelaar

+ N Y Herald Tribune p12 Ap 30 '36

"'The Country Beyond' is a straight action melodrama, told simply and with no great attempt to modernize it. The characters after all are like the plot, uncomplicated and following fairly true to type. The effect is that of a Western in Canadian settings; of its kind, the picture is well enough. It is certainly restful, which may be just another word for dull."

N Y Sun p28 Ap 30 '36

"If our conclusions about the film have not been clear up to this point, they may be simply restated. It seems to be mush ado about nothing." J. T. M.

+ N Y Times p17 Ap 30 '36

"The film has its lively and exciting moments, but there are not enough of them to lift it out of the so-so class. . . . The real hero of the occasion is a St. Bernard dog named Buck, who easily steals all the acting honors." William Boehnel

+ N Y World-Telegram p29 Ap 30 '36

Reviewed by John Mosher

New Yorker p87 My 9 '36

"There's snow in them thar hills and whiskers on this here plot. Just about the time I had aptly decided that 'The Country Beyond' was fodder for the sticks, the preview audience at the Uptown began to storm, stomp and otherwise voice its approval when Virtue soundly belaboured Vice and the Mountie got his man." H. S.

Script p11 Je 6 '36

Time p58 My 11 '36

### Trade Paper Reviews

"Powerful for those who like good, strong, he-man, outdoor drama. Fast direction, plus a good script and startling photography against a swell action background make this the best screen rendition of a James Oliver Curwood story to date. Family."

+ Box Office p23 Ap 18 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**COUNTRY BEYOND—Continued**

"Just an ordinary, and familiar tale of the Northwest Mounties. It contains nothing that hasn't been done time and again. . . If you have to play it book it in for the [juvenile] shows."

+ Film Curb p13 Ap 11 '36

"[It] should make nice program entertainment. . . The lack of big names keeps it in the program class. The dog stuff is great. [Children], especially, should go for this show."

+ Film Daily p7 Ap 7 '36

"This extremely well-made story of the Mounties in the great north woods has all that it takes for virtually universal entertainment. Probably a greater proportion of theatergoers would vote this a swell little movie, or words to that effect, than would vote a preference for any other type. Only lack of box-office name strength will keep it from going high and it will cash in on word-of-mouth wherever it is played."

+ Hollywood Reporter p3 Ap 4 '36

"More or less run-of-the-mill action material, this should be found entertaining for those who like their film fare in a lively vein and should be especially the kind of material the youngsters will go for in a big way."

+ Motion Pict Daily p2 Ap 3 '36

"It's pretty much formula Northwest Mounted Police romance and drama stuff. Though the various players give convincing performances, two dogs—one a hero, the other a menace—are the real stars of the show. Mainly an action picture, although abounding with expected substantiating effects, the picture is one that probably will appeal more to specialized action lovers and youngsters than to any other class of audience."

+ Motion Pict Herald p56 Ap 11 '36

"The 'Country Beyond' will be relegated to the program division by most houses because it lacks star lustre. Neither heroine Hudson nor hero Kent are strong enough to attract. . . Generally well made, better for neighborhoods than de luxers, the show falls into program category."

+ N Y Exhibitor p43 Ap 25 '36

"Apparently this is an experiment to see how the 'Thin Man' formula works on a mountie story. Answer is that it doesn't. The heavy, often laborious play for comedy serves no other purpose than that of slowing down the development of the story. There is very little to warm the pulse in this feature and the dialog is poorly written."

+ Variety p18 My 6 '36

"The 'Country Beyond,' with little of the James Oliver Curwood flavor left, is a routine B class picture, obviously developed as adolescent melodrama, suitable for neighborhood bills and juvenile patronage. Performances are prefatory, with exception of Paul Kelly."

+ Variety (Hollywood) p3 Ap 4 '36

**COUNTRY DOCTOR.** Mr 6 '36 110min 20th century-Fox

Players: Jean Hersholt. June Lang. George (Slim) Summerville. Michael Whalen. Dorothy Peterson

Director: Henry King

See issue of March 30, 1936 for other reviews of this film

**Audience Suitability Ratings**

"This film is not at all what many of us may have expected. There is not a sensational thing about the picture. It is a beautiful, moving plea for better hospital service in small communities."

+ Bks & Films Ap '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"A: good; Y: very good; C: doubtful."  
Christian Century p518 Ap 1 '36

"Family-mature."

Jt Estimates Mr 1 '36

"The story, if not entirely convincing, is at least ingenious, and the climax, introducing the Dionne Quintuplets, is cleverly brought about. Suitability: adults & adolescents."

Mo Film Bul p64 Ap '36

"Very good. Family-mature."

Motion Pict Guide Ap '36

"Family. Outstanding."

+ + Nat Bd of R M Ap '36

"A and Y: moving human drama; C: they'll love Yvonne, Cecile, Marie, Annette, Emilie."

Par M p44 My '36

"Family-mature. Best of the month."

+ + Sel Motion Pict Ap '36

**Newspaper and Magazine Reviews**

"Quite apart from the climactic introduction of the Dionne quintuplets, Producer Darryl Zanuck's story, written for the occasion, is distinguished entertainment. . . Commercialization by the motion picture of a human event has rarely been done in such virtuous simplicity, such sensitiveness, such warming human spirit. But, then, all of the elements existed for the required inspiration." J. P. Cunningham

+ + Commonweal p609 Mr 27 '36

"[It is] destined to be one of the greatest commercial successes of all time. . . As for the quintuplets themselves, they cavort with the unstudied appeal of a litter of puppies. . . And they do it all with a baby charm that will set audiences to aching and ohing as they have never ached and ohed before. 'The Country Doctor' finds the always capable Jean Hersholt giving the finest performance of his career." (4 stars) Beverly Hills

Liberty p45 Ap 11 '36

"I don't see anything funny in childbirth and have always been sickened by barber shop jests in regard to it. So I was given pretty deep nausea by the slapstick Keystone comedy which the manufacturers of 'The Country Doctor' put into the birth of the quintuplets. . . Whoever is responsible for the vulgar comedy of the birth episode ought to be taken out behind the 20th Century Fox barn and spanked, with sound effects. . . There is a great deal of diphtheria and similar tragedy in the early footage of this story, a little too strong for your wee ones, in my opinion, and that's why I [ask] you not to take them, as you might naturally suppose you ought."

Life p24 My '36

"Homespun humor and sentiment, well mounted and acted; and since the Dionne Quints, showing only in the last static two reels, are really stunning babies, you can take this part as a sort of news feature, walking out when necessary."

Otis Ferguson

New Repub p222 Ap 1 '36

"We never suspected we would be recommending this one. By all portents 'The Country Doctor' promised such a welter of bathos and deluge of platitudes as would leave the theatres soggy for months afterward. We can only report a well-devised tale about a country company doctor."

Robert Stebbins

+ New Theatre p33 Ap '36

"[It is] an ordinary picture. . . The story of [the quintuplets'] birth forms the basis of a picture which has few, if any merits, beyond their appearance."

Mark Forrest

+ Sat R p736 Je 6 '36

"Pin another medal on Mr. Zanuck, and hand out a few to the ingenious script writers who managed to mix the Dionnes with a standby plot and made the whole thing as sensible as it is sentimental."

+ Stage p10 Ap '36

*Trade Paper Reviews*

"Unquestionably the first thing an exhibitor should do toward selling this picture to his public is to see it. . . . Nothing quite like it has come from the camera in a decade, if ever, and possibly no subject in the annals of showmanship has possessed such a wealth of plain, wholesome human appeal. All of the honest, homespun, powerful adjectives and advertising assurances abused and abandoned in a generation of exploitation best described as high-powered may be taken down from the top shelf, dusted off and applied without reservation by as many means and media as are or can be made available."

+ + Motion Pict Herald p38 Mr 21 '36

**COWBOY AND THE KID.** My 22 '36 58min  
Universal

**Players:** Buck Jones. Billy Burrud. Dorothy Revier

**Director:** Ray Taylor

A western melodrama.

*Audience Suitability Ratings*

"General patronage."

Nat Legion of Decency My 14 '36

*Trade Paper Reviews*

"Comedy in the form of pranks played by Buck Jones and his cowboy friends provides the highlight of this outdoor yarn, which ought to have no trouble pleasing the Western fans, especially the juvenile element."

+ Film Daily p29 Je 2 '36

"Though Jones stays off the horse more than usual, though the story gets more dramatic than in the usual Western, this ought to please Western advocates."

+ Phila Exhibitor p26 Je 1 '36

**CRIME OF DR. FORBES.** Jl 17 '36 75min 20th century-Fox

**Players:** Gloria Stuart. Robert Kent. J. Edward Bromberg. Sara Haden

**Director:** George Marshall

A young physician, befriended by an older specialist, falls in love with the specialist's young wife. When the older man is seriously injured and pleads for an overdose of opiates to end his misery, the young doctor and two other doctors refuse him. After his sudden death, the young man is accused of a mercy murder but is freed when it is shown that the physicians had left the opiates which the specialist himself had taken. A verdict of suicide is then rendered.

*Trade Paper Reviews*

"Based on mercy killings, but with an ending that comes as a great surprise, this picture should be well received by all audiences as first-rate program fare."

+ Film Daily p24 Je 18 '36

"The pros and cons of mercy killing threshed out dramatically in a diverse but continuously entertaining narrative that becomes a real play about half-way through. . . . It is a well-made picture and, despite a lack of marquee magnetism and its dramaturgic flaws, it can be exploited into a good box-office drawing card on the strength of its much-discussed subject. Chiefly it is a neighborhood asset and there it will shine."

+ — Hollywood Reporter p3 Je 8 '36

"A sound, logical story, combining romantic love interest, comedy, a topical news headline and thrill-drama, it is intelligently produced and acted with realistic conviction. Basically an exploitation feature, the story content opens new paths to novel, interest-quickenng publicity which, when approached from a controversial angle, place in the showman's hands a mass of unique advertising material."

+ Motion Pict Daily p14 Je 10 '36

"Picture of sound program merit and more than ordinary interest because of its mercy killing theme. . . . Problem has been stated for gripping emotional entertainment in story, direction, playing and fine craftsmanship. Exploitation angles are many and tie in with one of the headline controversies frequently in the news, helping to compensate for comparative lack of names. Should take care of itself nicely in almost any company on its own worth."

+ Variety (Hollywood) p3 Je 9 '36

**CRIME PATROL.** Ap 7 '36 58min Empire

**Players:** Ray Walker. Geneva Mitchell. Virginia True Boardman

**Director:** Eugene Cummings

A tale of a prizefighter who joins the police force and winds up by capturing a gang of thieves and saving his sweetheart's life.

*Trade Paper Reviews*

"[It is] a satisfactory film for the smaller situations. Where out and out melodramas are liked it should please fairly well."

+ — Film Curb p5 My 23 '36

"Fair crook melodrama [with] plenty of action. . . . The plot is thin and the sequences are somewhat disjointed."

+ — Film Daily p11 My 13 '36

"Made for twin bills, action-loving neighborhoods, this should please in those sectors."

+ — N Y Exhibitor p29 F 10 '36

"Crudely fashioned in all departments but withal occasionally exciting, 'Crime Patrol' shapes up as passable filler fare for neighborhood houses. . . . Mechanics of the plot make for anything but plausibility, but this same sort of weakness runs all the way through the picture, in the acting, direction and whatnot."

— + Variety p15 My 13 '36

**CRIMINAL WITHIN.** O 1 '36 69min Invincible-Chesterfield

**Players:** John Miljan. Irene Ware. Iris Adrien

**Director:** Frank Strayer

See issue of March 30, 1936 for other reviews of this film under title of Murder at Glen Athol

*Trade Paper Reviews*

"A murder story with plenty of clews strewn about and many trails to follow, this melodrama is average entertainment for a double bill. The action and comedy are well mixed and there is enough excitement to satisfy."

+ — Motion Pict Daily p22 My 4 '36

"There are touches of comedy in the picture but interest is focused chiefly on the mystery. Circumstantial background is intricate and many-sided. Suspicion is directed in turn at nearly every member of the large cast but the solution is logically supported."

Motion Pict Herald p43 My 9 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**CRIMSON CIRCLE.** (Release date not determined) 80min Universal

Players: Hugh Wakefield, Alfred Drayton, Noah Beery, June Duprez

Director: Reginald Denham

Based on a mystery story of the same title by Edgar Wallace. "The story . . . details the unraveling of the mysterious machinations of a criminal organization. The unmasking of the bandit chief forms the pivot of the story." (Hollywood Reporter)

#### Audience Suitability Ratings

"Suitability: adults."

Mo Film Bul p61 Ap '36

#### Trade Paper Reviews

"Rather a verbose picturization of the Edgar Wallace thriller that speeds up, however, to a good finish and qualifies for moderately good entertainment."

+ — Hollywood Reporter p4 Ap 9 '36

"Despite the fact that Edgar Wallace thrillers were outmoded even in their day, Wallace always gave his plots a distinct atmosphere of plausibility. Present production of one of his best mysteries lacks this. Another point that calls for unfavorable attention is the over-acting of practically every member of the cast."

— + Variety p17 Ap 8 '36

## D

**DANCING FEET.** F 5 '36 69min Republic

Players: Ben Lyon, Joan Marsh, Eddie Nugent, Purnell Pratt, Vince Barnett

Director: Joseph Santley

Based on the novel of the same title by Robert Eden. When her stern grandfather forbids her to marry a play boy, a wilful girl goes to a dance hall where she meets a young dancing instructor. Together they work out a plan for teaching dancing by mail order. When it becomes successful they overcome the grandfather's objections and marry.

#### Audience Suitability Ratings

"The story is well put over. . . Joan Marsh and Eddie Nugent have pleasant personalities. Suitability: family."

+ Mo Film Bul p64 Ap '36

"Unobjectionable for adults."  
Nat Legion of Decency Mr 12 '36

"This lively little screen play has some very good situations and clever dialogue."

+ Scholastic p30 Mr 7 '36

#### Newspaper and Magazine Reviews

"Generally speaking, 'Dancing Feet' leans toward the insipid, we fear, rather than dizzy intellectual heights. Which may be the reason a large audience at the theater yesterday afternoon appeared to enjoy it. . . Only the vivacity of some of the performances, particularly those of Miss Marsh and Miss Isabel Jewell, saves the piece from complete boredom." Marguerite Tazelaar

— + N Y Herald Tribune p8 Mr 28 '36

"'Dancing Feet' is a film to raise neither great enthusiasm nor resentment. It is just a picture to amuse the family audiences attracted in such crowds by the Roxy Theater. They seemed to like it yesterday. It would be interesting to know how much of it they could remember today." Eileen Creelman

+ — N Y Sun p10 Mr 28 '36

"'Dancing Feet' owes whatever slight effectiveness it may possess to the fact that, with strictly nothing to say, it never stops shouting at the top of its collective and microphonic voice. This method makes for louder but hardly funnier farce comedy, which is precisely the classification into which 'Dancing Feet' must be dropped." B. R. C.

— + N Y Times p11 Mr 28 '36

"Among the least entertaining of the spring-time cinema attractions is 'Dancing Feet,' a generally preposterous little romance about a tap dancer and an heiress, which is made all the more so by some rather inefficient direction and less than satisfactory acting. . . Except for a good performance by Isabel Jewell as a wisecracking dance hall hostess, the acting is about as bedraggled as the film." William Boehnel

— N Y World-Telegram p17 Mr 31 '36

#### Trade Paper Reviews

"Clever dialogue helps this yarn of a society girl and a bell-hop with dancing feet over the hurdles. Family."

+ Box Office p23 F 1 '36

"A good cast has been well handled by Director Santley and the result is a very entertaining picture. . . 'Dancing Feet' should prove a satisfactory film of its kind and undoubtedly will please the majority who see it."

+ Film Curb p12 Ja 25 '36

"The screenplay writers have incorporated some good situations and dialogue which in spots is very clever. Along with a number of specialty dances for high spots, plus catchy tunes, it all adds up to good program entertainment."

+ Film Daily p9 Ja 20 '36

"This music and dance-tinged romantic comedy stacks up as average entertainment. . . It is played in a spirit of lightness and gayety. There is sufficient dramatic contrast to maintain interest."

+ — Motion Pict Daily p8 Ja 16 '36

"Although there appears to have been so much emphasis placed on the dancing as to cause the plot to become slightly bogged down in itself, on the whole things move right along at a merry clip. . . Interspersed throughout the picture are musical numbers that should aid materially in exploitation."

Motion Pict Herald p37 Ap 4 '36

"Adequate independent production which owes its entertainment to Joseph Santley's direction, in that he has injected sufficient novelty to submerge a poor story. . . Staleness of the yarn is overlooked at times through some excellent dialog."

+ — Variety (Hollywood) p3 Ja 15 '36

**DANCING PIRATE.** My 22 '36 85min RKO

Players: Charles Collins, Frank Morgan, Steffi Duna, Luis Alberni

Director: Lloyd Corrigan

Music: Richard Rodgers, Lorenz Hart

Filmed in color. Based on a short story Glorious Buccaneer by Emma-Lindsay Squier. "The plot deals with a dancing master shanghaied by pirates. The time is in the early 1800's. The dancer escapes when the pirate ship puts in for water off the coast of California. Spanish settlers mistake him for a member of the pirate band and he is captured in a comic defense of the town." (Hollywood Reporter)

#### Audience Suitability Ratings

"A: enjoyable; Y: very good; C: good."

+ Christian Century p855 Je 10 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Director Corrigan has fulfilled a desire to give the sophisticated world something new and sweet for its jaded palate. Entire family." Am Legion Auxiliary

"Pleasant entertainment for the family." Calif Cong of Par & Teachers

"Mature-good." DAR

"[It is a] pleasantly entertaining story. Family." E Coast Preview Committee

"Family." Nat Fed of Business & Professional Women's Clubs

"A delectable opera bouffe made in color throughout, with particularly good dancing and comedy and authoritative details of Latin American customs. Excellent for any audience." Nat Soc of New England Women

"An especially appropriate cast and whimsical direction have created a real novelty among music and dance films. Outstanding technicolor production. Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul My 23 '36

"Adults; family; children. Fascinating entertainment for all ages."

+ Gen Fed of Women's Clubs (W Coast) My 9 '36

"I would add 'Dancing Pirate' to the list [of children's films] primarily because I think color films particularly interest young people. Our East Coast reviewers have called it a 'gay, romantic fantasy with unusual dances, vivid scenes and some good opera bouffe comedy.'"

+ Motion Pict & Family My 15 '36

"As full of chuckles as a Gilbert and Sullivan opera, as light and fanciful as the tinkling music box which accompanies the agile steps of the dancing master, this is a delightful film from beginning to end. . . Some of the scenes are so lovely it would be a joy to see them over and over again. Adolescents, 12-16: excellent; children, 8-12: excellent."

+ + Motion Pict R Je '36

"Family-juvenile. Lively and pleasant, and the color the best, being the least intrusive, that a long film has had."

+ Nat Bd of R M My '36

"Technicolor, well directed and artistically executed dance numbers, and infectious music save the day for what might otherwise have proved mediocre entertainment. . . Family & junior matinees."

Nat Council of Jewish Women My 13 '36

"General patronage."

Nat Legion of Decency My 14 '36

"Excellent for any audience."

+ + Sel Motion Pict Je 1 '36

"Lively and pleasant, and the color the best that a long film has had. Family-junior."

Wkly Guide My 2 '36

### Newspaper and Magazine Reviews

"It is color that is the predominant element in 'Dancing Pirate.' . . The result is most completely satisfying to this observer, in the scenes that are supposed to take place at night. It is less admirable in such an episode as that of a ship at sea." E. F. Melvin

+ Boston Transcript p4 My 16 '36

"Robert Edmond Jones, probably the foremost scenic creator of the theatre, gives full expression to his genius in designing the color on this occasion, daubing deftly around the main characters, all capable." J. P. Cunningham

+ Commonweal p104 My 22 '36

"As a thing of beauty, the picture is a success. As a motion picture it is not. No color picture of equal length ever will be a success. The whole story of 'Dancing Pirate' could have been compressed within two reels. . . From a cinematic standpoint it is a dreary offering

which will reduce color's box-office value even when it is applied to the short subjects which form its legitimate place on the screen. . . In defense of the story it must be admitted that it would take one of outstanding dramatic power to stand up against the competition of the impressive spectacles adorning it."

Hollywood Spec p9 My 23 '36

"Critics who keep one eye on their typewriters and the other on the box-office are going to back away from it. Critics not lassoed by any cares for the financial success of a picture, will like it. It goes back to the charm and sprightly gaiety of 'La Cucaracha.' . . It is to be admitted that the plot is slender as window-glass, and that no irresistible star names are in the cast."

Lit Digest p20 My 23 '36

"[It] appears to be more of an experiment in color values than anything else. . . The piece is relatively unimportant as original or outstanding entertainment. It is skillful, nevertheless, and professional in every aspect, from its score by Rodgers and Hart to its excellent performances, but, like so many Broadway's musical comedies of the last few seasons, it is in substance empty." Marguerite Tazelaar

+ + N Y Herald Tribune p16 Je 18 '36

"[It] seems like nothing but a Vitaphone short stretched out to feature length. This is perhaps due to the confused elaborateness of the score and dances, the lack of outstanding personalities in the cast and a certain lack of assurance in the production itself. . . As a Pioneer feature, all dressed up in picture postcard color, it is usually pretty dull." Eileen Creelman

+ + N Y Sun p28 Je 18 '36

"Nothing of vital importance to the welfare of the cinema has been accomplished by the production of 'Dancing Pirate.' . . [It] is a rather monotonous mixture of romance, melodrama and music." William Boehnel

+ + N Y World-Telegram p19 Je 18 '36

"The picture is shot entirely in technicolor, by far the best yet. Robert Edmond Jones hit high in 'Cucaracha,' in this one he has excelled his first success. . . Do I rave? Well, that's the way the picture got me. And there were a lot of me's at the preview." Rob Wagner

+ + Script p10 Je 6 '36

"We regret to announce that 'Dancing Pirate' is still fundamentally involved in creating absorbing screen composition in tender and/or lush hues; and, as usual, the story goes 'plonk,' and it's very hard to remember what it's all about. Some lovely effects are created, but we still can't understand why that should be sufficient reason for throwing every other dramatic quotient out of the window."

+ + Stage p10 Je 1 '36

"'Dancing Pirate' emerges as a lively and colorful nine-reeler. . . [The] color is still bright and raw but far better suited to songs and dances than the less showmanly shades of nature."

+ Time p24 Je 1 '36

### Trade Paper Reviews

"First full-length musical feature in Technicolor, this Pioneer production, for utter beauty and artistry, stands head and shoulders above anything previously done in tints. And, withal, it is a splendid picture, brightly written, ably directed and deftly enacted—with top cast honors going to Frank Morgan—all of which will guarantee it a niche among the season's best."

+ Box Office p17 My 16 '36

"Taken all in all this is top grade entertainment all the way. Any theatre owner can book it, plug it and be sure he won't disappoint his patrons."

+ Film Curb p11 My 16 '36

"If for no other reason than to see the Technicolor as here presented, this picture shouldn't be missed. The beauty and brilliance



**DANCING PIRATE—Continued**

of some of the color is astounding. Everyone connected with the color job deserves every praise possible."

+ Film Daily p7 My 8 '36

"It has gorgeous color, intelligently and sparingly used by Robert Edmond Jones, but little else to recommend it as a potentially great box-office attraction. It will have to be sold almost entirely upon the novelty of color. . . The screen future of Charles Collins, debuting here in the title role, remains somewhat questionable. He is a dancer of no mean ability, but he is limited as an actor. . . Lloyd Corrigan's direction is open to criticism mainly in the matter of tempo. Yet his was a difficult assignment to cover lapses of interest in story."

+ — Hollywood Reporter p3 My 6 '36

"Demonstrating conclusively that great strides have been made in the understanding of color application, especially in its relation to rapid movement, this production devotes a goodly portion of itself to exploiting the efficiency of that technical feature."

+ Motion Pict Daily p6 My 7 '36

"Demonstration is made in this picture that much progress has been made both in theory and practice of color as an embellishing adjunct to feature productions. . . Previewed in the Pantages Theatre, Hollywood. The improved color technique made a visible impression on the audience. It seemed to enjoy the comedy content of the story and was enthusiastic about the work of Frank Morgan. Nevertheless, it seemed to feel that some of the sequences in which the efficiency of color was being exploited were too long drawn out."

+ Motion Pict Herald p33 My 16 '36

"In technicolor, this needs that angle to help sell because the cast lacks star lustre. Hero Charles Collins may be a good dancer but he is a newcomer unknown to movie-goers. So is heroine Steffi Duna. . . Once the patrons are in, they may find it generally enjoyable, but the show needs intensive selling. Placing the technicolor show under such a disadvantage merely added more handicaps for showmen."

Phila Exhibitor p47 My 15 '36

"Result is gorgeous and in some respects far the best color offering thus far projected. . . Charles Collins, screen newcomer, gives a sparkling performance. . . [He] dances with verve and fine repertory skill through half a dozen original creations, and seems headed for places. . . Picture, if properly sold, should reap healthy harvest at tills on strength of its jovial entertainment and pictorial splendor almost everywhere."

+ Variety (Hollywood) p3 My 6 '36

**DESERT GOLD. Mr 27 '36 55min Paramount**

Players: Larry (Buster) Crabbe, Robert Cummings, Marsha Hunt, Tom Keene  
Director: James Hogan

See issue of March 30, 1936 for other reviews of this film

**Audience Suitability Ratings**

"It is perhaps a little complicated for children under twelve to follow. Suitability: family; especially suitable for children under 16."

Mo Film Bul p86 My '36

"This one in a double bill will hold its place because of a direct simplicity of plot, suitability in casting, and stirring scenes of excellent horsemanship. . . It is exciting but not too murderous for enjoyment. Adolescents, 12-16; probably enjoyable; children, 8-12: exciting."

Motion Pict R Ap '36

"Family."

Nat Bd of R M Ap '36

"General patronage."

Nat Legion of Decency Mr 8 '36

**Trade Paper Reviews**

"Here is a fast-action outdoor melodrama that is far above the average. . . There are plenty of fights, gun-play and all that goes into the making of an exciting Western."

+ Film Curb p10 My 16 '36

"Outdoor melodrama of the 'A' type. Not only is it a painstaking job from a production standpoint, but story and cast are well above the usual rut, while James Hogan's direction keeps the action moving at a lively clip throughout."

+ Film Daily p7 My 8 '36

"A juvenile comedian doing a sissy tenderfoot from the east, brings a few laughs and some novelty to 'Desert Gold' but otherwise this is just another Western made up of the usual ingredients. Being pretty well made and including numerous good exteriors, it will serve satisfactorily for duals using equine operas as No. 2 features."

+ Variety p14 My 13 '36

**DESERT JUSTICE. My 1 '36 58min Atlantic**

Players: Jack Perrin, Warren Hymer, Mar-  
yan Dowling

Director: Lester Williams

A western melodrama.

**Audience Suitability Ratings**

"Amateurish acting. General patronage."  
Nat Legion of Decency Ap 30 '36

**Trade Paper Reviews**

"Good story values, convincing performances, smart direction and a smash climax are among the above-par credits in this outdoor action drama. The clever telling of its robber-sleuth narrative, which takes it out of the typed Western bracket and some corking comic antics by Warren Hymer add considerably to the entertainment values. Family."

+ Box Office p25 My 9 '36

"This latest of the Perrin series is an exceedingly fast-moving tale that will more than satisfy all lovers of outdoor dramas. With the yarn starting in the East and then moving to the West the story contains many thrilling sequences, notably the blowing up of a dam."

+ Film Curb p8 Ap 25 '36

"Good outdoor entertainment combines cop and Western themes for plenty of action and comedy. . . Throughout, Warren Hymer, who has a small part, gets over comedy that would rate high in any picture. Photography is unusually good."

+ Film Daily p5 Ap 21 '36

"Perrin plays his role well and the other half of the romantic interest, Miss Dowling, gives proper feminine opposition. Warren Hymer's humorous contributions help considerably. The direction by Lester Williams keeps things moving."

Motion Pict Daily p11 Ap 21 '36

"Estimate: good Western."

+ N Y Exhibitor p26 My 10 '36

**DESERT PHANTOM. Mr 10 '36 60min Supreme**

Players: Johnny Mack Brown, Sheila Man-  
nors, Karl Hackett

Director: S. Roy Luby

A western melodrama.

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**Audience Suitability Ratings**

"General patronage."

Nat Legion of Decency Ap 6 '36

"A, Y, and C: hardy and swift moving Western."

Par M p42 Je '36

**Trade Paper Reviews**

"It has just about everything to make a high class Western. Johnny Mack Brown does very well in the lead role and the supporting cast do much to make the film the good one it is."

+ Film Curb p11 Mr 28 '36

"This is not only a first rate Western but a swell mystery number. Loaded with suspense, it keeps one guessing from beginning to end. . . . Wherever outdoor pictures are played this should do very well. It is worthy of 'better' dates."

+ Film Daily p4 Mr 21 '36

"Excellent harmonizing mystery with all of the elements of a first class Western puts 'The Desert Phantom' far ahead of its state righter class for cinch entertainment values, not only in the hinterlands where they like their Westerns hardy and fast, but in plenty of additional spots. If there were any lack of production funds in the picture, it fails to show, for it stacks up very favorably with some major B product."

+ Hollywood Reporter p3 Mr 18 '36

"Combining elements of mystery, suspense and romance, this picture emerges as an interesting action melodrama. . . . The picture should please followers of outdoor stories."

+ Motion Pict Daily p20 My 4 '36

"'The Desert Phantom' provides better than average entertainment for an independent Western. Will satisfy where the saddle opera is standard program fare."

+ Variety (Hollywood) p3 Ap 28 '36

DESIRE. F 21 '36 89min Paramount

Players: Marlene Dietrich, Gary Cooper.

John Halliday, William Frawley

Director: Frank Borzage

See issue of March 30, 1936 for other reviews of this film

**Audience Suitability Ratings**

"Well cast and acted, with beautiful scenery, this picture will prove interesting to adults." Am Legion Auxiliary

"Adults: amusing; 14-18: sophisticated; 8-14: mature." Calif Cong of Par & Teachers

"Good." DAR

"Adults & young people." E Coast Preview Committee

"Adults & young people." Gen Fed of Women's Clubs (W Coast)

"Mature." Nat Bd of R

"While the picture displays Gary Cooper as a likeable young chap and Marlene Dietrich a little more animated than usual, it also demonstrates the limitations of both; neither infuse any feeling of reality into this artificially contrived plot and treatment. Lavishly mounted, with beautiful locations, excellent photography and careful sound effects, but unfortunately general atmosphere is in questionable taste. Mature." Nat Fed of Business & Professional Women's Clubs

"Mature." Nat Soc of New England Women

"Too mature in material and spirit to appeal to the under-adult age." S Calif Council of Fed Church Women

"Sophisticated. Mature." Mrs T. G. Winter  
Fox W Coast Bul Mr 14 '36

"Adults."

Jt Estimates Mr 1 '36

"This is a very entertaining picture; the dialogue and incidents are amusing, and though the pace lags a little, when sentiment succeeds adventure, it is well constructed and directed. All the cast act well, Gary Cooper in particular; Marlene Dietrich is rather inclined to overstress her natural powers of attraction. Suitability: adults & adolescents."

+ Mo Film Bul p64 Ap '36

"Adults."

Sel Motion Pict Ap '36

**Newspaper and Magazine Reviews**

"I sit in dumb entrancement before the fleeting, passing photos of Marlene Dietrich in 'Desire.' Even when her stories are no good at all, she puts on a good album. . . . 'Desire' happens to be perhaps the best of all of Miss Dietrich's stories." Don Herold

+ Life p22 Je '36

"'Desire' [is] a clever film which is not of the first order." Mark Van Doren

+ Nation p860 Ap 29 '36

"'Desire' [is a] . . . light and fast comedy, but becomes overcast with moral balancings by the end of the day. . . . On the whole the picture moves smoothly up through its middle part and then falls afoul of its own speed and luster. First it gets involved and then it gets goody-goody; and since everything that followed the climax is anticlimax anyway it ends up being about as dull a picture as 'Wife Versus Secretary.' And this is too bad. If it had been possible to forget the letter of morality . . . the film in some such abbreviated version would have been charming." Otis Ferguson

New Repub p222 Ap 1 '36

"Lubitsch is one of the three great names that have appeared on the screen—second only to Clair, and third to Chaplin. In this deft and entertaining picture his influence, as producer, is felt behind Frank Borzage's direction in every detail—which means that it's worth taking plenty of trouble to see. . . . The best of 'Desire' is its direction, and it is this, the tricky, smooth handling of a trite story, that will make it rank as one of the best ten films of 1936."

+ + New Statesman & Nation p528 Ap 4 '36

"At times the proceedings grow more than a little annoying. . . . Frank Borzage has delivered himself of a smart directorial job. . . . The Lubitsch touches come off in many places. In fact, with some restraint *Desire* might have been a genuine addition to the movie roster. But it is so hell-bent on sophistication that it actually achieves adolescence."

+ — New Theatre p35 My '36

"That master of cinema urbanity, Ernst Lubitsch, who seems to have a predilection for picturesque jewel thieves, tells another gay, suave and dexterous tale about their romantic activities in [this] delightful new comedy. . . . Mr. Cooper . . . provides one of the most truly skillful comedy portrayals of recent seasons. Miss Dietrich seems a little conscious of her glamour, but she is always striking and effective, offering her best performance in several years, also." Richard Watts, Jr.

+ + N Y Herald Tribune p10 Ap 13 '36

"At last Hollywood has found what to do with Marlene Dietrich. . . . Her latest picture 'Desire' is the gayest bit of comedy drama to arrive in town this season. . . . 'Desire' is a brilliant piece of work, enough to insure a joyous Easter Week for the Paramount audiences. . . . This is one film that's more fun to see twice than most productions once. I

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**DESIRE—Continued**

wonder how it would be a third time." Eileen Creelman

+ + N Y Sun p16 Ap 13 '36

"Permitted to walk, breathe, smile and shrug as a human being instead of a canvas for the Louvre, Miss Dietrich recaptures, in her new film, some of the freshness and gayety of spirit that were hers in 'The Blue Angel' and other of her early successes. The change is delightful, and so is the picture. . . [It is] one of the most engaging pictures of the season." F. S. Nugent

+ + N Y Times p15 Ap 13 '36

"An equally skillful combination of silky writing, satiny acting and the best possible direction by Frank Borzage, 'Desire' is the first gracefully light comedy drama that the talking pictures have known this year. You can see 'Desire' once, or if you feel about it as I do, you can see it several times, and you will find no faulty detail in it, no instance of bad taste, no scene or situation which could have been developed with greater skill. . . Mr. Lubitsch as supervisor and Mr. Borzage as director have brought to it such a deftness of treatment that when you see it—and I hope you will—you will have a gloriously cock-eyed time at it." William Boehnel

+ + N Y World-Telegram p7 Ap 11 '36

"Marlene Dietrich and Gary Cooper are together again, after all these years since 'Morocco.' Apparently they belong together. . . Don't be late, for the beginning is a corker. . . Miss Dietrich and Mr. Cooper have not lost their talent for the representation of ardor, I assure you. They make a pretty picture together." John Mosher

+ New Yorker p80 Ap 13 '36

"[Marlene Dietrich] is in a comedy which, though it lacks the finer touches of Mr. Lubitsch's art, is three times as entertaining as any film which she has done in the last three years. . . That she marries the young man at the finish is a pity but, with the new brand of American censorship, I suppose inevitable; when it becomes plain that respectability is to be achieved, the elasticity goes out of the film and it limps home unsatisfactorily." Mark Forrest

Sat R p448 Ap 4 '36

"'Desire'—ridiculous and misleading title—is the best film in which Miss Marlene Dietrich has appeared since she left Germany, and the most amusing new film to be seen in London this week. . . Miss Dietrich is allowed to act in this film, even to sing, and what memories of the cheap alluring cabaret figure, the tilted top-hat, that husky voice recalls." Graham Greene

+ + Spec p616 Ap 3 '36

"The season's first sophisticated comedy, and the finest adult entertainment hereabouts. You will love the subtle, delicate flourishes of Dietrich and Cooper under the steadying hands of Borzage and Lubitsch."

+ + Stage p10 Ap '36

**Trade Paper Reviews**

"The combination of Dietrich and Cooper is one that will open the safe vaults. . . The names on the marquee virtually insure that, and the picture has intrinsic merit for big business. . . The two stars. . . work unusually well as a pair and in the script furnished them carry out assignments that provide a fine fit for their talents."

+ Variety p16 Ap 15 '36

**DEVIL'S SQUADRON.** My 1 '36 80min Columbia

Players: Richard Dix. Karen Morley. Lloyd Nolan

Director: Erle C. Kenton

"Dix is a pilot with a shadowed record. He has been cashiered from Marine aviation corps

on conviction of bailing out instead of dying with fellow pilot. Unjustly accused, he has taken new identity and is ace test pilot for planes being devised to sell to army." Variety (Hollywood)

**Audience Suitability Ratings**

"The photography is especially noteworthy for its spectacular shots of test pilots in action. Adults & young people." E Coast Preview Committee

"One might reasonably ask the question when viewing this remarkable picture: 'What price aviation?' Entertainment and technical demonstrations give value to a good picture for the family." S Calif Council of Fed Church Women

+ Fox W Coast Bul My 30 '36

"Mature."

Nat Bd of R M Je '36

"Family, but not for nervous children."

Nat Council of Jewish Women My 20 '36

"General patronage."

Nat Legion of Decency My 21 '36

"Mature."

Wkly Guide My 9 '36

**Newspaper and Magazine Reviews**

"The ghastly crashes may be too much for some spectators." E. C. S.

Christian Science Monitor p15 Je 6 '36

"That unsung hero of the airplane industry, the test pilot, has his somewhat grisly hour or so in 'Devil's Squadron,' a film distinguished by some excellent shots of stunt flying and an accompanying romance which does not run off at the deep end." J. T. M.

N Y Times p16 My 11 '36

"The only novelty in the Dix picture is one of numbers—four ships are crashed. Columbia, who produced it, is an enterprising studio and a proud one; they are not going to let their customers down with one or two or even three measly crackups. But so superb is Hollywood's mechanical technique, so expert its hokum, the story speeds across the screen like a bomber." Douglas Gilbert

+ — N Y World-Telegram p17 My 12 '36

**Trade Paper Reviews**

"Produced and directed adequately from an average story and an excellent screen play, this falls into the class of average programmers. Family."

+ — Box Office p25 My 9 '36

"An exciting and at times thrilling melodrama of test pilots, although a rather gloomy story. There are deaths in burning planes. The suspense is there and the picture probably will do okay in many situations."

+ — Film Curb p6 My 2 '36

"Strong action story on aviation subject packs good punch for the male trade in particular."

+ Film Daily p12 My 12 '36

"It is a smart idea but the picture has weaknesses of production that will keep it out of the real money class. As a programmer, however, it can be counted on for satisfaction in the less critical areas."

+ — Hollywood Reporter p4 Ap 27 '36

"Here is a melodrama of airplane test pilots drawn against a background of stark tragedy. Though climaxed by an heroic episode, the picture is marked throughout by a series of grim crash accidents. In portraying the hazards and dangers that are experienced by air-men, the yarn develops plenty of excitement of the brand that causes people to gather through morbid curiosity at the scene of any catastrophe. . . The production should

click with those liking plenty of dangerous action."

+ Motion Pict Daily p6 Ap 28 '36

"Drawing the women may be the exploitation job; appeal is there for the men, particularly those who appreciate a good fight against what appear to be unsurmountable odds."

Motion Pict Herald p32 My 16 '36

"Estimate: programmer for neighborhood houses, twin bills."

+ — Phila Exhibitor p46 My 15 '36

"Individually excellent performances, apt direction and well rounded scripting combine for above-average appeal in this airplane thriller. May stand alone in some spots and should bolster any double-biller. Richard Dix's presence in principal box office draft of film but it probably stands the best chances of getting extra coin by plugging new air thrills."

+ Variety p14 My 13 '36

"Airplane pictures are no longer novelty and standard thrills have been worn pretty threadbare. So, while 'Devil's Squadron' winds up enough dreadful fascination to hold sharp suspense most of the way and to assure satisfactory program rating, sombre character will mitigate against helpful word-of-mouthing, and box office indications are mild."

— + Variety (Hollywood) p3 Ap 27 '36

DON BOSCO. My 26 '36 88min Lux

Players: Gian Paolo Rosmino. Ferdinand Bayer. Maria Vincenza Stiffi

Director: Goffredo Alessandrini

Dialogue film in Italian with English subtitles. "[It] is the biography of a peasant boy who became a celebrated educator, a priest, and the founder of the Salesian Order. Forty-six years after his death in 1886, he was elevated to sainthood by Pope Pius XI." (N Y Sun)

#### Audience Suitability Ratings

"[It is an] inspiring presentation of the life of a modern saint. General patronage."

+ Nat Legion of Decency My 21 '36

#### Newspaper and Magazine Reviews

"The performance has dignity, and while the film is not very entertaining, it should attract a specialized audience." Marguerite Tazelaar  
N Y Herald Tribune p18 My 27 '36

"[It has] a decidedly limited appeal. . . The picture, perhaps because of the deeply religious spirit evinced throughout it, is more interesting than its outline. The simple tale is related with a tender exaltation and a faith that marvels at miraculous visions, but does not doubt them. . . The pace of direction, however, is painfully slow to movie-goers used to Hollywood tempo. Each scene takes a long time to pass a given point, and the entire production needs ruthless cutting down. The solemnity and sincerity of its religious sequences give the film its real dignity." Eileen Creelman

+ — N Y Sun p33 My 27 '36

"Done in a reverent spirit, but free from any air of sanctimoniousness, this picture is well worth seeing. Its lack of exciting incident is compensated for by its impressive sequences. The acting of the principals is virtually faultless, and the support is excellent." H. T. S.

+ N Y Times p27 My 27 '36

#### Trade Paper Reviews

"Exceptionally fine acting and good photography are among the merits of the film, which ranks among the most worthwhile of foreign importations."

+ Film Daily p10 My 28 '36

"Except for the fact of offering an interesting picturization of the life of a great humanitarian and educator, the film has little in it which will recommend it to the average American audience. Patrons of Italian descent, however, should find much in the film to interest them. There are a sufficient number of English subtitles to make for ready understanding."

Motion Pict Daily p6 My 28 '36

DON'T GAMBLE WITH LOVE. F 15 '36 65min Columbia

Players: Ann Sothorn. Bruce Cabot. Irving Pichel. Ian Keith

Director: Dudley Murphy

See issue of March 30, 1936 for other reviews of this film

#### Audience Suitability Ratings

"A slow moving production, with an artificial plot, lacking expertness in both its acting and direction. Adults & young people." E Coast Preview Committee

Fox W Coast Bul Ap 18 '36

"There is nothing new in the treatment of this story, and the theme is certainly not new. Each move can be foretold by the average film-goer, who will find it difficult to maintain his interest in the characters and their problems. Suitability: adults & adolescents."

— Mo Film Bul p65 Ap '36

"General patronage."

Nat Legion of Decency Mr 8 '36

#### Trade Paper Reviews

"A smooth film that builds itself up quickly to a smash climax with little let-down throughout its continuity. The story abounds with punch situations. Adults."

+ Box Office p33 Ap 25 '36

"Impressive performances by Ann Sothorn, Bruce Cabot, Irving Pichel and Ian Keith in top bracket dignify this rather familiar story of domestic [separation] on the issue of gambling and give it sufficient emotional tension for good program rating."

+ Variety (Hollywood) p3 Ap 11 '36

DON'T GET PERSONAL. F 17 '36 65min Universal

Players: Sally Eilers. James Dunn. Pinky Tomlin

Director: William Nigh

See issue of March 30, 1936 for other reviews of this film

#### Audience Suitability Ratings

"A: thin; Y: perhaps; C: no."

Christian Century p478 Mr 25 '36

"A rather boring picture. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Mediocre-unwholesome. Waste of time. Adult." DAR

"Pleasing entertainment. Adults & young people." E Coast Preview Committee

"Family." Nat Council of Jewish Women

"Family." Nat Fed of Business & Professional Women's Clubs

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**DON'T GET PERSONAL—Continued**

"The adventures of the three and an unexpected romance make an amusing farce for the average program. Family." Nat Soc of New England Women

"The action is swift and the whole provides light entertainment. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 28 '36

"Family."

Gen Fed of Women's Clubs (W Coast)  
Mr 14 '36

"The quaint singing of Pinky Tomlin and the clowning of Sally Eilers and James Dunn are not enough to compensate for so cheap a plot. Family. (DAR and Women's University Club rate this adult.)"

Jt Estimates Mr 15 '36

"Suitability: family."

Mo Film Bul p65 Ap '36

"The combination of James Dunn and Sally Eilers has charmed many people in the past, but it is powerless to raise this tiresome story to the level of acceptable entertainment. It is a light farce composed of unlikely situations. . . Some bits are ludicrous, but in the main the humor is forced and crude; good photography and settings are wasted on a poor theme. Adolescents, 12-16: waste of time; children, 8-12: no."

Motion Pict R Ap '36

**Trade Paper Reviews**

"This spontaneously-amusing comedy replete with good, honest laughs, is made to order for mass appeal. While the plot is a never-to-be-taken-seriously bit of nonsense, it keeps moving at a fast pace and puts audience in a happy frame of mind. Family."

+ Box Office p25 Ap 11 '36

"Entertaining secondary feature lacking in marquee strength for single runs."

Variety (Hollywood) p3 Ap 6 '36

**DOUGHNUTS AND SOCIETY. Mr 27 '36 63min**

Mascot

Players: Louise Fazenda, Maude Eburne, Eddie Nugent, Ann Rutherford, Hedda Hopper

Director: Lewis D. Collins

See issue of March 30, 1936 for other reviews of this film

**Audience Suitability Ratings**

"A and Y: slapstick comedy that is slightly remindful of the old Mack Sennet plays; C: if interested."

Par M p42 Je '36

**Trade Paper Reviews**

"Those two dependable comedienues, Louise Fazenda and Maude Eburne, take this slapstick farce and romp away with it, meanwhile extracting every ounce of laugh material and keeping audiences amused by their knockabout methods. Family."

+ Box Office p57 Ap 5 '36

"It's a nice little bit of entertainment that will do well in the smaller situations. . . Amusing, light stuff that neighborhood audiences generally like."

+ Film Curb p13 Mr 21 '36

**DRACULA'S DAUGHTER. My 22 '36 74min**

Universal

Players: Otto Kruger, Gloria Holden, Marguerite Churchill, Irving Pichel

Director: Lambert Hillyer

"The story deals with a vampire who creates a reign of terror by emerging at night to satisfy a blood-curdling obsession and leaving a trail of dead." Motion Pict Daily

**Audience Suitability Ratings**

"By the powerful use of every device of lighting, sound effect, and symbolism, Director Hillyer has made this gruesome thriller horribly enthralling, and it doubtless will show to full houses with ambulances-in-waiting. Adults only." Am Legion Auxiliary

"Addicts of the occult-and-horror school of film will appreciate the strikingly imaginative achievements of scenarist, director and cameraman which result in a film outstanding of its unpleasant kind. Adults: matter of taste; 14-18: doubtful; 8-14: no." Calif Cong of Par & Teachers

"Adults—good." DAR

"Mature." Nat Bd of R

"Mature." Nat Fed of Business & Professional Women's Clubs

"This weird and exotic presentation of psychic manifestations will afford interesting and thrilling entertainment for those who delve into psychic research. The picture is the result of excellent casting and study and is throughout thought-provoking and distinctly mature in theme and development. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 16 '36

"Too morbidly exciting for the family but will entertain adults who like this form of drama. Adults."

Gen Fed of Women's Clubs (W Coast)  
My 7 '36

"Audiences for this film should be strictly limited to mature persons whose nerves are steady and capable of quick comeback. Mature."

Jt Estimates My 1 '36

"The ethical or social value is slight, although evil influences are vanquished in the end. Appreciation depends on the value the individual places on the strange and eerie. Many will thoroughly enjoy it, and others consider it a zero mark in entertainment. Adolescents, 12-16: too strong; children, 8-12: terrifying."

Motion Pict R Je '36

"Anything so deeply embedded in the superstitions of the race as vampirism is (and its hold on the imagination is still tremendous) must have in it the stuff for something much more important than paste-board melodrama." J. S. H.

+ Nat Bd of R M Je '36

"Adults."

Nat Council of Jewish Women My 6 '36

"Adults."

Nat Legion of Decency My 21 '36

"A highly entertaining and interesting horror story, produced in a dignified manner, carefully directed and well acted. Mature."

+ Wkly Guide My 9 '36

**Newspaper and Magazine Reviews**

"Terror hangs over the whole cast incessantly. It is well done but the very young or very nervous had best beware."

+ Canadian M p61 My '36

"Miss Holden, upon whom lay the complete burden of producing reality from phantasy, achieved a brilliant blending of the human elements with the subtle aura of weirdly malign

powers, the chilling sweep of things unspoken. Her work bears the stamp of unguessable abilities. She is definitely a great find. . . The student of cinema will find a wealth of study material in the penetratingly intelligent synthesis of Miss Gloria Holden." Paul Jacobs  
Hollywood Spec p12 My 9 '36

"Lambert Hillyer's direction is admirable for its speed and conciseness. While he fails to convert one to the belief in vampires, he gives them a Blue Beard's fascination—and who could ask for more? We could, though, and do, ask Universal to refrain for the present from more, and even better, Draculas." Marguerite Tazelaar

N Y Herald Tribune p8 My 18 '36

"Quite terrifying it all is, to be sure, and we strongly recommend your stopping off at a near-by florist to buy a few sprays of bat-thorn to hold protectively over your head as the wolves howl on the screen and hooded figures drift through the eddying fog." F. S. Nugent

N Y Times p14 My 18 '36

"Gloria Holden does a lovely piece of work as the countess. . . Otto Kruger, usually a capable actor, seems to muffle his role as the doctor who is a phony all through the film. Perhaps the part is too serious for him. But don't let it bother you, the picture is an effective series of chills." Douglas Gilbert

+ N Y World-Telegram p19 My 19 '36

"With the aid of Director Lambert Hillyer, Garrett Fort managed ways of frigidairing the spine, eliciting shrieks from impressionable females. My prime quibble with these 'fantastic' screen sagas is the fact that they aren't sufficiently so. Gloria Holden draws a bold-lined figure of the blood-lusting lady." H. S. Script p11 Je 6 '36

### Trade Paper Reviews

"A successful sequel and a better picture than its predecessor, the original 'Dracula.' Although eerie and true to the vampire tale it is based on, this yarn is plausible and intelligent. Horror is at no time deliberately forced. Adults."

+ Box Office p17 My 16 '36

"There's plenty of the weird, thrill stuff in this one which has been well handled by all concerned. . . They'll squeal at much of the action and get their fill of spooky stuff."

+ Film Curb p13 My 9 '36

"Not only because the name of Dracula is still fresh enough in the movie-public mind—but also because the present sequel is a very good melodrama of its kind on its own merits, this attraction should do itself credit at the box-office. It is essentially an exploitation picture aimed at folks who like the eerie stuff, and this clientele will get full satisfaction from it."

+ Film Daily p10 My 18 '36

"With the stout box-office success of 'Dracula,' 'Frankenstein' and the other chillers on Universal's list a matter of record, it is a safe bet that this latest one will make money. It is, in fact, one of the very best in its class, sustaining its eerie suspense without too much straining of credulity and weaving a spell of conviction by clever use of a pseudo-scientific patter, solemnly used by a just-right cast."

+ Hollywood Reporter p3 My 2 '36

"A creditable successor to the original, 'Dracula's Daughter' makes its debut as an efficient chiller, packing a nightmare twist that is certain to please the horror patrons. Backed with appropriate exploitation, the film should have little trouble, packing them in where mystery chillers go."

+ Motion Pict Daily p22 My 4 '36

"A picture of creeps and chills, this production bases its bid for entertainment and commercial success upon the unusual and potent

appeal of terror and thrill situations. A worthy sequel to the shuddery 'Dracula,' memory of which is still vivid, it is built of eerie and weird material, which, quite smartly, is more spine-tingling in character than terror inspiring."

+ Motion Pict Herald p42 My 9 '36

"Horror followers will be plenty satisfied. So will exhibitors who play its exploitation possibilities to the hilt."

Phila Exhibitor p47 My 15 '36

"This is a chiller with plenty of ice; a sure-fire waker-upper in the theatre and a stay-awake influence in the bedroom later on. Rates tops among recent horror pictures and, as such, figures to deliver nice grosses."

+ Variety p12 My 20 '36

"From the standpoint of intelligent production and darkly fascinating story development this is the best of the brood of horror pictures Universal has so successfully whelped for entertainment and big box office rewards. That it will stand up with the best of its macabre predecessors at the pay window seems assured. . . Garrett Fort must be given high credit for concocting a story . . . [which] is well nigh perfect drama."

+ Variety (Hollywood) p3 My 2 '36

DRAGNET. Ap 15 '36 64min Burroughs-Tarzan

Players: Rod La Rocque, Marian Nixon, Betty Compson

Director: Vin Moore

Based on the play of same title by Willard Mack. "[It details the] conflicts between the district attorney's office and an exclusive circle of influential crooks." (Hollywood Reporter)

### Audience Suitability Ratings

"[It is] a mediocre gangster's tale with [an] ordinary solution. Adults."

— + Nat Legion of Decency My 21 '36

### Trade Paper Reviews

"It is not big-time stuff but should do nicely in the smaller situations and on the dual bills. There is nothing new in the story which has been done many times since Mack wrote his version."

+ — Film Curb p6 Ap 4 '36

"A cast of good troupers does its best with the familiar material provided in this story, but lack of novelty or anything in the way of a big punch holds it to secondary spot classification, although the production itself is a generally workmanlike job."

+ — Film Daily p11 My 13 '36

"The piece is above the average [independent feature] in cast, direction and production and would go forward profitably in double harness if its plot material were not so hackneyed. As it is, it will do all right as a support number in the smaller houses."

— + Hollywood Reporter p3 Mr 30 '36

"Forced dramatic and comedy situations portrayed by Rod La Rocque, Marian Nixon and Betty Compson in generally inadequate roles are of no avail in the unwinding of this tale of underworld doings. . . The production bears the marks of taste and expenditure, evident in the sets and other accoutrements. It is definitely for dual bills."

— + Motion Pict Daily p9 Ap 28 '36

"Since the crooks vs. law angle is hardly new, new selling angles will have to be used to lift this out of the usual category. As it stands, the picture is best fitted for the twin bill houses."

+ — N Y Exhibitor p26 My 10 '36



**DRAGNET—Continued**

"A lot of theatric water has flowed under the box office bridge since Willard Mack wrote the stage play, 'The Drag-Net,' and the one-time thriller as here screened makes but feeble bid as entertainment. . . Picture will find its level in remoter multiple bill regions."

— + Variety (Hollywood) p3 Ap 8 '36

**DUBROVSKY.** Mr 29 '36 80min Lenfilm

Players: Boris Livanof. E. Samarin-Elsky.  
N. Monakhof

Director: A. V. Ivanovsky

A dialogue film in Russian with English sub-titles. Made in Russia to commemorate the centenary of the death of Alexander Pushkin. The film is based on Pushkin's novel of the same title. "It is about a proud landowner who, when he is deprived of his estates by his enemies, gets his revenge by organizing a band of muzhiks and turning into a sort of Russian Robin Hood." (N Y World-Telegram)

**Newspaper and Magazine Reviews**

"'Dubrovsky' . . . is the perfect Byron of Pushkin's imagination. And so powerful was Pushkin's imagination that 'Dubrovsky' has neither more nor less to say about the Marxist war than Byron would have had. I do not happen to know what standing Pushkin has at the moment as a revolutionary, but the question is perhaps immaterial in view of the completeness with which his tone has been taken in this film. The hero is purely, in the romantic sense, an individual; he has no class significance that I can see."

Nation p492 Ap 15 '36

"It would be gratifying to be able to report that in this film we had another prize-winner. . . 'Dubrovsky,' however, gives us no such opportunity. The novel is obviously the stuff that good films are made of but whatever merits it possesses are more than cancelled by a routine, unimaginative transcription and a variety of stagey histrionics that is fortunately rare in most Russian products."

— + New Theatre p35 My '36

"Outside of the fact that it is, so far as I know, the first Bolshevik photoplay to have a landowner, even though a disinherited one, for a hero, and that its love story is merely Hollywood with a Muscovite accent, [it] has little about it to attract or hold attention. It has some lively scenes of the horse opera school, but it decidedly belongs among the minor achievements of the Second-Five-Year Plan." Richard Watts, Jr.

— N Y Herald Tribune p10 Mr 30 '36

"'Dubrovsky' is a well-made and entertaining film giving the spectators an approximate idea of life on the big Russian estates about 150 years ago. . . Photographed in the best Russian style and acted faultlessly by all concerned, this movie is well worth seeing."

H. T. S.  
+ N Y Times p17 Mr 30 '36

"It is, of course, mere repetition to state again that when the Soviet films are good they are extraordinarily good and that when they are bad they are woefully mediocre, but the fact remains that such is the case and that 'Dubrovsky' definitely comes under the latter classification. Indeed, small excuse can be found for such a ragged narrative and such slipshod direction and second-rate photography." William Boehnel

— N Y World-Telegram p17 Mr 31 '36

**Trade Paper Reviews**

"[It is an] entertaining story."

+ Film Daily p4 Ap 1 '36

"The result is active, if somewhat unimpressive drama, lightened by little or no comedy, and suitable, it would appear, only to those whose sympathies are with the Russia of today. The theme is as usual with the Soviet importations, the protest, armed or otherwise, of the lower orders against the cruel overlordship of the nobility."

+ — Motion Pict Daily p3 Ap 11 '36

**E**

**EARLY TO BED.** Je 5 '36 75min Paramount

Players: Mary Boland, Charlie Ruggles.  
George Barbier, Gail Patrick

Director: Norman McLeod

"Ruggles [is cast] as a clerk who sees promotion after twenty-six years on the same job in the employ of a ruthless manufacturer. His courtship of Miss Boland finally takes, after twenty years of romantic association. Married, he combines business with his honeymoon by taking Miss Boland to a health resort love nest where he plans to make an office coup by selling big merchant, George Barbier, several million glass eyes." Motion Pict Daily

**Audience Suitability Ratings**

"A: amusing; Y: very good; C: good."

Christian Century p887 Je 17 '36

"Enjoyable entertainment for the family."

+ Gen Fed of Women's Clubs (W Coast)  
My 6 '36

"A rippling comedy that is only possible with these stars. General patronage."

+ Nat Legion of Decency Je 11 '36

"[It is] a highly amusing comedy. Family."

+ Wkly Guide Je 6 '36

**Newspaper and Magazine Reviews**

"This is a smart little comedy which at times becomes farcical without going all the way and becoming an out-and-out farce comedy. . . You will like 'Early to Bed.' It is not a big picture, but it will make you laugh, and that is something."

+ Hollywood Spec p10 Je 6 '36

"[It is] a frivol of no painstaking plot but eminently satisfying as screen fare. The plot, indeed, is so light it might almost be described in a score of words."

+ Lit Digest p21 Je 6 '36

"Although strictly for neighborhood consumption, this is the kind of trailer for that masterpiece of comedy that may some day be written about the science of psychoanalysis. . . [It is] above the average for double-bill comedy."

+ Time p40 Je 8 '36

**Trade Paper Reviews**

"Unusually original laugh fare that brings out the Ruggles-Boland team in all its sappy glory. Taken from a story that abounds with out-of-the-ordinary situations, this should help perpetuate the comedy combination. Family."

+ Box Office p69 My 30 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The laugh sequences follow one another at a fast clip. . . 'Early to Bed' ought to keep any audience in rare good humor. Will fit in nicely in any situation."

+ Film Curb p12 My 30 '36

"Mary Boland and Charlie Ruggles' latest comedy riot brings forth seventy-five minutes of laughter in every form possible with most of [the] time being spent on howls. There is hardly a minute for relaxation with hilarious situations following each other in rapid succession. The picture should click with every type of audience, for the comedy is wholesome as well as funny."

+ Film Daily p9 My 25 '36

"This is surely a tonic for every depressive ailment. As an effective laugh-getter it surpasses all the Mary Boland-Charlie Ruggles farce comedies thus far. The situations and the supporting dialogue are aimed carefully and craftily at the solar plexus and succeed hilariously in hitting the mark. . . The film is top notch for any box office in all spots."

+ Motion Pict Daily p6 My 22 '36

"A field day for the Ruggles-Boland combination, this will depend on their draw for its grosses. The picture, otherwise, is a farce that ought to be plentifully pleasing, especially to family audiences."

Phila Exhibitor p23 Je 1 '36

"There is one sure test for good comedy: does it make folks laugh? By that token 'Early to Bed' is one of the best. It is filled with solid guffaws, projected by those expert comedians, Mary Boland and Charles Ruggles. . . Picture has every prospect of doing fat business, both in the solo spots and as duals topper from the most exclusive zones to the general run of subsequents."

+ Variety (Hollywood) p3 My 21 '36

**EDUCATING FATHER.** J1 10 '36 58min 20th century-Fox

Players: Jed Prouty. Shirley Deane. Dixie Dunbar. Spring Byington. Kenneth Howell

Director: James Tinling

"The action starts when Jed Prouty, head of the tribe, insists that his eldest son, Kenneth Howell, follow him in the drug business and abandon his own ideas to become a flier. When the boy disobeys and gets into trouble while flying the matter is made a serious issue. Howell promises to remain on the ground, but breaks his pledge to get Prouty back from a fishing trip in time to save the drug store lease." Motion Pict Daily

### Audience Suitability Ratings

"Family & junior matinee. The picture is replete with humor, suspense and interest and the well chosen cast under sympathetic direction give very human and appealing characterizations."

+ Gen Fed of Women's Clubs (W Coast) Je 1 '36

"A sequel to 'Every Saturday Night,' this picture in spite of its juvenile and 'Babbitish' flavor proves pleasant and wholesome entertainment. . . Suitable for the family & junior matinees."

+ Nat Council of Jewish Women Je 3 '36

"General patronage."

Nat Legion of Decency Je 18 '36

### Trade Paper Reviews

"This picture comes under the heading of good clean fun, with lots of laughs and comedy, plenty of thrills and a marquee full of good performances."

+ Box Office p83 Je 13 '36

"[It] will have to be content with the twin bills and the neighborhoods."

+ Film Curb p14 My 30 '36

"The Jones family is again presented in an entertaining picture of small town family life. For the family and neighborhood trade, it should please well. . . Except for a flying scene which is overlong and in spots too slap-sticky, the piece holds true to form as an episode in the life of a regular family."

+ Film Daily p7 My 23 '36

"It is good family fare for the small towns and the less discerning neighborhoods, at which it is aimed. . . The development of this made-to-order narrative. . . is safely in character, capturing the small-town flavor with success, and it would have seemed quite real if the direction by James Tinling had not raised its key to a somewhat forced and strident note. Over-emphasis of emotional elements throughout is the chief fault of an amusing and human little opus that is told with spirit and enacted by a cast that seems to have stepped right out of your own home town."

+ Hollywood Reporter p3 My 20 '36

"This second offering in the Jones family series is a pleasing comedy and should sustain interest despite its slight plot. . . [It] is entirely suitable for smaller communities and neighborhoods at which the picture is aimed."

+ Motion Pict Daily p2 My 21 '36

"A wholesome combination of domestic comedy drama and thrill action, this, number two in the American family series looms as desirable entertainment for audiences for which its trade name intends it."

+ Motion Pict Herald p37 My 30 '36

"Undeterred by the fact that no cheering greeted the Jones family in the first in this series, 20th Century-Fox has now made the second, which also emerges as neighborhood, twin bill material."

+ Phila Exhibitor p26 Je 1 '36

"It should find a welcome program spot wherever home folk seek wholesome entertainment based on the commonplaces of everyday life. . . More of the thin youthful romance, however, would have been acceptable, and a little less of the sky stunting, which is held too long for anticipated comedy."

+ Variety (Hollywood) p3 My 20 '36

**EVERYBODY'S OLD MAN.** Mr 20 '36 84min 20th century-Fox

Players: Irvin S. Cobb. Rochelle Hudson. Johnny Downs. Norman Foster

Director: James Flood

"[The] story deals with a manufacturer who loses interest in business upon the death of his life-long competitor. He takes a vacation and returns to find that his nephew has set himself up as a little Napoleon who regards his uncle as a has-been. So the old man takes over the affairs of the heirs of the rival factory, forcing his nephew to say 'Uncle.'"

Hollywood Reporter

### Audience Suitability Ratings

"A: rather good; Y: amusing; C: little interest."

Christian Century p646 Ap 29 '36

"Family." Am Legion Auxiliary

"The story-pattern is not new, but the cast comes to life in pleasant fashion. Family." Calif Cong of Par & Teachers

"Good. Amusing; fine direction. Mature-family." DAR

"The cast is generally capable and the direction intelligent, but the production suffers from lack of plot novelty and story plausibility. Family." E Coast Preview Committee

++ Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**EVERYBODY'S OLD MAN—Continued**

"A thoroughly entertaining picture. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Bd of R

"The direction maintains interest in spite of the fact that the entire plot is predictable in the opening sequences. Family." Nat Council of Jewish Women

"Family." Nat Fed of Business & Professional Women's Clubs

"The one flaw in the picture is the continuous drinking by the young people. It is introduced to emphasize the moral lesson. It is regrettable that some other means is not used that would have been just as efficient. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 21 '36

"Family."

Jt Estimates Mr 15 '36

"Suitability: family."

Mo Film Bul p86 My '36

"Adolescents, 12-16: good; children, 8-12: little interest."

Motion Pict R Ap '36

"Family."

Nat Bd of R M Ap '36

"General patronage."

Nat Legion of Decency Mr 8 '36

"The story-pattern is not new, but the cast comes to life in pleasant fashion. Family." Sel Motion Pict Ap '36

"For those who like Irvin S. Cobb as an actor. Family."

Wkly Guide Mr 14 '36

**Newspaper and Magazine Reviews**

"It gives audiences a laugh a minute." Laura Elston

+

Canadian M p42 Mr '36

"There is nothing new in the story from which 'Everybody's Old Man' was made, and Irvin Cobb comes a long way short of being a good actor, yet the picture is thoroughly enjoyable. From the first the story is obvious.

Pat McNutt and A. E. Thomas, writers of the screen play, are to be congratulated upon the shameless manner in which they refused to think up anything new and the expert manner in which they used everything old in fabricating as amusing a little comedy as one could wish for. . . Put this picture on your list of those to see. You will have a pleasant time."

+

Hollywood Spec p9 Mr 14 '36

"As a mirror of industrial methods, 'Everybody's Old Man' could scarcely be called realistic. But as unpretentious entertainment of the papa-knows-best sort the film is pleasing and full of quiet laughs, even though papa himself, beneath his benign exterior, remains a vicious robber baron." (3 stars) Beverly Hills Liberty p51 Ap 18 '36

"[Irvin Cobb] turns actor in 'Everybody's Old Man' and knocks a three-bagger. . . It goes down surprisingly smoothly, and the idea of his getting himself a job in a rival canning factory and ruining his own business simply to show up his upstart nephew who is managing it, is extremely amusing." Don Herold

+

Life p26 Je '36

"Although 'Everybody's Old Man' has been filmed before, as 'Workingman,' with George Arliss in the leading role, the story probably will be found refreshing still—especially by an older generation that believes its ways are the sound ways of life. . . The story has many touching and sentimental moments for picture fans who like to cry a little. . . Mr. Flood directs the picture with his customary conscientiousness, offering a sedately-paced story, convincing in its detail and warmly human in its appeal." Marguerite Tazelaar

+

N Y Herald Tribune p15 Mr 26 '36

"Mr. Cobb's second feature puts him in the role George Arliss played so gently and typically several years ago. . . The story is still gentle, but Mr. Cobb's personality, if it lacks the acid comedy of Mr. Arliss, has a decidedly robust quality of its own. This second version is the more amusing. . . Although Mr. Cobb keeps his wistfulness well under control, 'Everybody's Old Man' has its full quota of sighs, sentimental allusions, and old portraits. It has also some grand wisecracks laconically uttered by Mr. Cobb, and some amateurish performances by Rochelle Hudson and Johnny Downs." Eileen Creelman

+ N Y Sun p28 Mr 26 '36

"After a glance at 'Everybody's Old Man' it becomes difficult to understand why Hollywood has failed to star the noted humorist [Irvin S. Cobb] long before this. . . He has succeeded in imparting a homely and genuinely American flavor to a character depicted somewhat more urbanely by George Arliss when the story was first filmed as 'The Working Man' in 1933." J. T. M.

+ N Y Times p27 Mr 26 '36

"Although the film's complications include all the staple elements of homespun comedy, it also has its moments of charm and humor. . . Let's call it a minor lark that is occasionally mildly clever." William Boehnel

+ — N Y World-Telegram p21 Mr 26 '36

"There is actually a good deal of nonsense in 'Everybody's Old Man,' but we are expected to take it in all seriousness. . . Whatever Mr. Cobb thinks of the thesis, he probably had a good time playing with it. However, Mr. Cobb, being, after all, no Garbo, can hardly carry a picture that is pretty poor stuff at bottom, and make it any great go." John Mosher

— + New Yorker p87 Ap 4 '36

"'Everybody's Old Man' is a typical Will Rogers vehicle which Cobb plays in the Rogers tradition, italicizing the laughs and slapping the sentiment on thick. As well-written family fare, it may establish a new screen personality."

Time p34 Mr 30 '36

**Trade Paper Reviews**

"This is a first feature vehicle for Irvin S. Cobb and it is good program entertainment. Family."

+ Box Office p27 Mr 21 '36

"Irvin Cobb's debut as a full-fledged actor is not altogether auspicious due to poor story material. The plot has been used many, many times and no new twists are apparent in this telling. . . The star lacks a good deal when it comes to acting and if there was any idea of building him up to do the late Will Rogers stuff, it may be forgotten."

— Film Curb p33 Mr 14 '36

"Irvin S. Cobb clicks as star of excellent comedy with strong cast support."

+ Film Daily p9 Mr 27 '36

"Not a Zanuck special, but a pleasant evening's entertainment, due for consistent grosses wherever it plays. It is extremely well written, nicely directed and played for all that is in it. . . Cobb is a character rather than a character actor and his personality is delightful. He seems to be enjoying himself hugely and his enjoyment is infectious. Momentarily, you expect him to look directly into the camera and say, 'Unaccustomed as I am to public acting. . . Nonetheless, Cobb is a name to be reckoned with on theater marquees.'"

+ Hollywood Reporter p3 Mr 7 '36

"Irvin S. Cobb, in his first starring picture, comes through most commendably and his picture as enjoyable entertainment is geared nicely to a popular formula. . . Cobb reveals a definite screen personality and it may be that part of the mantle of the late Will Rogers which Darryl F. Zanuck here strives to throw around him may fit. There is no way of fore-

casting such an eventuality until the public casts votes in this and succeeding pictures."

+ Motion Pict Daily p10 Mr 9 '36

"This production is a readaptation of 'The Working Man,' made several years ago with George Arliss in the leading role. The basic plot has been unchanged; only the atmospheric backgrounds have been altered, but it is still engrossing, human interest entertainment. With Irvin S. Cobb, whom it is quite evident, 20th Century-Fox is grooming to take the place of the late Will Rogers, and the supporting cast completely new, there is every reason to anticipate that this picture will receive the same popular reception as the other. As he appears in the picture Cobb is more himself in character than he is an actor."

+ Motion Pict Herald p56 Mr 14 '36

"Pleasant, with Cobb carrying most of the comedy, it will probably prove light for de luxers but will get most attention in neighborhoods or on twin bills."

N Y Exhibitor p31 Mr 25 '36

"20th-Fox has done well by Irvin Cobb on his first feature in which he stands on his own. Picture undoubtedly will establish the erstwhile writer as a screen personality. His value, however, will depend on the story material given him by the studio. . . Cobb gives a natural performance as the trustee. He's no actor but in his naturalness lies his value. He handles dialog well, is at all times convincing."

+ Variety (Hollywood) p3 Mr 7 '36

**EX-MRS. BRADFORD.** My 15 '36 80min RKO

Players: William Powell, Jean Arthur, James Gleason, Eric Blore, Robert Armstrong

Director: Stephen Roberts

"Powell, surgeon by profession, and a detective by inclination, becomes interested in the case of a jockey killed in an important race. Jean, his ex-wife, stumbles upon some clues and aids Powell, whom she wishes to remarry." Film Daily

### Audience Suitability Ratings

"A": very good; Y: excellent; C: probably good."

Christian Century p718 My 13 '36

"The slick speed of direction and the polite slapstick in this farce make an enjoyable film, suitable for the family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Good—mature." DAR

"Mature." Nat Fed of Business & Professional Womens Clubs

"Free of objectionable situations and very well acted and directed. A nicely staged film for family audiences." Nat Soc of New England Women

"This picture exposes the evil practices of the race-track racket. Mature." S Calif Council of Fed Church Women

"Adults & young people. An unusually exciting and well photographed horse race gives added zest to the closing scenes." Mrs T. G. Winter

+ Fox W Coast Bul My 9 '36

"Humor, suspense, excitement and the merry rivalry between husband and wife added to excellent acting and skilful direction, give this picture high entertainment value. Family."

+ Gen Fed of Women's Clubs (W Coast) Ap 27 '36

"Family-mature."

+ Jt Estimates My 1 '36

"Movie epicures will greatly enjoy this clever detective play. . . Along with other good points this film can claim one of the most exciting horse races we have ever seen pictured. Adolescents, 12-16: mature; children, 8-12: no."

+ Motion Pict R My '36

"Family."

Nat Bd of R M My '36

"The story is consistent and cleverly adapted to the screen and because of its lack of gruesome details and very clever dialogue turns out as real entertainment which is sophisticated but never vulgar. Adults."

+ Nat Council of Jewish Women Ap 1 '36

"A gay, effervescent comedy with a generous dash of mystery. . . General patronage."

+ Nat Legion of Decency My 7 '36

"The clever interweaving of an intricate murder mystery with an amusing story of marital disagreement furnishes entertainment of fresh and out-of-the-ordinary variety. . . Adults & young people."

+ Sel Motion Pict My 1 '36

"Family."

Wkly Guide My 2 '36

### Newspaper and Magazine Reviews

"It is a mystery story that has been done with a light touch, as much for its humors as for its excitements. Though it may not be a matter of world-shaking importance, the result is a generally entertaining concoction, pleasantly acted by William Powell and Jean Arthur." E. F. M.

+ Boston Transcript p4 Ap 25 '36

"Bill Powell and Jean Arthur make the picture worthwhile. Bill gives us in full measure what he has taught us to expect from him, and Jean continues to create the impression that each of her appearances is better than all her previous ones. She lifts this undistinguished and gruesome story into the realm of high comedy, garnering laughs aplenty as she romps through the part. . . I can remember no horse race sequence in a picture more thrilling than this one contains. It, too, is something that almost in itself makes it worth seeing."

+ Hollywood Spec p10 Ap 25 '36

"Much in the giddy mood of 'The Thin Man,' 'The Ex-Mrs. Bradford' is just about the liveliest and silliest detective piece of the season. Bouncing through its mad course, the film seldom pauses to make sense. And though conscientious cinema sleuths may find its motivation both hazy and ill-founded, this swiftly flowing tale abounds in gaiety and excitement." (3 stars) Beverly Hills Liberty p45 Je 6 '36

"Some critics, after careful weighing of all the values, may give the new picture a place right alongside 'The Thin Man.' It would not be astonishing to find a few critics describing it as better. One or two already have. . . Anthony Veiller took it and made of it a scenario laden with furiously witty lines, freighted with hilariously contrived scenes."

+ Lit Digest p20 Je 6 '36

"A smooth blend of mystery and comedy is to be found in 'The Ex-Mrs. Bradford.' . . It is a gay and exciting entertainment. The sinister killings that punctuate its gags and daffy doings are nicely spaced and give the production a strong undercurrent of suspense. . . 'The Ex-Mrs. Bradford' is one of those rare screen works where authors, players and director divide honors for a slick and diverting offering." Howard Barnes

+ N Y Herald Tribune p18 My 28 '36

"This time it is as good as 'The Thin Man' . . . and a cracking good yarn it is. . . This is the gayest murder to happen about town for a long time." Eileen Creelman

+ N Y Sun p15 My 28 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**EX-MRS. BRADFORD—Continued**

"Of all the attempted copies of the justly celebrated William Powell-Myrna Loy comedy, 'The Ex-Mrs. Bradford' comes closest to approximating its gayety, impudence and ability to entertain. . . In brief, list 'The Ex-Mrs. Bradford' as one of the year's top-flight comedies." F. S. Nugent

+ + N Y Times p19 My 28 '36

"It is another edition of the 'Thin Man' and hardly an eleven-star final. Its imitative quality fails to mirror the dexterous presentation of its model. But there is no point in quibbling—this newest comic-thriller is highly diverting and everybody, save captious meanies, will have a good time looking at it." Douglas Gilbert

+ N Y World-Telegram p25 My 28 '36

"The plot is concerned with the quite ingenious murder of a jockey, and there is a bit of surprise, I think, and anyhow a good deal of activity, before we can snuggle down with the solution of it all. The film is active, if not too clever." John Mosher

+ — New Yorker p82 Je 6 '36

"William Powell as the sort of detective his fans liked in 'The Thin Man,' Jean Arthur as his batty blond ex-wife and line-feeder, and Eric Blore as the usual bland butler, in an entertaining mystery comedy."

+ News-Wk p44 My 9 '36

"It's a photoplay of the gay-banter-private-sleuth school, made fairly engaging by Miss Arthur and Mr. Powell. But its situations are strained, and the cast walks through its parts as though on its way to something else."

+ — Stage p10 Je 1 '36

"Competently acted, 'The Ex-Mrs. Bradford's' humor derives chiefly from the sight of Jean Arthur smashing a plaster skull and a large vase over William Powell's head."

Time p50 My 25 '36

**Trade Paper Reviews**

"This heralds the apparent return of the clever mystery drama. Placing smart dialogue and situations above the old prime requisite of horror, the producers have chosen wisely. Sharp, brilliant, and inspiring direction does more than its share to aid the picture in taking the mantle previously worn by 'The Thin Man.' Family."

+ Box Office p25 My 9 '36

"From the studios of RKO Radio comes the best comedy-melodrama since 'The Thin Man' and again it is the suave amateur detective, William Powell, who does the sleuthing. . . Jean Arthur, fresh from her success in 'Mr. Deeds Goes to Town,' does splendid work as 'The Ex-Mrs. Bradford,' Miss Arthur has a freshness and personality that are particularly 'taking' in this sort of role, and it is a genuine pleasure to watch her perform."

+ Canadian Moving Pict Digest p7 My 30 '36

"This one contains just about everything that makes for top grade entertainment. Plenty of amusing comedy, mystery, detective work of an unusual kind, good suspense, peppery action and altogether a swell story."

+ Film Curb p15 Ap 25 '36

"This is one of the best comedy murder mysteries that has come to the screen in a long time."

+ Film Daily p7 Ap 23 '36

"Another of the numerous descendants of 'The Thin Man,' even having the same leading player, William Powell, this smart comedy [mystery story] is in for a prosperous boxoffice career both up and down, despite its family resemblances. As previewed last night it was considerably over-length, but it will condense into swell entertainment."

+ Hollywood Reporter p3 Ap 20 '36

"Here is a comedy that is gayly refreshing. It is the tale of a man who tries not to fall in love again with his ex-wife but can't help doing so. Told against a background of sinister, melodramatic mystery, it is at the same time full of merry fun and offers rich entertainment values that sparkle with unusual exploitation possibilities."

+ Motion Pict Daily p6 Ap 21 '36

"Here's a picture that carries an ample load of diversified entertainment to catch the fancy of any kind of audience. It also carries an equal amount of potential and easily adaptable showmanship to meet the requirements of any kind of showman. . . Previewed in Pantages Theatre, Hollywood Boulevard. The audience was enthusiastic and appreciative."

+ Motion Pict Herald p47 My 2 '36

"The Powell-Arthur combination, aided by a bright script, good direction, will lift 'The Ex-Mrs. Bradford' into the higher program category as to critical praise, grosses."

+ N Y Exhibitor p23 My 10 '36

"Another sprightly entry for the school of smart comedy, detective mystery yarns, 'The Ex-Mrs. Bradford' appears headed for excellent grosses. . . Comparison with 'The Thin Man' is natural. But the film is much better than a copy. In addition to possessing a sprightliness all its own, it is geared to provide a high volume of varied entertainment."

+ Variety p15 Je 3 '36

"Many pictures have been patterned on and nominated as successors of 'The Thin Man,' but 'The Ex-Mrs. Bradford,' is the legitimate heir of that epoch-making opus. It has the same spirit of flippancy and nonchalance in the bright face of danger, the same sexy tang and comic accent with the constant excitement and suspense."

+ Variety (Hollywood) p3 Ap 20 '36

**F**

**FARMER IN THE DELL.** Mr 27 '36 68min  
RKO

Players: Fred Stone. Jean Parker. Esther Dale. Moroni Olsen

Director: Ben Holmes

See issue of March 30, 1936 for other reviews of this film

**Audience Suitability Ratings**

"Family." Am Legion Auxiliary

"Though the story lacks originality in treatment, it should prove entertaining family fare. Family & junior matinee." Calif Cong of Par & Teachers

"Good. Mature-family." DAR

"Family." Nat Fed of Business & Professional Women's Clubs

"Family. Scenes within the motion picture studio add to this delightful comedy which is timely, well planned, astonishingly real and not without moments of contrasting poignancy." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 28 '36

"It will appeal to all because of its simple human story, down-to-earth characterizations, intimate views of life behind studio gates and the human appealing work of Fred Stone. Adults. Family & junior matinee."

+ Gen Fed of Women's Clubs (W Coast) Mr 14 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Family & junior matinee."  
Jt Estimates Mr 15 '36

"There is a certain straightforwardness about this film which compensates for any lack of subtlety. The story is not novel and runs a straight course, though a little jerkily at times. . . Suitability: adults & adolescents."  
Mo Film Bul p65 Ap '36

"The whole picture is a plea for simplicity. The father is unaffected by his success and demands that his family live up to the traditions of his rural up-bringing. 'Keeping up with the Joneses,' four-flushing, and high-hat attitudes suggest that a picture like this can be used as a basis for encouraging genuineness."

Motion Pict & Family p3 Ap 15 '36

"The picture is pleasant, light entertainment built around a few clever ideas. Adolescents, 12-16: good; children, 8-12: probably no interest."

+ Motion Pict R Ap '36

"Family."

Nat Bd of R M Ap '36

"The charming simplicity of an excellent portrayal on the part of Fred Stone lifts this amusing comedy from mediocrity. . . The smooth direction of the first half of the picture becomes slow-moving, trite and stilted in the end. Family & junior matinees."

+ Nat Council of Jewish Women Mr 18 '36

"Every bit of humor is squeezed out of the story, which possesses no great distinction, except homeliness and kindness."

Scholastic p26 Ap 4 '36

"Family & junior matinee."

Sel Motion Pict Ap '36

### Newspaper and Magazine Reviews

"[It is] amusing comedy which takes a satirical glance at Hollywood's manners and customs. . . Fred Stone reflects greater ease before the camera than he did in 'Alice Adams,' made on the same lot. He gives a really good performance. A lot of the stage still sticks to him, however. He delivers his lines to force them beyond footlights, and his voice lacks flexibility, lacks the conversational expression which is essential to a completely satisfactory screen performance."

+ Hollywood Spec p11 Mr 28 '36

### Trade Paper Reviews

"With plenty of laughs in homely humor of Will Rogers type, this should go in all but super-sophisticate spots. Estimate: pleasant neighborhood program."

+ N Y Exhibitor p31 Mr 25 '36

"Entertaining feature that will do best in the smaller communities where Hollywood is a novelty. . . Stone wavers between his own personality and an imitation of Will Rogers. Latter is probably the studio's idea. Stone, as able performer, has sufficient screen personality to get by on his own. . . Letdown in several scenes is due to story. Nothing new about the yarn which has been done several times. . . Weak spots are due to the improbability of the original story."

+ Variety (Hollywood) p3 Mr 16 '36

FATAL LADY. My 15 '36 73min Wanger-Paramount

Players: Mary Ellis. Walter Pidgeon. John Halliday. Ruth Donnelly. Norman Foster. Guy Bates Post

Director: Edward Ludwig

"A combination of opera and murder mystery in which an opera star seemingly brings death to the men who love her." Wkly Guide

### Audience Suitability Ratings

"Adults: very good; 14-18: interesting; 8-14: beyond." Calif Cong of Par & Teachers

"Good—adults." DAR

"Adults & young people." E Coast Preview Committee

"Worthy of note is the use of symbolism, such as the whirling horoscope wheel, and the use of thunder and lightning when [Mary Ellis's] triumph turns to despair. She has definite screen personality, besides possessing a finely trained voice of operatic quality and the poise and grace of an experienced actress. Mature." Nat Fed of Business & Professional Women's Clubs

"Constructive and in good taste throughout, this film will please audiences over 14." Nat Soc of New England Women

"Mature mystery drama." S Calif Council of Fed Church Women

+ Fox W Coast Bul My 30 '36

"This [is] an unusually interesting production. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) My 18 '36

"This is a musical murder mystery film which though slow moving is interesting. It is exceptionally well cast and beautifully photographed. . . Adolescents, 12-16: yes; children, 8-12: too mature."

+ Motion Pict R Je '36

"Family."

Nat Bd of R M Je '36

"Well sustained suspense, smooth capable direction of a fine cast, exquisite operatic numbers and an interesting story make of this excellent entertainment. Family."

+ Nat Council of Jewish Women My 20 '36

"General patronage."

Nat Legion of Decency My 28 '36

"Excellent entertainment. Mature."

+ + Sel Motion Pict Je 1 '36

"Family."

Wkly Guide My 16 '36

### Newspaper and Magazine Reviews

Canadian M p61 My '36

"Fair melodrama for adults, at its best in its musical moments."

+ — Christian Science Monitor p15 Je 13 '36

"Mary Ellis is a gifted young woman who carries on her shoulders, lightly and effortlessly, the chief burden of 'Fatal Lady' which comes to us as one of the outstanding pictures of this rather outstanding season. I saw it the evening after viewing 'The King Steps Out.' All the merits the Grace Moore picture lacks, the Mary Ellis picture possesses. . . Put 'Fatal Lady' on the list of pictures you must see."

+ + Hollywood Spec p10 My 23 '36

"Hit after hit sails off the Wanger bat with regularity and from a musical standpoint this is a home run. . . This cornucopia of melody gives Mary Ellis's glorious voice every opportunity and establishes a new high for deft presentation of opera in film form. . . The story is less satisfactory—attempts to bind murder and melody in holy wedlock—succeed in being a haphazard liaison at best." H. S.

+ Script p9 Je 13 '36

### Trade Paper Reviews

"Murder to the accompaniment of exquisite music. Outright clever of direction, continuity, and production give this Walter Wanger production a flavor of something new and bright. Adults."

+ Box Office p69 My 30 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**FATAL LADY—Continued**

"This is a swell combination of class music and melodrama. The sort of picture that should have universal appeal and do well in any situation, large or small."

+ Film Curb p7 My 23 '36

"Here is an intriguing murder mystery, in which music is used to advantage. Mary Ellis is given a role worthy of her talents as a singer and actress, and scores heavily."

+ Film Daily p7 My 19 '36

"Absorbingly and logically devised, here is the first completely successful combination of murder mystery and music. Until now, the formula has somehow escaped those who have attempted it. That it is box office there can be no doubt. Whatever 'Fatal Lady' lacks in established drawing power of names in the cast is more than compensated in entertainment values. . . Under the musical direction of Boris Morros, the score is outstanding. With the exception of the overture from 'William Tell,' performed in rehearsal in the train sequence, the score is entirely original—a distinctive departure."

+ Hollywood Reporter p3 My 15 '36

"Music of an operatic flavor, mystery and occasional flashes of melodramatic action are combined in this picture in such fashion as to make it intriguing entertainment. . . An outstanding factor which should not be overlooked is the singing of Mary Ellis, revealing an unusually well trained and accomplished voice."

+ Motion Pict Daily p3 My 16 '36

"It's novel, to say the least, this idea of mixing weird, baffling murder mystery and grand opera music in a picture. . . Possessed of an attractive title which in itself and without the support of other commercial features can be made the basis of an intriguing interest-creating campaign, the show at first sight offers several substantial but not any too strong cast names."

Motion Pict Herald p45 My 23 '36

"With some good singing numbers, a melodramatic atmosphere when necessary, this is saleable even if short on the marquee draw."

+ Phila Exhibitor p23 Je 1 '36

"While the film has calculated appeal for the cultivated taste in the musical phase, the picture is not arty in the sense that it overshoots the general level of entertainment for the mass. It should gross substantially from the top levels well down the subsequent line. Picture is pretentious in decking out the murder puzzle type of film with impressive operatic pomp, glitter and singing which alone would set it apart."

+ Variety (Hollywood) p3 My 15 '36

**FEDERAL AGENT.** Ap 10 '36 60min Republic

Players: William Boyd. Charles A. Browne.

Irene Ware

Director: Sam Newfield

"A criminal's effort to obtain possession of a valuable formula is frustrated by a G-Man who captures the band and wins the girl."

Nat Legion of Decency

**Audience Suitability Ratings**

"A: mediocre; Y: hardly; C: no."  
Christian Century p823 Je 3 '36

"General patronage."  
Nat Legion of Decency Mr 22 '36

**Trade Paper Reviews**

"It moves along at a good pace, contains a number of thrilling sequences and should provide adequate entertainment for most any theatre except perhaps the Main Stem spots."

+ — Film Curb p10 Ap 18 '36

"Strong exploitation will have to be substituted for word-of-mouth recommendation for this one. Although the plot is not dead, the various elements that stand up under isolated examination do not manage to get together for as convincing a story as they should."

— + Film Daily p10 Ap 14 '36

"While the production is generally adequate, the histrionic gyrations of the supporting cast as they act out their roles in this tale of G-Man activities hardly ever become convincing. However, there are some moments which, although they lack novelty, should provide what thrills are necessary to satisfy."

+ — Motion Pict Daily p11 Ap 14 '36

"Incredible, and as entertainment just fair. Due to William (Bill) Boyd's presence and work as chief character of the plot, the film hits the grade as a supporting program feature. The settings are drab, for the most part, and uninteresting. Nor is the photography arresting. Dialog is ordinary."

+ — Variety p23 Ap 15 '36

**FEUD OF THE WEST.** Ap 15 '36 62min Di-  
version-Futter

Players: Hoot Gibson. Buzz Barton

Director: Harry Fraser

A western melodrama.

**Audience Suitability Ratings**

"General patronage."  
Nat Legion of Decency Ap 13 '36

**Trade Paper Reviews**

"For the juvenile shows and wherever this particular brand of picture is liked 'Feud of the West' should fit in nicely."

+ Film Curb p6 My 23 '36

"Good Western, piled with fighting and good rodeo shots, merits better dates of its type."

+ Film Daily p7 My 19 '36

"Theatre cowpunchers will appreciate this one."

+ Motion Pict Daily p8 My 19 '36

"[It] is about the best yet in the Gibson series."

+ N Y Exhibitor p22 My 10 '36

"Between frilly plot involutions and the usual 'oats opera' rough-house, this one moves under a full head of steam from start to finish. . . With Gibson for marquee material, it should do a good job on the two-gun circuit."

+ Variety p14 My 27 '36

**FIRST BABY.** My 22 '36 75min 20th century-  
Fox

Players: Johnny Downs. Shirley Deane.

Dixie Dunbar. Jane Darwell

Director: Lewis Seiler

"In a line, the whole show can be described as a mother meddling in the affairs of her daughter and son-in-law, until even the daughter can't stand it. To the delight of everyone concerned, the girl quits her mother for her husband and child."

Film Daily

**Audience Suitability Ratings**

"A: amateurish; Y: harmless; C: no interest."  
Christian Century p783 Je 3 '36

"Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Mediocre. Adults." DAR

**"Family." Nat Fed of Business & Professional Women's Clubs**

"A good cast in a story which although somewhat overdone, holds a great deal of truth and provides some good laughs. Older family groups. Outside the range of children's interest." Nat Soc of New England Women

"The ensemble is really a clever and splendidly balanced antithesis of types. Adults & young people." S Calif Council of Fed Church Women

Fox W Coast Bul My 2 '36

"A most entertaining picture with wide audience appeal. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast)  
Ap 22 '36

"Adults & young people."

Jt Estimates My 1 '36

"It is a very entertaining picture, sincerely honest in its psychology and presenting with sympathetic understanding a theme that will interest all parents and young people. Adolescents, 12-16; mature; children, 8-12: beyond their understanding."

+ Motion Pict R My '36

"Very domestic, which ought to characterize it for good or ill, according to one's taste."

Nat Bd of R M Je '36

"Family."

Nat Council of Jewish Women Ap 22 '36

"A universal experience delightfully and refreshingly treated. Adults."

Nat Legion of Decency My 21 '36

"Adults & young people."

Sel Motion Pict Je 1 '36

"Family. Very, very domestic, which ought to characterize it for good or ill, according to one's taste."

Wkly Guide My 9 '36

**Newspaper and Magazine Reviews**

"[It is] an exceedingly loud and talkative domestic drama which could have been much better than it is, but which has enough entertainment value to make it worth while. . . There is too much chattering in it, a fault emphasized by the manner in which the dialogue is directed. Throughout its entire length characters yell at one another without regard for the meaning of scenes, no attempt being made to lend intimacy to conversations which should be intimate."

+ — Hollywood Spec p11 Ap 25 '36

"There is nothing unusual in 'The First Baby.' Yet it is from the recognizable and common qualities that this mild and touching picture derives a gentle charm. . . 'The First Baby' is not a film of individuals. It has what so few pictures have—a sense of balance. . . This lively, fresh, and wholesome slice of everyday life is a small triumph for the Twentieth Century-Fox studio." (2½ stars)

Liberty p45 My 23 '36

**Trade Paper Reviews**

"Another of the recent cycle of clever program pictures that will send your customers out plenty satisfied—if you can get them in. Family."

Box Office p35 Ap 25 '36

"This rather wild yarn . . . is but mildly entertaining. There may be some people who will enjoy the thing but certainly it does not hold universal appeal. The material would have made a good two-reeler but it is not strong enough for a full length feature and a long feature at that."

+ — Film Curb p12 Ap 18 '36

"This one makes good family trade entertainment. Throughout, the piece is full of human touches. There are the laughs, tears,

break-ups, outside interference and reconciliations which should be easily recognizable home characteristics to many. The members of the cast play their characters in such a manner as to make them life-like."

+ Film Daily p10 Ap 14 '36

"This is a simple tale of the wild excitement of a young couple undergoing parenthood for the first time, relying for its appeal on the utter naturalness of the reactions of the parents and grandparents of 'the only baby in the world.'"

Motion Pict Daily p6 Ap 13 '36

"Here is a comedy-packed yarn, with occasional bits of drama sprinkled in. . . The familiar character of the story is its outstanding entertainment and commercial value. A mere hint of what it's all about undoubtedly will be sufficient to arouse quite a bit of interest among patrons of the houses in which it will play."

+ Motion Pict Herald p36 Ap 18 '36

"A minor entrant because it hasn't name strength to attract, 'The First Baby,' nevertheless, will be pleasant entertainment for neighborhoods, family trade. . . Pleasantly played by a non-star cast, this will be doubled up or used on short nights. The players, however, generally turn in fair performances."

+ — N Y Exhibitor p23 My 10 '36

"As a supporting picture this one should rate program spotting because it is amusing, clean and wholesome. . . Acting is good throughout, so Lewis Seiler's direction must be credited for the results. Such a plot could be easily made maudlin, but wasn't."

+ Variety p14 My 27 '36

"Excellent B picture that can stand by itself if need be. Domestic comedy with more than the average share of laughs, it is expertly written, produced, directed and acted. John Stone has given the picture smart production, has mounted it well."

+ Variety (Hollywood) p3 Ap 11 '36

**FLORIDA SPECIAL.** My 1 '36 70min Paramount

Players: Jack Oakie. Sally Eilers. Kent Taylor. Frances Drake. J. Farrell MacDonald

Director: Ralph Murphy

Based on a short story, Recreation Car, by Clarence Budington Kelland. "The mystery revolves around the disappearance of a wealthy eccentric. . . While police are searching the train for the old gentleman, two rival gangs are attempting to gain possession of his jewels. There is much skulduggery and a large number of suspects before an unsuspected twist brings about a surprise finish." (Hollywood Reporter)

**Audience Suitability Ratings**

"A: hardly; Y: perhaps; C: doubtful interest."  
Christian Century p855 Je 10 '36

"Too much gun play for children. Adults."  
Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Good-mature." DAR

"There are of course the usual number of suspects, the usual amount of stupidity on the part of those trying to solve the mystery and even the usual smart wise-cracking reporter who is in on the finish. However, as long as Jack Oakie is the reporter, one can count on laughs and his engaging personality to keep things moving. Mature." Nat Fed of Business & Professional Women's Clubs

"Told with a good deal of humor and in swift tempo, the film is a good program picture for adults & young people." Nat Soc of New England Women

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**FLORIDA SPECIAL—Continued**

"Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul My 9 '36

"Adults & young people."

Gen Fed of Women's Clubs (W Coast)  
Ap 27 '36

"Clever dialogue, witty gags, and fast-moving direction somewhat relieve a trite story filled with improbabilities. Mature."

Jt Estimates My 1 '36

"Here is a mystery story which makes little attempt at intelligent or logical development, but which is swift and amusing enough to hold one's attention. . . The social standards are more suitable to adult discount than to children's appreciation. Adolescents, 12-16: no; children, 8-12: no."

Motion Pict R Je '36

"Family."

Nat Council of Jewish Women My 1 '36

"Adults."

Nat Legion of Decency My 14 '36

"Mature."

Sel Motion Pict Je 1 '36

**Newspaper and Magazine Reviews**

"Excellent mystery, smart dialogue, interesting and entertaining without being momentous."

+ Canadian M p61 My '36

"Thanks to Mr. Murphy's direction, the piece possesses the necessary speed, color and sophistication, to make it lively and unhackneyed film fare. That it has little relation to reality is unimportant, since a Cinderella tale of this kind should not be expected to deal with actuality. . . The picture is a typical American comedy, with an exciting dash of mystery thrown in. It will not improve your mind to see it, but probably will improve your disposition." Marguerite Tazelaar

+ N Y Herald Tribune p12 My 29 '36

"'Florida Special' is a mystery of excellent parentage. . . Bustling through the tale as Bangs Carter, a straying newspaper man, is Jack Oakie, in fine voice and armed with a fair store of fast cracks. . . The assorted other passengers aboard the Special contribute considerably to the mile-a-minute pace of the picture." J. T. M.

+ N Y Times p15 My 29 '36

"It's just another movie, but Ralph Murphy, who directed it, sets so fast a pace it rates a notch or two above routine." Douglas Gilbert

+ N Y World-Telegram p17 Je 1 '36

"'Florida Special' is negligible. . . Sally Eilers and Jack Oakie won't either disappoint or startle their public, such as it is." John Mosher

+ New Yorker p83 Je 6 '36

"Starting with the pace of a slow freight, it looked for a time as though 'Florida Special' would break down long before it reached its destination. Then suddenly, surprise!—the train huffed and puffed, the plot wheels accelerated, until the film ends as a fairly representative curtailed chapter-play." H. S.

+ Script p11 My 16 '36

**Trade Paper Reviews**

"It is all rather familiar stuff and only mildly entertaining in this case."

+ Film Curb p13 Ap 25 '36

"As a program number, this picture should do all right. With Jack Oakie dishing out the wisecracks in entertaining comedy situations, along with the mysterious angles involved, the show keeps one interested throughout."

+ Film Daily p5 Ap 21 '36

"Mild entertainment results from this formula story that seldom rises above the familiarity of its theme. It is a mystery of sorts, held together mainly by gag comedy and another corking performance by Jack Oakie. Not designed as a big picture, it will probably do well enough as a class B release."

+ Hollywood Reporter p3 Ap 17 '36

"Apart from the amusing wisecracking of Jack Oakie, this comedy-melodrama offers little to enthuse exhibitors or audiences. There are, however, several novel twists given to the familiar all-action-aboard-a-train plot. . . The story . . . is loaded with so much stuff that director Ralph Murphy had difficulty getting it all into the picture, with the result that the production rates as an average attraction appealing to devotees of thrills, action and fun."

+ Motion Pict Daily p8 Ap 20 '36

"The picture's fun is presented along with a lot of drama, melodrama, romance, mystery, thrills and excitement that undoubtedly were counted upon to serve efficiently in rounding out a well balanced piece. There's a lot of fun and so much of the other stuff that it all didn't seem to jell. At least the preview audience didn't think so. It laughed at the fun all right. It also laughed at situations and action that were supposed to hold it in tense suspense. . . An average attraction, the picture's field is with audiences who appreciate comedy thrill-action entertainment."

+ Motion Pict Herald p37 Ap 25 '36

"Though the picture is another 'Grand Hotel' on a train travelling from New York to Florida, 'Florida Special' is too strongly fortified in the feature name division to be condemned for familiarity alone. . . Obviously a programmer, 'Florida Special' ought to be entertaining."

N Y Exhibitor p22 My 10 '36

"Where Jack Oakie is a favorite this is going to be nice money. . . Story is another version of the Grand Hotel gag on a railroad train; by no means the first. This handicaps the action to a considerable extent, but it whips through somehow."

+ Variety p15 Je 3 '36

"This one can't hope for better than double bills due to cast weakness and low grade entertainment. Entire story takes place on a train running between New York and Florida necessitating limitation in action and story. Latter is weakly developed tale, the few bright spots being contributed by Jack Oakie."

— Variety (Hollywood) p3 Ap 17 '36

**FOLLOW THE FLEET. F 21 '36 110min RKO**

Players: Fred Astaire, Ginger Rogers.  
Randolph Scott, Harriet Hilliard

Director: Mark Sandrich

See issue of March 30, 1936 for other reviews of this film

**Audience Suitability Ratings**

"Suitability: family."

Mo Film Bul p65 Ap '36

"Family."

Nat Bd of R M Mr '36

**Newspaper and Magazine Reviews**

"'Follow the Fleet' is glorious entertainment. I could be rather tired of screen sailors by now, but not with Fred Astaire in their midst." Don Herold

+ Life p43 My '36

"The narrative and the padding of the film show up pretty thin, and the intervals between the dances of Astaire and Ginger Rogers are just intervals. Both the lyrics Harriet Hilliard

sings are feeble and foolish to the point of distraction. She looks distracted, but that doesn't help. Three of the dances and half a dozen of the wisecracks are up to standard—and though it's a very high standard for the dancing, that leaves 'Follow the Fleet' on a par with 'Roberta,' the least polished of these Rogers-Astaire entertainments."

+ — *New Statesman & Nation* p601 Ap 18 '36

"The spectacle of Astaire wiggling his uncomfortable way through this rambling, rickety vehicle is a sight to make sore eyes. For the first time, the dance routines fail to click. In short, a decidedly minor and in the main regrettable Astaire offering." Robert Stebbins

— *New Theatre* p33 Ap '36

"[Astaire's] new film, I think, is the best since 'Gay Divorcee'." Graham Greene

+ *Spec* p744 Ap 24 '36

"The inimitable dancing team of Astaire-Rogers lifts a mediocre script and prolonged film footage to ingratiating musical entertainment."

Stage p10 Ap '36

**FOR THE SERVICE.** Ap 3 '36 65min Universal

**Players:** Buck Jones, Edward Keane, Beth Marion

**Director:** Buck Jones

A western melodrama.

#### Audience Suitability Ratings

"A: hardly; Y: perhaps; C: doubtful."

*Christian Century* p751 My 20 '36

"Family & junior matinee." Nat Bd of R

Fox W Coast Bul Ap 4 '36

"Family-junior."

Wkly Guide F 7 '36

#### Trade Paper Reviews

"Top notch Western in every way. Packed full of fast-action with plenty of fights, gun-play and hard-riding. It should more than satisfy those who go for this sort of film entertainment."

+ *Film Curb* p17 Ap 25 '36

"[It is] an unusual outdoor picture. It should interest even non-Western subscribers."

+ *Film Daily* p7 My 19 '36

"When it comes to giving the patrons what they want in the line of Western adventure, Buck Jones can always be relied upon to do the stuff. This production has all the elements—a good plot, plenty of spectacular action and excitement—to make it a top-notch Western."

+ *Motion Pict Daily* p6 Ap 21 '36

"Estimate: unusually good Jones."

+ *N Y Exhibitor* p45 Ap 25 '36

"This one of the early west has enough action and suspense to satiate the hunger of the six-gun brand fans. . . . Scenes in and out of the stockade are well photographed, this being one of the outstanding virtues of the picture."

+ *Variety* p54 Je 3 '36

**FORGET ME NOT.** (Release date not determined) 70min London films-United artists

**Players:** Beniamino Gigli, Joan Gardner, Ivan Brandt, Hugh Wakefield

**Director:** Zoltan Korda

Filmed in England. "The story is that of a girl secretary who, after a misunderstanding with a liner officer, marries a famous tenor, whose voice over the loud speaker has been

the background to her love passages with the other man. The latter reappears after some years and the girl almost yields to his attempt to carry her off. The tenor, aware of the situation, makes a last appeal to her by medium of the love song associated, without his knowledge, with the other man. When she leaves the concert hall he thinks he has lost her, but she returns to their apartment." (Motion Pict Daily)

#### Audience Suitability Ratings

"This is above the level of the usual musical romance, and should prove acceptable to those interested in good singing. Suitability: family."

+ *Mo Film Bul* p62 Ap '36

#### Trade Paper Reviews

"With little incentive beyond that of affording Signor Gigli full scope for as many musical interludes as possible, this version of the operetta, 'Forget Me Not,' drifts aimlessly operetta, 'Forget Me Not,' drifts aimlessly to qualify as legitimate screen material. Lacking, as it does, star names and personalities, the weakness of the material is all the more apparent, and the production sums up into little more than an artless attempt to intersperse between musical numbers some semblance of a story interest."

— *Hollywood Reporter* p10 Ap 28 '36

"The famous tenor, Beniamino Gigli, is the box-office value here. His magnificent singing of operatic numbers is an entertainment asset which partly outweighs serious defects of story and continuity. . . . Gigli acts well in a proposal with the aid of a dictionary and admirably in the scene of the impassioned appeal by song, but Miss Gardner does not impress. It is for those who want to hear Gigli and won't worry about other values."

+ *Motion Pict Daily* p3 Ap 11 '36

"Beniamino Gigli is natural and charming in the stellar role. . . . [He] has a charm that endears him to onlookers, and his touching devotion to his boy and new wife make him photographically acceptable to this new type of audience. Shots of him in various operatic characters give splendid scope for his voice, which records admirably."

+ *Variety* p29 Ap 22 '36

**FORGOTTEN FACES.** My 8 '36 72min Paramount

**Players:** Herbert Marshall, Gertrude Michael, James Burke, Robert Cummings

**Director:** E. A. Dupont

Remake of a dialogue film, *Interference*. "When Marshall finds his wife Gertrude Michael with another man, he kills him. Marshall is able to have his daughter adopted by a wealthy family. Seventeen years pass without the mother knowing her daughter's whereabouts and not caring much about it. Marshall is pardoned from his life sentence in time to prevent Gertrude from interfering with their daughter's happiness." (Film Daily)

#### Audience Suitability Ratings

"A: fine of kind; Y: too strong; C: no."

*Christian Century* p855 Je 10 '36

"The prison routine is mercifully omitted in this film, making less drab an oft-repeated prison tale. Adults." *Am Legion Auxiliary*

"Mature." *Calif Cong of Par & Teachers*

"Mediocre-adult." *DAR*

"This somber story may be mildly entertaining to anyone who can accept the premise upon which the entire plot motivation is

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



**FORGOTTEN FACES—Continued**

founded. . . Herbert Marshall was unhappily cast and while Gertrude Michael struggled to make her part convincing, the story was too much for her. Mature." Nat Fed of Business & Professional Women's Clubs

"Strikingly balanced and notably consistent are the scenes of grim pathos and innocent happiness in this social drama of a distinctly mature type." S Calif Council of Fed Church Women

Fox W Coast Bu1 My 9 '36

"Adults."

Gen Fed of Women's Clubs (W Coast)  
Ap 27 '36

"Adult."

Jt Estimates My 1 '36

"It is a sordid, sensational tale, but the fine acting of Herbert Marshall gives it warmth of human interest. . . The play is well cast, the plot well developed, and a great effort has been made to raise the production above the level set by a melodramatic theme. Adolescents, 12-16: not recommended; children, 8-12: no."

+ — Motion Pict R Je '36

"Mature."

Nat Bd of R M Je '36

"Highly melodramatic, this social drama, hackneyed in story, is not worthy of the talents of its cast and will prove only fair entertainment for adults."

+ — Nat Council of Jewish Women My 1 '36

"Objectionable in part."

— Nat Legion of Decency My 14 '36

"Adult."

Sei Motion Pict Je 1 '36

"Mature."

Wkly Guide My 9 '36

**Newspaper and Magazine Reviews**

"[It is an] unsavory melodrama. . . Only a casting agent could explain what Herbert Marshall and Gertrude Michael, who do comedy parts well, are doing in this penny dreadful." E. C. S.

— Christian Science Monitor p14 My 23 '36

"Here is a class B picture given class A rating by the direction accorded it. . . [E. A. Dupont] raises an inherently conventional story into a dramatic offering of power and dignity, one all those working in pictures should see and study. . . A. M. Botsford, production associate, and William Lackey, supervisor, are to be congratulated upon turning out an excellent job."

+ Hollywood Spec p9 My 9 '36

"'Forgotten Faces' is strong meat that by suggestion and implication slips its theme past the censors. Herbert Marshall is thoroughly convincing in a difficult role, while, as the wife, Gertrude Michael's dramatic intensity compensates for her occasional theatric mannerisms. (2½ stars) Beverly Hills

Liberty p16 Je 6 '36

"It's a pleasure to announce that E. A. Dupont, the man who made 'Variety,' has come back. His work with a banal theme is impressive; he's minimized dialogue, stresses *technique* rather than plot, and achieves the smooth flow of narration in screen story-telling that's been almost extinct since the advent of sound."

Herb Sterne

+ Script p10 Je 6 '36

**Trade Paper Reviews**

"Masterfully directed with plentiful injections of power, this film will appeal to those who like real unadulterated melodrama. Adults."

Box Office p31 My 23 '36

"Certainly the classes will appreciate this picture but just what the masses will think of it is anybody's guess. . . It is all superbly done. Acting, direction and production way, way above the average. A truly fine, artistic picture in every way, shape and manner."

+ Film Curb p12 My 2 '36

"What this picture does at the box-office is hard to predict since there are very few pictures produced lately to which it can be compared. Highly dramatic, loaded with suspense, outstanding for characterizations, especially Gertrude Michael's, the production holds one tense. . . From the standpoint of production, it leaves little to be desired. It is a picture that the highbrows can talk about, still the suspense, the superb acting, and the fact that it is different from the regular run-of-the-mill line should make it interesting for the regular patrons."

+ Film Daily p7 Ap 23 '36

"Brilliantly produced, its direction and acting rise to heights far above the dramatic fabric and compel excited admiration and suspense. These excellences lift it artistically well above its program classification and nothing would keep it from becoming a strong box office card for almost the full range of houses, except the sordidness of the story and its tragic and disappointing ending."

+ Hollywood Reporter p3 Ap 21 '36

"Offering only occasional relief from sombre drama audience appeal, this picture will be limited in its appeal to those seeking grim entertainment when word of the nature of its story passes."

Motion Pict Daily p4 Ap 23 '36

"Serious in tone, inasmuch as a great part of it is devoted to a battle of psychological wits between a husband and wife who have only the bitterest hatred for each other, it is emphatically an adult picture, with considerable interest for them, because of the character of the story, the quality of the acting offered by the stars and the principal supports, and the grim and realistic style in which the story is told. . . Previewed in Fox Wilshire Theatre, Los Angeles. Power of story and convincing performances by Herbert Marshall and Gertrude Michael held the audience's attention."

+ Motion Pict Herald p47 My 2 '36

"With two good performances from the leads, the show is a fair job throughout but restricted in appeal."

+ — N Y Exhibitor p23 My 10 '36

"Heavily handled drama, this remake of 'Interference,' first important talker, will have to struggle for what it gets. Main trouble is the lack of shading in the direction. E. A. Dupont has held the picture to a sombre pace throughout, has failed to lighten the depressing tale at any time."

— + Variety (Hollywood) p3 Ap 21 '36

**FORGOTTEN WOMEN.** (Release date not determined) 62min Imperial

Players: Evelyn Brent. Irene Rich. Louise Fazenda. June Clyde

Director: William Beaudine

"Eight members of a volunteer welfare unit are involved in tragedy when one of the supply trucks being driven to an invaded sector is overturned by a bomb. One girl dies from injuries in a trench where she is carried, a loud-mouthed girl is killed by a hand grenade for revealing the two-timing of an aviator who is believed to be devoted to a member of the company, and Evelyn Brent, the interloper, is killed when she succeeds in warning the American unit that her companions are in the direct line of its fire." Film Daily

*Trade Paper Reviews*

"This one can hardly expect to get much more than the smaller stands as part of a dual bill. It's rather a weak sister. All woman cast. Far too talky to hold interest although a competent array of players do their best to make something of it. . . . Some fairly impressive war shots but the talk, talk, talk spoils it all."

— Film Curb p6 My 23 '36

"Woman's side in international war fails to measure up to its possibilities because action is too greatly subordinated to excessive talking. Despite a number of finely recorded bombardment scenes, the picture is slow-moving."

— Film Daily p11 My 13 '36

**FRANKIE AND JOHNNIE.** My 1 '36 67min Republic

Players: Helen Morgan, Chester Morris, Lilyan Tashman, Florence Reed

Director: Chester Erskine

Based on the play of the same title by Jack Kirkland. It was filmed about two years ago. It tells the story of the "Frankie and Johnnie were sweethearts" ballad and is set in a music hall in the St. Louis of 1870.

*Audience Suitability Ratings*

"[It is] an uninteresting story. . . . Objection—the unsavory characters and questionable episodes. Objectionable in part."

— Nat Legion of Decency My 14 '36

"The production has little to recommend it, being ineffectual and not well directed or acted. Miss Morgan's peculiar type of singing registers very poorly. Adults & young people."

— Sel Motion Pict Je 1 '36

*Newspaper and Magazine Reviews*

"Rash trash properly describes the filmization of the old St. Louis river-front ballad, which, fortunately, is not in the class of motion picture plays that receive wide circulation among the best places. While the subject matter itself would preclude the lifting of any reenactment from above the level of the sawdust on the floor of the barroom which inspired the original ditty, the treatment and performances in this version would undoubtedly bring the sounding crash of the gong even in Major Bowes's amateur shows." J. P. Cunningham

— Commonweal p190 Je 12 '36

*Trade Paper Reviews*

"It has its moments of goodness and its moments of badness. Sort of an in-and-outer. Helen Morgan sings in her well known style and those that like her will approve."

Film Curb p8 My 23 '36

"From the long-famous ballad of Frankie and Johnnie . . . has been made a film which, after having passed through successive processes of renovation with an eye on the production code, emerges as ineffectual fare. The film was produced about two years ago at and by the Biograph Studio in New York. . . . For the most part the film somehow lacks the pace it might have been expected to possess, moving at a laggard rate, only gaining a bit of speed as it nears the conclusion, when Frankie, finally convinced against her will of the duplicity of her man, finds a gun and goes in search of Johnnie. Miss Morgan, it would seem, has not been given sufficient opportunity to exercise the talent for a special style of singing which she unquestionably possesses, and in some fashion her voice throughout registers poorly."

— Motion Pict Daily p8 My 19 '36

"The action limps along until after the wedding of the two principals, which comes in one of the later reels, and through it are interspersed two songs by Helen Morgan, rendered in a none too creditable fashion. . . . Adult audience classification."

— + Motion Pict Herald p45 My 23 '36

"Because it has been en route for about two years and has been given a careful dehydrating by the Hays code office, not too much was anticipated of 'Frankie and Johnnie' when it finally was unveiled. But as it stands, the picture is unusually slovenly entertainment. . . . It will be lucky to make dual bookings in most localities."

— — Variety p14 My 27 '36

**FRASQUITA.** Ja 17 '36 80min DuWorld

Players: Jarmila Novotna, Hans Heinz Bollman, Heinz Ruchmann

Director: Carl Lamac

See issue of March 30, 1936 for other reviews of this film

*Audience Suitability Ratings*

"A and Y: good of kind; C: no interest."  
Christian Century p783 Je 3 '36

*Trade Paper Reviews*

"There is a naive charm in the unwinding of the slender love plot, set against backgrounds of exceptional beauty, but many American audiences will find the pace slow and rather talky. It will do best in the art houses and among music lovers and will make an acceptable support number in class neighborhoods."

Hollywood Reporter p7 Ap 2 '36

"It is quietly delightful entertainment abundant with the tuneful music of Franz Lehar, whose stage 'hits' are almost innumerable. . . . For exploitation a specialty is the prelude and epilogue appearance of Lehar himself."

+ Motion Pict Herald p48 F 1 '36

"Lovers of light opera, especially those who understand German, will find much in 'Frasquita' to amuse and entertain them. . . . [It] is particularly geared for the class type of patronage, and will depend on heavy exploitation in any event. It is probably one of the best of the foreign-made productions to reach these shores, and, from a production and artistic standpoint, rates high."

+ Variety (Hollywood) p3 Ap 2 '36

**FURY.** My 29 '36 90min MGM

Players: Spencer Tracy, Sylvia Sidney, Walter Abel, Frank Albertson, Bruce Cabot

Director: Fritz Lang

"Tracy is peace-loving, hard working. He and Sylvia are engaged. On circumstantial evidence, Tracy is arrested as a kidnaper in a Middle-western village. Led by rowdies, the villagers storm the jail, bent on lynching Tracy. Unable to enter Tracy's cell, the mob dynamites the jail. Tracy is believed killed, but the explosion tears off his cell door and he escapes, although injured." Film Daily

*Audience Suitability Ratings*

"A thought-[provoking] drama, well produced. Adults." Am Legion Auxiliary

"A harrowing tirade against the fury of mob-rule is presented in this ably enacted melodrama. . . . Adults: tense; 14-18: doubtful; 8-14: no." Calif Cong of Par & Teachers

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**FURY—Continued**

"This timely picture is high in entertainment value; moving swiftly and dramatically to the climax and then holding the interest to the end. Mature." Nat Fed of Business & Professional Women's Clubs

"This social drama is a timely and powerful indictment of the mob spirit and 'snap judgment.' Mature." S Calif Council of Fed Church Women

+ Fox W Coast Bul Je 6 '36

"This picture, a powerful indictment against mob rule, is an intensely forceful and gripping drama. . . Thought-provoking entertainment. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) My 27 '36

"It is out and out propaganda against lynching, cruel and direct in its expression. . . It is a timely subject, for lynching, with a certain percentage of innocent victims, still goes on, but unless one feels that one's moral fiber needs reinforcement, the film is such vivid realism that it should be avoided. Adolescents, 12-16: too brutal; children, 8-12: too brutal." Motion Pict R Je '36

"To those who believe that the finest pictures should have moral or social import and that the motion pictures can have a definite power for good and yet be artistic and gripping, 'Fury' answers every requirement. . . The story, which is engrossing, with its well maintained suspense, presents a sermon within a sermon first with a powerful protest against lynching and second the futility of revenge. This is a profound and significant picture which entertains and still performs a definite service in molding social attitudes. Adults."

+ + Nat Council of Jewish Women My 27 '36

"A sometimes horrific indictment against the abuse of law and order. In a clear, unbiased manner the social problems of lynching and mob fury are presented. Adults."

+ Nat Legion of Decency Je 11 '36

"No locality is indicated, and the plot is cleverly contrived not to arouse controversy and to avoid ultimate tragedy, but the case against lawlessness is presented with surprising force. . . Suggested for church use. Recommended to the Committee on Exceptional Photoplays. Family."

+ + Wkly Guide Je 6 '36

**Newspaper and Magazine Reviews**

"Rarely does Hollywood show the disposition or the capacity to lay hands on the seamier aspects of American life with a vigor and determination similar to that which has gone into the making of 'Fury.' . . Unfortunately, though it does not detract seriously from the entertainment value of the film, the second half of 'Fury' does not measure up to the quality of its earlier portions. . . To have achieved the highest effect, however, it probably would have been necessary to develop the story as an out-and-out tragedy, and that very likely would have been commercially disastrous. . . The film is sufficiently exciting and so well acted that the document is palatable entertainment." E. F. Melvin

+ Boston Transcript p8 Je 13 '36

"Melodramatic romance for adults who applaud the coming of social meaning to the films, not unduly catering to popular taste in entertainment, and directed with cinematic feeling by Fritz Lang."

+ Christian Science Monitor p15 Je 13 '36

"I thought it an exceedingly poor picture, poorly written and badly directed. I know Fritz Lang is a capable director. He proved that by his work abroad. But why he should be put in charge of a purely American picture is something I cannot understand. . . It is a sad commentary on American life that such a fantastic yarn should be presented to the world

as an authentic document. As an American, I, for one, resent it. The picture bristles with cinematic anachronisms. . . The close-up of a kiss in front of an audience in the court-room was the final insult to the intelligence of the audience in the film theatre."

— Hollywood Spec p8 Je 6 '36

"It will, in some parts of the country, be recognized as a sobering force. . . That many of its situations are trite is not to be denied. That Director Lang has passed these with skill gives the picture strength where it might have been weak."

+ Lit Digest p28 My 30 '36

"How to disturb an audience is of course a big problem in the cinema. Director Fritz Lang has been highly successful with the problem. . . One might say too successful, for 'Fury' is disturbing for the wrong reason: the problem it poses is entirely unresolved at the close. . . It is regrettable that [Director Lang] did not, or could not, make 'Fury' the first-rate tragedy it might have been." Robert Giroux

+ Nation p821 Je 24 '36

"'Fury' is a powerful and documented piece of fiction about a lynching for half its length, and for the remaining half a desperate attempt to make love, lynching and the Hays office come out even. But I doubt if those who see it will carry the whitewash part of it so long in their minds as the straight action of the introduction and middle. . . This picture has the true creative genius of including little things not germane to the concept but, once you see them, the spit and image of life itself." Otis Ferguson

+ New Repub p130 Je 10 '36

"Although the film becomes top-heavy with an individual plot in the final sequence, it remains a compelling and terrifying document. . . So magnificent is it in its unwavering denunciation of mob rule that one regrets that it has had to fall back on courtroom melodramatics and plot manipulation before it ends." Howard Barnes

+ N Y Herald Tribune p8 Je 6 '36

"It's a shocker, this picture, and something a good deal more than that. In addition to an original theme, a definite viewpoint, and enough punches to jar Joe Louis, 'Fury' is fine movie entertainment, weakening only at the very end. Such pictures usually do. . . This is a picture to make you mad, to get you excited and keep you that way until the final, wishy-washy close-up. The rest of the film is grand stuff." Eileen Creelman

+ N Y Sun p11 Je 6 '36

"Let it be said at once: 'Fury' is the finest original drama the screen has provided this year. . . It should appeal mightily to those of you who look to Hollywood—forlornly most of the time—for something better than superficial, dream-world romance. . . This has been a completely enthusiastic report, and such was our intention." F. S. Nugent

+ + N Y Times p21 Je 6 '36

"Call it something worthy of respect, an earnest, excellently-acted film that spreads molten messages of scorn against the animal spirit to destroy with a power that cannot be denied. Call the first half of it a truly great picture, a completely undisguised, unpretending one. Call the last half mighty good melodrama, but not good enough to warrant the same respect and enthusiasm that the first half so unstintingly compels. . . You cannot afford to miss the film. To do so would be to ignore one of the most startling and courageous things the American cinema has done." William Boehnel

+ N Y World-Telegram p14a Je 6 '36

"'Fury' happens to include one or two scenes of particular force and skill, and, despite its somewhat overdone plot complexities, it indicates superior handling. This, I should suppose, is due to the talent of its director. . . In the big scene, the actual episode of the lynchers' orgy, Herr Lang doesn't mass mere crowds. He has gone farther than that and contrived to give us some idea of the minds,

and one might say souls, of lynchers. . . It is so effective it may bestir the minds of movie audiences to something equivalent to thought upon the problem itself. . . In fact, it's melodrama with a considerable injection of vitality; and you who are about to lynch might go and see how you will look while you're doing it." John Mosher

+ New Yorker p82 Je 13 '36

"'Fury' stabs into its subject, mob violence, with a variety of searchlights, sociological, humanistic, dramatic, while the subject itself turns under the beams until each phase of it has been successively and rather fearfully illuminated. . . Reminiscent in its power of last year's famed 'Informer,' though far more spectacular, a good deal less sincere, 'Fury' is a triumph for Joseph Mankiewicz, young M-G-M producer, and Fritz Lang, monocled Austrian director whose first U. S. effort it is."

+ Time p40 Je 8 '36

### Trade Paper Reviews

"A powerful and impressive document in indictment of mob violence, this will strike a responsive chord with all classes of audiences which should make it a substantial money-getter. Family."

+ Box Office p69 My 30 '36

"Strong film fare and possibly not much of a picture for the fair sex. Notwithstanding this it is an unusually well made feature that has been well directed and played by a better than average cast. If your patrons appreciate raw drama they ought to like this one."

+ Film Curb p6 My 23 '36

"This is one of the most powerful, gripping pictures that has come to the screen. It is worth selling—and selling hard."

+ Film Daily p8 My 22 '36

"'Fury' is one of the best pictures of the year. Packing a wallop that has rarely been seen in a picture, compelling an interest that is certain to draw a great percentage of those patrons shopping for entertainment, Metro-Goldwyn-Mayer has pulled a 'sneak' hit on its organization, on Hollywood and the whole industry, [since] little has been heard of 'Fury' and certainly nothing to indicate that it would get better than B rating at the box office."

+ Hollywood Reporter p2 My 19 '36

"With mass hysteria as its main theme, this film emerges as a heavy drama too grim for acceptance by most audiences as entertainment. Though presented with unquestioned sincerity and an effort to treat all angles fairly, the story will hardly appeal to shoppers for a pleasant evening. . . Fritz Lang's direction ranges from forceful to indifferent. His screen play is too superficial to serve as effective propaganda."

+ Motion Pict Daily p4 My 20 '36

"This picture is different, volatile, eruptive melodrama. In its class, in which several that are characteristically similar have proved box office attractions, such as 'Scarface,' 'The Big House,' 'Fugitive from a Chain Gang' and 'Black Fury,' it is an exceedingly good picture."

+ Motion Pict Herald p37 My 30 '36

"From directing, writing, acting standpoints, 'Fury' is a topnotch job. For audiences, however, it may prove too dramatic for better than fair returns. . . Well done, it is however, a type picture that doesn't always realize its possibilities at the box office. Exploitation may aid it."

+ Phila Exhibitor p22 Je 1 '36

"Coming at the tag end of the 1935-36 cinematic season, this flicker is certain for celluloid honors. Apart from its intrinsic artistic merits, it's also okay box office. . . 'Fury' is certain for considerable critical attention although its grosses may prove spotty. It's a cinch critic's picture, and should do better on the word-of-mouth."

+ Variety p18 Je 10 '36

"Picture generates so much heat because of its nature and handling that it will stir in many audiences the passionate furies it indicates in its drama of vengeance. . . For many, on the other hand, 'Fury' will be too strong a meat for cinematic diversion. Grosses are apt to be spotty, but picture has enough draw names, exploitation ammunition, controversial matter and intrinsic strength to justify its importance with substantial box office."

+ Variety (Hollywood) p3 My 19 '36

## G

GENTLE JULIA. Ap 17 '36 63min 20th century-Fox

Players: Jane Withers. Tom Brown. Marsha Hunt. Jackie Searl

Director: John Blystone

See issue of March 30, 1936 for other reviews of this film

### Audience Suitability Ratings

"Family-junior. An inconsequential plot . . . made amusing by a series of Tarkingtonian [juvenile] episodes, some of them very funny."

+ Nat Bd of R M Ap '36

"Family—junior."

Wkly Guide Mr 28 '36

### Newspaper and Magazine Reviews

"Jane Withers plays Florence, the feminine Penrod of Booth Tarkington's novel, and she makes the perfect Tarkington heroine, aged perhaps twelve. . . The picture lacks much plot. Its direction surely might have been a little crisper. But the atmospheric details, the comedy episodes and the performances, from that of little Miss Withers to the genial chuckles of Hattie McDaniel, are a lot of fun." Eileen Creelman

+ N Y Sun p10 Ap 11 '36

"[It] seems destined to run out its career under the general heading of Pictures for Children. . . The setting is a typical Tarkington small town at the turn of the century, with picture hats, parasols and antique automobiles predominating. . . Miss Withers might have been a little better directed, if that is possible with these child stars. She seems inclined to glance toward the camera, as if for approval, during what should be her better sequences." J. T. M.

N Y Times p19 Ap 11 '36

"Booth Tarkington's ambling, unimportant but sometimes very amusing novel, 'Gentle Julia,' has been made into a simple, true and genuinely comic film of American small-town life, and it may now be seen with a great deal of pleasure." William Boehnel

+ N Y World-Telegram p13 Ap 13 '36

"[It has] Jane Withers and Jackie Searl (Hollywood's prize brats) being bright in a ham film." John Mosher

New Yorker p80 Ap 18 '36

"In the class with, though not of the quality of 'Ah, Wilderness,' 'Gentle Julia' is a pleasing collection of minor small-town episodes, pre-War style, deriving flavor from the acid presence of 10-year-old Miss Withers."

+ Time p36 Ap 27 '36

### Trade Paper Reviews

"The film has that quality which should make it enjoyable for almost any type of audience, anywhere, containing as it does a considerable

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**GENTLE JULIA**—*Continued*

amount of entertaining comedy, supplied for the most part by Jane Withers."

+ Motion Pict Daily p14 Ap 2 '36

"This one comes under the head of family entertainment and, as such, will find its place for moderate coin. It's a simple, home-spun [juvenile] yarn with the story pyrotechnics neatly figured for adolescent mentality. . . Continuity is jerky and none too well thought out, but is figured for laughs, and, to some extent, accomplishes this purpose."

+ Variety p16 Ap 15 '36

**GIRL FROM MANDALAY.** Ap 15 '36 68min Re-public

Players: Conrad Nagel, Kay Linaker, Donald Cook, Esther Ralston

Director: Howard Bretherton

Based on the novel, *Tiger Valley*, by Reginald Campbell. "Conrad Nagel, an English plantation foreman, has spent four years in the jungle with marriage to the girl back home as his goal. When he is jilted, he goes to Mandalay to forget. [There] he meets Jeanie, a cabaret performer." (Hollywood Reporter)

*Audience Suitability Ratings*

"Adults & young people." E Coast Preview Committee

Fox W Coast Bul My 2 '36

"Mature."

Nat Bd of R M My '36

"A story of wrecked emotions. Objection: although there are no definitely bad scenes, it is 'messy' in its implications. Objectionable in part."

Nat Legion of Decency Ap 13 '36

"Adults & young people."

Sel Motion Pict My 1 '36

"Mature."

Wkly Guide Ap 25 '36

*Newspaper and Magazine Reviews*

"Conrad Nagel and Kay Linaker do what they can to serve up this emotional hash appetizingly."

Christian Science Monitor p15 My 2 '36

*Trade Paper Reviews*

"Packed with thrills, and based on an interesting story, this film builds up to a sock climax. Family."

+ Box Office p25 Ap 11 '36

"A familiar story. . . It has been done many times before and it was a hard job to do it even as convincingly as Director Bretherton has in this case. Director and a good cast save this from being very poor stuff. It is suitable for the smaller stands and as part of a dual bill."

+ Film Curb p10 Ap 18 '36

"A tropical story of two men after one girl is told herein with much conversation and very little action. The performances of the principals are uninspired by the story or direction."

+ Film Daily p10 Ap 14 '36

"Routine jungle story with a few highlights makes for only moderate entertainment. Action is rather slow in getting under way and much interest is lost through halting motivation of characters."

+ Hollywood Reporter p4 Ap 1 '36

"Here is action played against a tropical jungle background which adequately fills the bill as top-rung program fare and should please

in all spots. . . The film packs a climactic wallop when a forest fire drives tigers down into the inhabited district."

+ Motion Pict Daily p3 Ap 4 '36

"Melodrama helped by good performances from the principals, 'The Girl from Mandalay' is a programmer that can mean more with selling."

N Y Exhibitor p43 Ap 25 '36

"'Girl from Mandalay' is one of those half-and-half affairs. About half is snappy, exciting entertainment, but there is an equal amount of drab and highly artificial material. Lack of name strength is a handicap that this one will find difficult to laugh off. . . Letdown in final scene is not only bad but inexcusable. . . Picture will have difficulty in crashing the dual barrier."

+ Variety p14 My 13 '36

"'Girl From Mandalay' is sprightly entertainment. Given ample production, cast of better than average names, this film should hold its own at top of duals, and occupy single spot in many lesser houses. It's choked full of action, thrills and sympathetic love interest."

+ Variety (Hollywood) p4 Ap 1 '36

**GIRL OF THE OZARKS.** Je 12 '36 67min Paramount

Players: Virginia Weidler, Henrietta Crossman, Leif Erikson, Elizabeth Russell

Director: William Shea

"The young star plays a poverty stricken problem child who is always in hot water through her romantic and gallant lies designed to save her self-respect and reassure her dying mother. The teacher of the country school, in desperation, threatens to send the child to the county home after one more exploit." Motion Pict Daily

*Audience Suitability Ratings*

"General patronage."

Nat Legion of Decency Je 18 '36

*Newspaper and Magazine Reviews*

"The picture has the rare quality of looking as if it had no director, as if the camera picked up a group of people merely living their lives and being unaware we are looking on. . . If you overlook 'Girl of the Ozarks' because of its being just a little picture, you will deny yourself some satisfactory entertainment."

+ Hollywood Spec p9 Je 6 '36

*Trade Paper Reviews*

"Beautiful homespun drama that should skyrocket little Virginia Weidler right into the niche of top money kid stars, and will inject a noticeable stimulus to the box-office registers. The story is an interesting backwoods yarn."

+ Box Office p33 Je 6 '36

"This backwoods drama, with its 'homey' atmosphere, will be especially appealing to the family trade. . . The story is rather familiar material but it has been handled so skilfully by all concerned that it is attention-holding."

+ Film Curb p8 Je 6 '36

"Built on the same lines as 'Timothy's Quest,' this is a nice program film that should get over with the same type of family audiences."

+ Film Daily p8 Je 1 '36

"The story is standard hokum of the best grade and its development supplies laughter and tears for a pleasing neighborhood attraction, with emphasis on family trade. Little Virginia gives definite promise of developing box office value from the beginning."

+ Hollywood Reporter p3 My 27 '36

"Little Virginia Weidler does remarkably appealing work in her first star part and is sure to draw pleasing comment from family audiences for carrying the entire weight of this routine hill-billy tale."

+ Motion Pict Daily p6 My 28 '36

"The kind of show for family type audiences and especially attractive to children, it's a hokum-tinged yarn of Missouri mountain folk. The picture consistently centers attention on its little girl lead."

+ Motion Pict Herald p50 Je 6 '36

"Estimate: for neighborhoods, twin bills."  
Phila Exhibitor p24 Je 15 '36

"'Girl of the Ozarks' is in [the] nature of an experiment to see if Virginia Weidler has the capacity for child stardom. . . Her playing generally is above the material. Picture is homespun hill-billy hokum laid on with sentimental lade which will find best response in the family and neighborhood program spots. . . Despite forced and somewhat synthetic characters and obvious development of the sentimental folk drama, the picture has considerable spell-binding quality."

+ — Variety (Hollywood) p3 My 27 '36

**GIVE US THIS NIGHT.** Mr 6 '36 70min Paramount

Players: Jan Kiepura, Gladys Swarthout, Philip Merivale, Alan Mowbray

Director: Alexander Hall

Music and lyrics: Erich Wolfgang Korngold, Oscar Hammerstein, II

See issue of March 30, 1936 for other reviews of this film

### Audience Suitability Ratings

"A and Y: fairly good; C: doubtful interest."  
Christian Century p550 Ap 8 '36

"Family." Am Legion Auxiliary

"A highlight is the singing of a Roman Catholic mass, in a sequence remarkable not only for the expert musical rendition of the two principals, but by beauty of photography combined with clever choice of types. Family." Calif Cong of Par & Teachers

"Excellent. Mature." DAR

"Although the production suffers from lack of novelty, it has some beautiful musical numbers. . . The singing of the principals with their finely trained voices is at times most enjoyable but at others, the powerful tones of Kiepura are unfortunately allowed to overshadow those of Miss Swarthout. Adults & young people." E Coast Preview Committee

"Family." Gen Fed. of Women's Clubs (W Coast)

"Family." Nat Bd of R

"Compared to the calm, graceful beauty of Gladys Swarthout, the exuberant nervous energy of Jan Kiepura stands out to a disadvantage. The production is lavish and some of the music melodious. The story is lacking in suspense and originality. Family." Nat Council of Jewish Women

"Gladys Swarthout's voice records better in this than in her first picture, but Jan Kiepura gives an unbalanced performance and one is conscious of voice straining on his part. Family." Nat Fed of Business & Professional Women's Clubs

"Family." Nat Soc of New England Women

"General atmosphere is wholesome, although the drinking scene of Maestro and pupil is uncalled for. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 21 '36

"Family."

Jt Estimates Mr 1 '36

"Suitability: adults & adolescents."

Mo Film Bul p66 Ap '36

"The plot, refurbished but still familiar, lacks conviction because Jan Kiepura, and to a lesser degree Miss Swarthout, are permitted to behave as they would on the operatic stage with complete disregard of dramatic values. Both have been better in previous productions. Adolescents, 12-16: yes, if interested in music; children, 8-12: wholesome but probably dull."

+ — Motion Pict R Ap '36

"Both voices are great and though the story content is trite, the production on the whole is excellent. Family."

Nat Bd of R M Mr '36

"A, Y and C: entertaining romance for those who appreciate direct relation of music to the story."

Par M p52 My '36

"Here we have the first opera written expressly for the screen. . . The story is carried forward almost entirely through the singing of Jan Kiepura and Gladys Swarthout, neither of whom displays much dramatic ability. The comedy relief is weak, most of it being supplied by Alan Mowbray as a drunken and decadent tenor. For all its musical excellence, the picture is disappointing."

— Scholastic p26 Ap 4 '36

"The production is lavish and some of the music melodious. The story is lacking in suspense or originality. Family."

Sel Motion Pict Ap '36

### Newspaper and Magazine Reviews

"It has two limitations, depending on how you look at it. The singing intrudes a bit on the play, and the play intrudes a bit on the singing."

Canadian M p61 My '36

"Gladys Swarthout and Jan Kiepura sing high and sing low, always classically, sometimes too much, in a continental atmosphere that bespeaks lack of originality in theme. . . 'Rose of the Rancho's' sad introduction of Gladys Swarthout to motion pictures, last January, is not materially benefited by her second screen performance. Mr. Kiepura, whose motion picture standing is better because of his 'Be Mine Tonight,' is frequently allowed to over-sing Miss Swarthout, with unfortunate effect on the presence of the songstress." J. P. Cunningham

+ — Commonweal p609 Mr 27 '36

"Splendid singing by Kiepura and Miss Swarthout of delightful Korngold-Hammerstein compositions, a superb acting performance by Alan Mowbray and fine photography by Victor Milner do not compensate for the writing and direction which principally are at fault. . . The apparently-expensive, elaborately-prepared 'Give Us This Night' is utterly without conviction, deplorably rich in artificiality. Frequently permitting conventional liberties to take part, entirely devoid of freshness in narrative-development and excessive in dialogue, most of which is dull, the picture will bring very little satisfaction to its producers and to those filmgoers who see it." Allan Hersholt

+ — Hollywood Spec p12 Mr 28 '36

"In 'Give Us This Night,' the lovely Gladys Swarthout still lacks material to match her abundant talents. . . 'Give Us This Night' is intent on making Kiepura a star in this country as he already is in Europe. The full-throated foreigner sings agreeably; but if he is an actor, then we are Emelie, the cutest of the Dionne quintuplets." (2 stars) Beverly Hills

Liberty p45 Ap 11 '36

"[Kiepura's] vigor is almost embarrassing in 'Give Us This Night.' He gives every song every vitamin, like a college yell leader, and I prophesy he won't be with us long unless



**GIVE US THIS NIGHT—Continued**

he learns to control his blood pressure. This is all a little mean, I must admit, because Mr. Kiepura can indeed sing thrillingly." Don Herold

+ — Life p23 Je 1 '36

"A sad undertaking from any consideration, utilizing the bellowing voice and home-fried histrionics of Jan Kiepura. Mr. Kiepura, whose guiding principle is to shout out the entire cast combined, assiduously disdains anything less than triple forte. It's all very painful. Condolences are due Gladys Swarthout for her unavailing struggle with an ungrateful role and a noisy partner."

— New Theatre p35 My '36

"'Give Us This Night' is a dull and laborious musical play that is far too generous to the highly specialized talents of Mr. Kiepura and employs the handsome Miss Swarthout in the unflattering capacity of stooge. Since Miss Swarthout happens to be considerably more gratifying to the eye than her co-worker, and sings at least as well, it seems to me that the idea of using her merely to gaze about in breathless admiration at the great man's heaven-sent voice was a mistake." Richard Watts, Jr.

+ — N Y Herald Tribune p14 Ap 7 '36

"It is a very evident attempt to compromise between popular and operatic music, a difficult feat and one not altogether successful here. . . In spite of its cast, in spite of the first-rate singing and in spite of the flashes of comedy, 'Give Us This Night' is only fair entertainment." Eileen Creelman

+ — N Y Sun p24 Ap 6 '36

"Miss Swarthout does sing now and then, of course, but 'Give Us This Night'—and there's a handsome reward for any one who can explain the title to our satisfaction—is predominantly a solo by Mr. Kiepura. The Polish tenor has a splendid voice, if a trifle on the bravura side, but it is our ungrateful opinion that he took too many encores. . . On the whole, however, the film does not solve the problem of opera on the screen; neither is it a particularly noteworthy contribution to the operatic cycle. But that is not Miss Swarthout's fault. Like the girl in the popular ballad, she never had a chance." F. S. Nugent

+ — N Y Times p18 Ap 6 '36

"[It is] another slight impediment to cheerfulness in the cinema. . . The players who appear have well-deserved reputations. But they should guard them more carefully against such maladroitness written things as 'Give Us This Night.'" William Boehnel

— N Y World-Telegram p15 Ap 6 '36

"[It] is flat stuff, aside from the music. And the music, if not flat, isn't of any great charm. The singers do nicely, with what tunes they're given." John Mosher

New Yorker p86 Ap 11 '36

"The quality of the score is completely outdistanced by its quantity. . . Mr. Kiepura attempts to mug his way into the hearts of music lovers, with not much help from the sound-dubbing department."

— Stage p10 My '36

**Trade Paper Reviews**

"With none too good a story, evidently manufactured to fit the requirements of the stars, this production is notable for the singing of Jan Kiepura and Gladys Swarthout which is of such excellence that it will please all lovers of classical music."

Film Daily p7 Ap 7 '36

"Inasmuch as 'Rose of the Rancho' was no record breaker, since Jan Kiepura is generally unknown to domestic audiences, 'Give Us This Night' will have to fight for good re-

turns. Strong on the singing side, the picture's grosses will be best in sections where music lovers abound."

N Y Exhibitor p30 Mr 25 '36

"It is stilted and slow entertainment, built largely to give Jan Kiepura and the Metropolitan Opera diva every opportunity to sing, little chance to act. In order to get fair grosses, picture will have to pull hard."

— + Variety p16 Ap 8 '36

**GOLDEN ARROW.** My 23 '36 67min Warner

Players: Bette Davis. George Brent. Eugene Pallette. Dick Foran

Director: Alfred E. Green

Based on the play Dream Princess by Michael Arlen. "It is all about a young and beautiful heiress who persuades a handsome reporter to marry her to save her from a lot of foreign fortune-hunters. The reporter agrees to do so in order to get the time and means to finish a novel. After the marriage ceremony the audience, if not the reporter, is let in on the secret that the girl isn't really an heiress at all, but a former waitress who has been turned into the wealthiest girl in the world by a high-pressure publicity man to exploit a beauty cream." (N Y World-Telegram)

**Audience Suitability Ratings**

"A: perhaps; Y: doubtful; C: no."

Christian Century p823 Je 3 '36

"Family." Am Legion Auxiliary

"Possible for family." Calif Cong of Par & Teachers

"Good—mature." DAR

"The picture is entertaining, but certainly does not have the dramatic possibilities worthy of such a capable actress as Bette Davis. Mature." Nat Fed of Business & Professional Women's Clubs

"Highly improbable farce, lightly done and diverting. Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul My 9 '36

"Though the picture is well cast and has interesting settings it lacks sparkle and conviction. Adults & young people."

+ — Gen Fed of Women's Clubs (W Coast) My 5 '36

"Family-mature."

Jt Estimates My 1 '36

"Although Bette Davis reveals a flair for light comedy and gives a semblance of reality to a rather superficial part, those who expect an outstanding performance whenever they see her will find this an exception to the rule. Adolescents, 12-16; possible; children, 8-12; sophisticated."

Motion Pict R Je '36

"Family."

Nat Bd of R M Je '36

"A slight plot, not worthy of the talents of Bette Davis, and uneven direction somewhat mar the continuity. Fair for family."

+ — Nat Council of Jewish Women Ap 1 '36

"Adults."

Nat Legion of Decency My 14 '36

"Family-mature."

Sel Motion Pict Je 1 '36

"Family."

Wkly Guide. My 9 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

## Newspaper and Magazine Reviews

"Miss Davis' assortment of tricks do not pall: it is only unfortunate that they could not have been put to more stimulating use." E. L.

Boston Transcript p4 My 9 '36

"Bette Davis moves jauntily through the story as the girl and is assisted in dispensing glamour by George Brent. The film comes to a tasty finish with a general distribution of black eyes among the less pleasant persons in the story."

Christian Science Monitor p14 My 9 '36

"'The Golden Arrow' is a trivial vehicle for this year's holder of the acting championship, and all it manages to be is something for Bette to recover from. . . The story is right enough for a class B offering with a minor star, but contains nothing the distinguished Miss Davis can get her teeth into."

+ — Hollywood Spec p11 My 9 '36

"Michael Arlen's treatment of an American heiress and her fortune-hunting suitors makes 'The Golden Arrow' a more refreshing story than the usual run-of-the-mill romance. With the aid of excellent performances and direction that is both speedy and colorful, an hour at the Strand should prove diverting, if not exhausting mentally. . . The picture is really a swell bit of spoofing at the expense of what seems to be old American customs." Marguerite Tazelaar

+ N Y Herald Tribune p10 My 4 '36

"'The Golden Arrow' is one of those typical Warner farces which goes in neither for subtlety nor for realism. Its only intent is to give the audience a good time; in a mild way it succeeds. Miss Davis, in the simplest part she has essayed for some time, a role [which could be] as well filled by any newcomer on the lot, looks gay and striking. . . After 'Of Human Bondage,' 'Dangerous' and 'The Petrified Forest,' [she] rates harder assignments than this." Eileen Creelman

+ — N Y Sun p18 My 4 '36

"'The Golden Arrow' drifts rather pleasantly across the screen. It derives most of its slight strength as entertainment from the saucy performance of Miss Davis and the harried, but good-natured, expression of Mr. Brent." F. S. Nugent

+ — N Y Times p16 My 4 '36

"This reviewer found it no triumph either of acting, story telling or direction. Indeed, if the truth must be told, it is unmistakably lacking in all three of these items as well as entertainment value." William Boehnel

— N Y World-Telegram p17 My 4 '36

"No chance is given Bette Davis to act, as she has shown she can act, in 'The Golden Arrow.'" John Mosher

New Yorker p87 My 9 '36

"[It] gains nothing from the miscasting of the studio's best actress, Bette Davis, in a part that fits her like a diver's suit. George Brent's acting is only moderately bad. The dialogue is unequalled for poor taste and lack of humor."

— News-Wk p44 My 9 '36

"Miss Bette Davis . . . was whisked into a routine comedy for obvious reasons of time-liness. There is not a true note in the entire production. It is safe to say that Miss Davis will not win the Academy's 1936 honors with this performance."

— Stage p10 Je 1 '36

"'The Golden Arrow' is a minor comedy. . . Although Miss Davis still can make her eyes pop and her lips droop, 'The Golden Arrow' proves nothing more than that she is adept at nonchalance."

+ — Time p58 My 11 '36

## Trade Paper Reviews

"Cinderella dressed up beautifully and smartly. The age-old story told again, but this time with sprightly new variations, and tastefully embellished by standout performances of the entire cast. Family."

+ Box Office p31 My 23 '36

"An hour of quite satisfactory entertainment. . . Perhaps not as strong as many of Miss Davis' former roles but she gets everything possible out of it."

+ Film Curb p13 My 9 '36

"Pleasing entertainment with good cast delivering both romance and comedy."

+ Film Daily p7 My 4 '36

"This lightweight vehicle for Bette Davis belongs in the pretend-you're-rich group of modern fairy tales and as such it is acceptable mass entertainment, though unworthy of the dramatic gifts of that talented young actress. It will be especially popular with matinee-goers. . . Chalk it up for comfortable profits wherever Miss Davis and George Brent are box-office. . . There are a surprising number of novelty twists and turns and of bright lines to this story, with a small army of characters involved, so that once committed to it, few moments will seem dull."

+ Hollywood Reporter p3 My 1 '36

"Interest and amusement are heightened considerably midway in the film by an ingenious story development. Altogether it is an engaging picture, well handled in the performances of its players and the deft direction of Alfred Green. The feminine trade especially should enjoy it."

+ Motion Pict Daily p9 Ap 30 '36

"Miss Davis' recently won laurels suggest various exploitation possibilities, naturally, and the fact that this is a different kind of picture for her provides special point. . . Reviewed at the Warner Strand Theatre, New York, where a Sunday afternoon audience laughed responsively at several points in the course of the picture."

+ Motion Pict Herald p42 My 9 '36

"The photography is unkind to Miss Davis. In addition, the story is not enough for her talents. It is strictly a programmer, but likely to pull strong in the feminine matinee trade. Estimate: fair."

+ — Phila Exhibitor p46 My 15 '36

"It pokes fun at heiresses, tells some exaggerated truths about foreign title-holders in the market for rich American girls, and all in all is sufficiently frothy fare to hold nice promise as a warm weather entry in the film ranks. Perhaps not a top-money getter, but should do fairly good business wherever it's backed by smart exploitation."

+ — Variety p18 My 6 '36

"It is [a] highly diverting and thoroughly amusing picture that should have little difficulty registering with most any type of audience."

+ Variety (Hollywood) p3 My 1 '36

GREAT ZIEGFELD. (Release date not determined) 184min MGM

Players: William Powell, Myrna Loy, Luise Rainer, Fanny Brice, Virginia Bruce, Frank Morgan, Nat Pendleton

Directors: Robert Z. Leonard, Arthur Lang

Music: Walter Donaldson, Harold Adams

See issue of March 30, 1936 for other reviews of this film

## Audience Suitability Ratings

"A great picture! . . If the picture has a fault it is that the earlier part of the story is given in a wealth of detail likely to be intensely

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**GREAT ZIEGFELD—Continued**

interesting only to those who remember the World Fair and other events of the same period."

+ + Bks & Films My '36

"A: notable; Y: doubtful; C: no."

Christian Century p614 Ap 22 '36

"Ziegfeld's name is a synonym for the spectacular in the American stage, and the great showman himself would have grown envious if he could have seen the gorgeousness of this portrayal of his career. . . . Steering clear of vulgarity, 'The Great Ziegfeld' is probably the outstanding production of the season in beauty." Mrs T. G. Winter

+ + Fox W Coast Bul Ap 18 '36

"A performance for the whole family." Am Legion Auxiliary

"Here is eye-filling entertainment, with a sigh for the memories of yesterday to a generation who first learned to know and love Will Rogers, Fannie Brice, and Eddie Cantor on the stage of the New Amsterdam Theater; for a younger group to whom the 'Follies' are but hear-say, there is still superlative enjoyment. . . . Excellent entertainment for all audiences. Family." Calif Cong of Par & Teachers

"Excellent—mature." DAR

"An out-of-the-ordinary film. Adults & young people." E Coast Preview Committee

"A film which is lavishly spectacular and at the same time humanly appealing. Family, exclusive of young children for whom the picture is far too long." Nat Soc of New England Women

"A lavish production which, with a majestic sweep of dazzling splendor, outdoes the great Ziegfeld in gloriously portraying the American Girl. Family." S Calif Council of Fed Church Women

+ + Fox W Coast Bul Ap 25 '36

"A tremendous spectacle magnificently produced and indescribably beautiful. . . . Family."

+ + Gen Fed of Women's Clubs (W Coast) Ap 15 '36

"Outstanding. Family."

+ + Jt Estimates Ap 15 '36

Motion Pict & Family p6 My 15 '36

"The production will bring back fond memories of stars and music of a past generation. Adolescents, 12-16: good; children, 8-12: tiring because of three hour running time."

Motion Pict R My '36

"Nobody expected 'The Great Ziegfeld' to be a serious essay in biography, but there were a few hopes that such a fine chance to follow the Follies from their humblish beginnings on the old New York Roof to their final magnificence would result in a Broadway panorama of some color and fidelity. . . . Those hopes are not fulfilled." J. S. H.

Nat Bd of R M My '36

"This glamorous, elaborate production justifies every superlative with which to express its beauty and lavishness. . . . Excellent for the family & junior matinees."

+ + Nat Council of Jewish Women Ap 15 '36

"Adults."

Nat Legion of Decency Ap 6 '36

"A and Y: without reservations, a great musical extravaganza made the setting for the biography of one of the theatre's greatest showmen; C: entertaining spectacle with an adult theme."

Par M p42 Je '36

"[It is] played with great charm by William Powell. . . . It is the spectacles woven into the story that give the essential value of the film. These are an exhibit of showmanship rivalling Mr. Ziegfeld's own performances." S. M. Mullen

+ Scholastic p22 My 16 '36

"Outstanding. Here is superbly beautiful picture, produced with flawless artistry, yet its greatest triumph is that the life story of a fascinating personality remains sharply etched throughout the film, never becoming submerged by the lilting music and the resplendent beauty of background and settings. Family."

+ + Sel Motion Pict My 1 '36

"Family."

Wkly Guide Ap 11 '36

**Newspaper and Magazine Reviews**

"'The Great Ziegfeld' . . . is the musical show par excellence; it is perhaps the most beautiful and most pretentious picture ever made; it is definitely the last word in spectacle and lavish yet conserved expenditure."

+ + Canadian M p40 Je '36

"There is real value in the interesting authentic biographical relation to the theatre's history of the past quarter-century. But aside from that the producers have built a logical, glorious musical comedy pageant that is brilliant with gay, captivating music and songs, specialties and dance, all staged, and excellently performed, in the lavishness with which Ziegfeld surrounded his very life and lifework." J. P. Cunningham

+ Commonweal p698 Ap 17 '36

"Again Metro-Goldwyn-Mayer adds an important chapter to the history of motion pictures, this time with an offering which, to my knowledge, marks the highest spot the cinema has reached in entertainment, an offering which gives the screen new dignity as an art and which is of much value to Hollywood as a subject for study. . . . The picture runs over three hours, during which time it never fails to have the high admiration and undivided attention of its spectators. It provided me with my finest experience in a theatre. Never, I am certain, shall I forget it." Allan Hersholt

+ + Hollywood Spec p13 Ap 25 '36

"Running a little over three hours in its road-show form, the picture, for all its opulence, hits inevitable doldrums. . . . Taken for what it is, however, rather than the eulogy it tries to be, 'The Great Ziegfeld' remains a capital show. . . . 'The Great Ziegfeld' gives you, as they say, your money's worth." (3½ stars) Beverly Hills

Liberty p28 My 30 '36

"I almost made the mistake of going home to bed before 'The Great Ziegfeld' got to his Follies. There was a long, tedious, boring, biographical build-up, to bring Mr. Ziegfeld from his World's Fair Sandow days to his big Broadway show days, and then this movie became what it started out to be—a huge, expensive spectacle. . . . There have been few musical pictures as lavish, few as breathtakingly beautiful as this. . . . Stick through to the middle of this and you won't be sorry." Don Herold

+ Life p23 Je '36

"It is an excellent motion-picture, dealing knowingly and excitingly with one of the most astute showmen the American theater ever had. There will be picaresque complaint that the story is not altogether factual, and that certain incidents have been twisted around to preserve continuity of plot."

+ + Lit Digest p22 Ap 4 '36

"Few films have been more lavish than this one, which lasts three hours and must have cost millions of dollars, but since it can be doubted that Ziegfeld was either the Shakespeare or the Leonardo he is represented to have been it can also be doubted that the money was well spent. Luise Rainer as Anna Held has done a first-rate piece of acting—the best, I think, by any woman this year." Mark Van Doren

Nation p860 Ap 29 '36

"'The Great Ziegfeld' is full of many matters, too many for recounting and certainly too many for its own good. Even if it didn't

run on forever, there is no excuse for the lag in the first part, the long-drawn-out death, the stage-spectacle material in the last half, etc. And since it does run on, everything should have been tightened—not in the tremendous job of cutting those miles of negative, but in boiling down the script, saving a line here, combining two scenes into one there.”

Otis Ferguson

New Repub p18 My 13 '36

“For one who never considered the ‘Follies’ an indispensable experience it’s hard to know what the shooting’s about. We’d like to be told. Ziegfeld’s screen biography is so obviously at variance with the higgling realities of the show-business that it is difficult to grant it any credibility.” Robert Stebbins

New Theatre p18 My '36

“It is beautiful, expansive, costly, tuneful, romantic, a bit lacking in humor and somewhat overpowering as to quantity. In a word, it is just the sort of show that its hero would have loved and, since the Ziegfeld tradition is one of the greatest in American theatrical history, the girl-and-music saga of an epoch in the annals of the seven lively arts deserves attention and admiration. . . It achieves the most beautiful and imaginative effect in the field [of elaborate production numbers] that has yet been presented. . . After it, the other production effects seem anti-climactic and flat and I think that most of them could have been omitted without pain and to great advantage. It should have been fairly simple to cut ‘The Great Ziegfeld’ down to a more comfortable size.” Richard Watts, Jr.

+ N Y Herald Tribune p19 Ap 9 '36

“Mr. Ziegfeld is not the only one who would enjoy this glorified version of his career. It would right now be hard to think of any one, except possibly rival producers, who would not rejoice at this fantastically extravagant production, and even the rival producers would have to admit that a film as excellent as this is a godsend to the entire industry. . . ‘The Great Ziegfeld’ is as impossible to describe in detail as a three-ring circus. Perhaps it’s best just to say it’s a show Ziegfeld would have been proud to own, that it’s filled with the most beautiful girls I’ve seen on a screen, and that, after three crowded hours, the audience was eager for more.” Eileen Creelman

+ + N Y Sun p33 Ap 9 '36

“It would be easy to pretend it had been produced by the Great Glorifier himself rather than by Hunt Stromberg. For the picture has the opulence, the lavishness, the expansiveness and the color of the old Follies; it has the general indifference to humor which was one of Ziegfeld’s characteristics; and it has the reverential approach with which, we suspect, Mr. Ziegfeld might have handled his own life story. . . At least one of these spectacular numbers, filmed to the music of Irving Berlin’s ‘A Pretty Girl Is Like a Melody,’ with overtones of ‘Rhapsody in Blue,’ never has been equaled on the musical comedy stage or screen.” F. S. Nugent

+ N Y Times p21 Ap 9 '36

“‘The Great Ziegfeld’ may slacken its pace once or twice during its unusually long un-reeling, but it never relaxes in its ability to entertain or its ability to recapture and project the mood of the showman himself or the spirit of a golden era in showmanship, with fine and hearty skill. Seldom has the cinema put on a more lavish spectacle or offered such a fervored blend of homage, humor and heart-beat—or such a happy time. . . The cast . . . deserve, along with the director, Robert Z. Leonard, more than just passing salaams for giving us a film that should command your immediate attention.” William Boehnel

+ + N Y World-Telegram p21 Ap 9 '36

“[It] is the most lavish display that the screen has had to offer. Its chorus numbers are gigantic and effective. . . As a document of Broadway history, the film is at its liveliest. . . The Anna Held rôle is the life of the picture, aside from certain bits, and when at

last she calls up ‘Flo’ and wishes him good luck on his marriage to Billie Burke, the real excitement of the movie ends, and from then on it’s all an overprolonged finale. The bits, though, are superb. . . Certainly far too hack and old-style is the Ziegfeld death, with that property gardenia falling at last from the sick man’s hand.” John Mosher

+ New Yorker p79 Ap 18 '36

“Powell plays Ziegfeld so suavely it is an entertaining if not too temperamentally accurate portrayal. Luise Rainer is a lovely, vivacious Anna Held. She sings as charmingly as she acts, and is a believable toast of Broadway. Miss Loy struggles admirably under the burden of playing a well-known, living actress; anyone would be miscast in the part. But the real glory of the film rests in its bounty of Follies song hits and stars—in person or impersonation.”

News-Wk p29 Ap 18 '36

“It is a glittering tribute to the ‘Follies’ creator, although you will find it more a reglorification of American womanhood than an anecdotal biography of Mr. Ziegfeld. Somewhere in the stupendous outlay of cinema talent, his personality becomes entangled in a thousand miles of tulle and a mountain of tiaras; but there are many fine moments of nostalgic thrill. . . Miss Rainer gives an irresistibly engaging performance of that astonishing creature, Anna Held.”

+ Stage p10 My '36

“For twenty minutes, a huge revolving staircase exhibits showgirls, dancers and tableaux while a tenor sings ‘A Pretty Girl Is Like a Melody.’ For fabulous extravagance, this sequence makes the real ‘Ziegfeld Follies’ look like a burlesque show. . . ‘The Great Ziegfeld’ was in production two years. It lasts three hours, cost \$2,000,000 and includes the most ornate sets of its kind ever built. . . At once biography and able extravaganza, ‘The Great Ziegfeld’ approximates, more closely than any show he ever produced himself, the Ziegfeldian ideal. Pretentious, packed with hokum and as richly sentimental as an Irving Berlin lyric, it is, as such, top-notch entertainment.”

+ + Time p47 Ap 20 '36

### Trade Paper Reviews

“Description of its eye-filling beauty is difficult and any evaluation of its heart-tugging story must be predicated upon the record of other box office smashes that packed not half the wallop of this one. . . [It is a] perfect example of a showmanship picture. Family.”

+ Box Office p25 Ap 11 '36

“There is so much of the beautiful in ‘The Great Ziegfeld,’ that it is impossible to criticize such an offering. One is, therefore, restricted by the immensity of such a production, to the selection of certain numbers which remain, perhaps as a comet might remain in our memory, moving across a sky alight with uncountable stars.” Ray Lewis

Canadian Moving Pict Digest p3 Ap 18 '36

“M-G-M, a maker of great pictures, has produced one of the greatest of all times—a production which reaches new heights in musicals. . . Although the picture runs for three hours, there is never a lagging moment.”

+ + Film Daily p10 Ap 9 '36

“[It] marks a milestone in screen production. A preview audience at Santa Barbara—from balcony to orchestra, a cross-section of audiences that will be found the world over—sat for a solid three hours under its spell, never wavered a moment, greeting it time after time with spontaneously loud applause. ‘The Great Ziegfeld’ is definitely ‘road show’ caliber. And in saying this we give most weight to an audience’s reaction, merely tossing in this humble reviewer’s opinion. It is a triumph for MGM and Louis B. Mayer.”

+ + Hollywood Reporter p1 Mr 23 '36



**GREAT ZIEGFELD—Continued**

"Audience appreciation of the picture's heart-gripping human interest . . . would seem to indicate that the men and women who saw the picture considered it one of the greatest in years. . . . With the story overflowing with glamour and excitement, the original screen play by William Anthony McGuire, writer of several 'Follies,' and Ziegfeld's lifelong friend, the picture is an all-audience attraction and a showman's show that is headed for big box-offices everywhere."

+ Motion Pict Daily p10 Mr 20 '36

"It takes a lot of stuff to make a picture run three hours and four minutes. A lot of entertainment material is required to make each one of those minutes a sensational experience for any kind of audience. But 'The Great Ziegfeld' has all the necessary ingredients to make that long time seem altogether too short. . . . Columns would be needed adequately to describe 'Ziegfeld' in its entirety. In comparison, no previous music dance spectacle, no matter how elaborately produced, approaches it from a standpoint of sheer brilliance and beauty. Impressive as these qualities are, however, they actually are of secondary importance to the appeal of the motivating story."

+ + Motion Pict Herald p34 Ap 4 '36

"From the first reel this is a big time show. It screams money—money poured into the making, money for the exhibitor who exploits this as it should be exploited. It's positively the last word in screen-stage spectacles. It outdoes any musical ever produced, in scope, sweep, sparkle, splendor, magnificence, talent."

+ N Y Exhibitor p42 Ap 25 '36

"'The Great Ziegfeld' is the last gasp in filmmusical entertainment, and undeniable box office. . . . After two years, and a reported \$1,500,000 production investment, Metro has emerged with a picture whose sole shortcoming is its footage. . . . Even for roadshowing, there is the question of how much better an entertainment it would be with an hour out. . . . The production high mark of the numbers is 'Pretty Girl' as the first half finale. This nifty Berlin tune becomes the fulcrum for one of Frank Skinner's best arrangements as Arthur Lange batons the crescendos into a mad, glittering pot-pourri of Saint-Saens and Gershwin, Strauss and Verdi, beautifully blended against the Berlineseque background. It's a scenic flash which makes the auditor wonder 'What can they do to follow that?'. . . 'Great Ziegfeld' is an outstanding picture."

+ + Variety p16 Ap 15 '36

**GREEN PASTURES. Je 25 '36 90min Warner**

Players: Rex Ingram. Oscar Polk. Eddie Anderson. Frank Wilson

Directors: Marc Connelly. William Keighley

Choral music: Hall Johnson Choir

Based on the play of the same title by Marc Connelly which in turn was suggested by a volume of short stories, 'Ol' Man Adam an' His Chillun', by Roark Bradford. "Literally, the fable the picture narrates is that of God's trials and tribulations, His joys and sorrows when He created the world and made mankind. Actually it is the primitive, modern Louisiana negro's concept of God, heaven and man's experiences on earth and with God as described in the Old Testament." (Motion Pict Daily)

A Guide to the study of the screen version of *The Green Pastures*, prepared by Mabel A. Bessey, is obtainable from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, New Jersey at fifteen cents per copy.

**Audience Suitability Ratings**

"A splendid picture, with a huge cast, ably headed by Rex Ingram, faithfully following the stage play throughout. Marc Connelly has

brought us a film which will appeal to all who know negroes, and will awaken deep thought in many who may attend few movies. Family." Am Legion Auxiliary

"Adults: excellent; 14-18: excellent; 8-14: excellent. Family." Calif Cong of Par & Teachers

"Excellent. Mature-family." DAR

"Discriminating audiences will find Marc Connelly's 'Green Pastures' a joy. . . . Family—should be explained to young children." Nat Fed of Business & Professional Women's Clubs

"A fine unprecedented picture. Family." S Calif Council of Fed Church Women

+ + Fox W Coast Bul Je 6 '36

"Highest commendation is due Warner Brothers for their courage and originality in producing 'The Green Pastures,' an unusual and rarely beautiful picture. . . . [It] has deep spiritual value and is so artistically produced that offence could not be taken regardless of religious views held."

+ + Gen Fed of Women's Clubs (W Coast) My 27 '36

"This poignantly moving work really deserves the much abused adjective 'notable.' . . . The film follows the play version, but because of the mechanics of the different medium it is more impressive in many scenes. . . . Although it depicts the beliefs of a simple people, the film calls for a certain amount of sophistication in order to appreciate it. Those who take their own religion too literally may be offended but for those who understand, it cannot fail to give a real feeling of religion and a deeper understanding of a simple, childlike race. Adolescents, 12-16: excellent; children, 8-12: good with explanatory assistance."

+ + Motion Pict R Je '36

"The direction is slowly paced and masterly and the herculean task of adapting the stage play without offending any religious sect is ably accomplished. The picture offers a rare treat to all who enjoy the fine and beautiful things of life. Family."

+ + Nat Council of Jewish Women My 27 '36

"The wide scope of the camera has made possible a more interesting interpretation than the original version which was confined to the limits of the stage. Excellent Negro spirituals by Hall Johnson's choir. General patronage."

+ Nat Legion of Decency Je 11 '36

"Family. Outstanding."

+ + Sel Motion Pict Je 1 '36

**Newspaper and Magazine Reviews**

"The production is a masterful rarity, not alone from the viewpoint of its unusual subject, but in its superlative treatment, splendid construction and impressionable casting. Not in all of the screen's forty years has there been anything like it. . . . Those who might take the subject and its treatment too seriously as representing a religious preaching, bordering on satire, should understand that, rather than intending irreverence, the playwright set out to depict the rare, sincere, at times childish intimacy with which the illiterate, primitive Negro imagines his relationship with heaven and its constituents." J. P. Cunningham

+ + Commonweal p160 Je 5 '36

"It comes to the screen as a notable motion picture you cannot afford to miss. . . . 'The Green Pastures' does not have the emotional appeal I thought it would have. Its producers overlooked an opportunity to make it vastly more powerful. They had at their command a choir of notable singers to provide a continuous vocal score which would have been a startling and highly artistic innovation in screen accompaniment. . . . There are no box-office names in the cast, but the theme of the story, the sweep of its physical presentation, and the fame of the play from which it was made,

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

will make the picture one of the season's outstanding box-office successes."

+ **Hollywood Spec** p8 My 23 '36

"With all its charm, simplicity, humor and drama preserved intact, 'The Green Pastures,' miracle of the theatre, has now become the miracle of the screen. . . The contrast of the lofty theme and its matter-of-fact treatment—slang in the mouths of de Lawd and his saints—is no small part of the film's constant appeal as it was of the stage play's."

+ **News-Wk** p26 My 30 '36

### Trade Paper Reviews

"Far more spectacular than its stage version, this is an artistic triumph. Performances by members of the all-colored cast are sincere and authentic."

+ **Box Office** p33 Je 6 '36

"Played by a fine troupe of colored actors and actresses it is Grade A entertainment. Every member of the cast turns in a fine job. The co-direction of Keighley & Connelly could not be improved upon. They did a hard job in grand style. It should do exceedingly well in the larger cities but just what will happen in the smaller spots remains to be seen."

+ **Film Curb** p11 My 23 '36

"Unusual box-office candidate in faithfully adapted and directed stage hit. Negro choir stands out."

+ **Film Daily** p7 My 19 '36

"It is difficult to reduce such a magnificent achievement to the terms of box office. It is more than a motion picture. It is a memorable experience in the theater. It is without limits in its appeal and in its entertainment values. A thoroughly reasonable prediction is that 'Green Pastures' will play return engagement after return engagement throughout the entire civilized world. . . The only criticisms that can be leveled at the production are the unrelieved dramatics of the final reels and the gross miscasting of 'Eve.' The contrast is too great between the high humor of 'De Lawd's' earlier adventures and the tragedy of the latter scenes. This makes for a disturbing element that is unnecessary."

+ **Hollywood Reporter** p2 My 16 '36

"'The Green Pastures' is something new under the motion picture sun. It has had no predecessor; nothing heretofore produced is even vaguely similar. . . Played with a dignity that bespeaks sincerity, the picture is crammed with incidents and events in action, dialogue and characterization that provoke hearty laughter. . . Since there is no precedent for this type of attraction, its box-office future, as mere entertainment, is not determinable."

**Motion Pict Daily** p10 My 18 '36

"Frankly the producers, despite the records established by the story as a stage play, were a little worried as to how the class and mass public might accept it as a motion picture, but not after watching the preview audience, listening to the laughter occasioned by the film's simple, honest comedy, noting the manner in which its simple drama held the crowd to hushed silence and hearing the salvo of applause at the end. . . Never a preachment or a sermon, 'The Green Pastures' is amusing entertainment. By no stretch of the imagination can anyone, no matter how strict and rigid his religious scruples, consider it in any way profane or sacrilegious."

+ **Motion Pict Herald** p36 My 30 '36

"This leaves a sense of reverence that may make it palatable to many religious groups. . . Estimate: excellent, will need selling."

+ **Phila Exhibitor** p26 Je 1 '36

"It will amply feed the tills of exhibitors in city and hamlet the world around, wherever folks can be moved by simple, majestic drama and beauty. . . Marc Connelly rates top credit as author and adaptor and co-director. He

weighed and inspirationally guided every step of the production from showmanship as well as artistic angle. . . The deeply-moving and essentially reverent nature of the fable holds it above offense and there are no racial angles to limit its geographical entertainment scope."

+ **Variety (Hollywood)** p3 My 16 '36

## H

**HALF ANGEL.** My 15 '36 65min 20th century-Fox

**Players:** Frances Dee, Brian Donlevy, Charles Butterworth, Helen Westley

**Director:** Sidney Lanfield

Based on the novel, *Lightning Strikes Twice*, by F. Tennyson Jesse. "Frances Dee is acquitted of charge of poisoning her father. To shield her from reporters and curious mobs, girl is given shelter in home of elderly couple of charitable repute. Donlevy pursues girl to get her to authorize confession story of her experiences, which she side-steps. Relentless, the reporter trails her and runs into circumstances which eventually clear her." (Variety [Hollywood])

### Audience Suitability Ratings

"A: hardly; Y: not the best; C: no."

**Christian Century** p887 Je 17 '36

"Adults." **Am Legion Auxiliary**

"Adults: fair; 14-18: fair; 8-14: no." **Calif Cong of Par & Teachers**

"Mediocre. Mature audience, including 14-18 years." **DAR**

"A well chosen cast, together with many comic situations and witty dialogue, make this an extraordinarily entertaining production in spite of a loosely constructed plot. Adults." **E Coast Preview Committee**

"Family, but mature for children." **Nat Fed of Business & Professional Women's Clubs**

"Entertaining for mature audiences." **Nat Soc of New England Women**

"Mature." **S Calif Council of Fed Church Women**

+ **Fox W Coast Bul** My 30 '36

"A loosely woven, rather incoherent murder mystery in which circumstantial evidence plays an important part. . . Amusing situations, witty dialogue and the work of an excellent cast give this picture entertainment value. Adults & young people."

+ **Gen Fed of Women's Clubs (W Coast)** My 18 '36

Settings are very attractive and the cast is pleasing, but several situations are far-fetched, and on the whole the film is only moderately entertaining. Adolescents, 12-16: passable; children, 8-12: no."

+ **Motion Pict R Je** '36

"While it may be considered poor taste to exploit the insane, nevertheless Etienne Girardot is hilariously funny. Family."

+ **Nat Council of Jewish Women** My 20 '36

"Another murder mystery so tangled up with sub-plots that it becomes involved. General patronage."

— **Nat Legion of Decency** My 28 '36

"Amusing situations, witty dialogue and the work of an excellent cast give this picture entertainment value. Adults & young people."

+ **Sel Motion Pict Je** 1 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## HALF ANGEL—Continued

## Newspaper and Magazine Reviews

"[It] offers uneasy and haphazard entertainment. . . The basic faults lie in the film-story itself: the producer should have noticed and deleted these weaknesses; coincidence carries several important scenes; its use invariably lessens plausibility. . . A more serious error is the use of dialogue to explain a subtly involved climax. . . Yet, despite its mistakes, which are primarily errors of omission, 'Half Angel' will prove itself pleasing to the casual film-goer. It is merely too bad that full advantage of its possibilities was not taken." Paul Jacobs

Hollywood Spec p12 My 9 '36

"The hardened geographer will notice many familiar landmarks of scene, incident and type in 'Half Angel.' . . The most familiar incident is the one about the reporter proving the murderess innocent and winning her love and the most familiar scenes take place in court rooms." B. R. C.

N Y Times p7 My 30 '36

## Trade Paper Reviews

"Whirlwind direction from a speedy script, coupled with inspired performances, bring this into the category of honest-to-gosh swell melodrama. Family."

+ Box Office p25 My 9 '36

"Just an ordinary, program grade, murder mystery melodrama. Fair material for dual bills and the neighborhoods but not big spot stuff by any means."

— + Film Curb p12 My 9 '36

"This is a mad, merry offering. Although the heroine is accused of two murders and there is much mystery, the comedy predominates."

+ Film Daily p7 My 4 '36

"It has an excellent character cast, but its lack of draw names and story weight will hold it generally in the B class for dual exhibition, where it will have considerable box-office strength. . . The girl is played by Frances Dee with appeal and spirit. It is no simple matter to stand up under two or three murder charges and battle with a caveman lover at the same time, but she does it and makes it delightful."

+ Hollywood Reporter p3 Ap 29 '36

"A boisterously amusing comedy, this production offers the extra appeal of a fast-moving murder mystery that holds the interest right up to the giddy, serio-comic finale. . . Plug the comic aspects of this particular murder mystery and the relentless pursuit of the girl by a reporter."

+ Motion Pict Daily p4 Ap 30 '36

"The film proved to be an enjoyable average attraction."

+ — Motion Pict Herald p39 My 9 '36

"Mystery drama with some attention to comedy angles, this is lightweight for de luxers, best suited for twin bills, neighborhood audiences."

+ — Phila Exhibitor p49 My 15 '36

"This murder mystery promises mild box office returns at best as part of dual programs, though it should provide a satisfactory hour's entertainment once the customers are past the wicket. . . Surprising feature of the film is the rather lustreless screenplay turned out by Gene Fowler and Bess Meredyth from the F. Tennyson Jesse story. More sparkle in the dialog is naturally expected from such a writing team."

+ — Variety p54 Je 3 '36

"'Half Angel' makes no pretense beyond an hour's audience diversion in the murder mystery class and on that basis offers good entertainment for satisfactory box office returns in program combinations. . . Yarn manages to hold suspense and puzzlement, together with character clash based upon hatreds and sus-

picious, well into final quick, punchy resolution of deadly facts and motivations."

+ Variety (Hollywood) p3 Ap 29 '36

HARD LUCK DAME. Ag 8 '36 Warner

Players: Bette Davis, Warren William, Alison Skipworth, Arthur Treacher

Director: William Dieterle

"A high-spirited detective, member of a small detective agency, becomes involved with a gang of international jewel thieves. One member of the gang pays him for protection, the others pay him to locate a legendary horn containing priceless jewels." Nat Fed of Business & Professional Women's Clubs

## Audience Suitability Ratings

"The picture finally ends with an air of mystery about the jewels, their whereabouts, and their origin, leaving the audience wondering what it is all about. The many dramatic situations are neither fresh nor stimulating. Adults." Am Legion Auxiliary

"Despite a brilliant cast and a director whose past achievements rank high, there is small reason for this far-fetched story." Calif Cong of Par & Teachers

"Mediocre-unwholesome. An exaggerated murder mystery that leaves a bad taste in the mouth. Unconvincing and too much drinking. Adults." DAR

"A confusing mediocre mystery which cannot be redeemed even with a notable cast, good direction and a story by a well known author. Fair for adults." Nat Council of Jewish Women

"Altho the picture moves at a brisk pace and has an excellent cast, it fails to satisfy; the story lacks originality in treatment and the humorous sequences are forced. Adults." Nat Fed of Business & Professional Women's Clubs

"The plot is bewildering and hard to follow and is stagey in its presentation. Too much gun play. Mediocre. Adults." S Calif Council of Fed Church Women

— + Fox W Coast Bul Ap 4 '36

"A farcically treated mystery drama replete with suspense and at times very broad humor and too much drinking."

— + Gen Fed of Women's Clubs (W Coast) Mr 21 '36

"Unfortunately cast is Bette Davis, winner of the latest Academy Award. Disjointed continuity and impossible dialogue mark an undistinguished photography. Waste of time for adults."

— Jt Estimates Ap 1 '36

"Adolescents, 12-16: no; children, 8-12: no. Comedy is overdone to the point of silliness. Although typical of its kind, this one seems to be poorer than usual."

— Motion Pict R My '36

"A: mystery murder drama in which broad humor and much drinking accent a complicated plot; Y: unethical; C: no." Par M p50 Je '36

"Waste of time for adults."

— Sel Motion Pict My 1 '36

HARVESTER. My 1 '36 65min Republic

Players: Alice Brady, Russell Hardie, Ann Rutherford, Frank Craven, Cora Sue Collins

Director: Joseph Santley

Based on the novel of the same title by Gene Stratton Porter. "The story concerns the efforts of Joyce Compton, backed by her shrewish mother, Alice Brady, to win Russell

Hardie, a most eligible bachelor. Opposed to the match is Emma Dunn, Hardie's neighbor who seeks Hardie for her granddaughter, Ann Rutherford. Trapped into a betrothal, Hardie escapes only after Miss Dunn has died and Cora Sue Collins, Miss Rutherford's younger sister, has been placed in an orphanage." (Motion Pict Daily)

### Audience Suitability Ratings

"Old-fashioned scenes and costumes, good acting and excellent direction are combined in an entertaining romance. Family." E Coast Preview Committee

+ Fox W Coast Bul My 23 '36

"The young leads are attractive, and the acting is unaffected and sincere. However, the whole seems to lack inspiration. It is not distinguished in any way. Adolescents, 12-16\* probably enjoyable; children, 8-12: little interest."

— + Motion Pict R My '36

"Family."

Nat Bd of R M My '36

"General patronage."

Nat Legion of Decency My 7 '36

"A: sentimental drama; Y and C: clean romance with naive comedy."

Par M p42 Je '36

"Family."

Sel Motion Pict Je 1 '36

"Family."

Wkly Guide My 2 '36

### Trade Paper Reviews

"A nice 'down home' romance religiously adapted from the Gene Stratton Porter novel—a perfect family vehicle. Family."

+ Box Office p35 Ap 25 '36

"In various surroundings this plot has been used, many, many times. The story of the match-making mother is nothing new. Republic selected an excellent cast for this one and given better material they could have done something."

— + Film Curb p15 Ap 25 '36

"This story . . . is handled in a very matter of fact manner. The piece is quite talkative, there are no real tense moments, or high spots, and the characterizations are not as strong as they might have been. . . In the smaller towns and cities, the show should do some business, and on some of the double bills it should prove satisfactory."

— + Film Daily p4 Ap 18 '36

"This rather free version of one of Gene Stratton Porter's best known folk romances of the nineties lacks only name strength to make it a boxoffice best-seller in the smaller cities and on down. It is almost perfect family fare, folksy, wholesome and filled with unforced chuckles. There must be added also the value of the book's many millions of loyal readers, who are not likely to be disturbed by the story's liberal amplifications."

+ Hollywood Reporter p3 Ap 15 '36

"This best seller makes good family entertainment as presented here. Victor Zobel's production and Joseph Santley's direction result in a well-knit pastoral, refreshing for its homey qualities. . . The production will be acceptable in most situations, rating higher in the smaller communities."

+ Motion Pict Daily p10 Ap 20 '36

"Mingling drama with comedy and at the same time narrating a sympathy-stimulating, romantic story, the picture seems to be one of potent appeal for neighborhood and family audiences. In addition to name values, the show carries many suggestions that readily can be adapted to business stimulating exploitations."

Motion Pict Herald p40 Ap 25 '36

"Despite the fact that some may find it slow-moving, talkative, 'The Harvester' should be a good entrant for neighborhoods where Gene Stratton Porter's name is strong for any box office. . . With some good bits, the show ought to interest, even though its possibilities have not all been realized."

+ — N Y Exhibitor p23 My 10 '36

"Gene Stratton Porter's best seller of two decades back, makes mild entertainment today. There's nothing particularly fresh about the mother who match-makes for her daughter. Republic's picture has little to recommend it either as entertainment or in production. . . Made for around \$65,000, picture should be on a par with major class B pictures. It's far from that."

— Variety (Hollywood) p3 Ap 15 '36

HEARTS DIVIDED. Je 20 '36 87min Warner

Players: Marion Davies. Dick Powell. Charlie Ruggles. Claude Rains. Edward Everett Horton. Arthur Treacher.

Director: Frank Borzage

Music and lyrics: Harry Warren. Al Dubin

Based on the play, Glorious Betsy, by Rida Johnson Young. Placed against the historic background of the Louisiana Purchase, this is a story of Napoleon's brother, Jerome Bonaparte's love affair with Betsy Patterson, Baltimore belle. Napoleon breaks up the marriage when the young couple arrive in France and Betsy, broken-hearted, returns to America. There she is reunited with Jerome.

### Audience Suitability Ratings

"Family." Diverting and glamorous entertainment.

+ Gen Fed of Women's Clubs (W Coast) My 6 '36

"Family."

Wkly Guide Je 13 '36

### Newspaper and Magazine Reviews

"There are episodes you may not wish to miss, such as the spectacle of Charles Ruggles and Edward Everett Horton, Senator swains of the fragile Betsy, falling out of an apple tree, or of Claude Rains in his Napoleon role. . . Frank Borzage has directed the picture with an experienced and deft hand, aided by an excellent cast; nor has he been niggardly with his handsome sets. If it seems a trifle pompous despite its light comedy, and not conclusively 100 per cent entertainment to this reviewer, that is no sign it will not entrance you." Marguerite Tazelaar

N Y Herald Tribune p10 Je 13 '36

"The story is about what you'd expect from the title. The picture, not bad light entertainment, is a curious mixture of good and bad. The principal roles are played by Dick Powell and Marion Davies, neither of them noted for their histrionic talent. . . The picture dies on its feet when the principals go into an emotional scene. . . When the stars are not on the screen, 'Hearts Divided' is rather pleasant diversion." Eileen Creelman

+ — N Y Sun p19 Je 15 '36

"Despite the presence in its cast of one of the grandest collections of supporting players ever gathered together for one production, 'Hearts Divided,' which rode into the Strand yesterday on a virtual tidal wave of advance ballyhoo, is the year's most disappointing picture. Its chief faults are that Miss Davies is miscast and that the apocryphal script demands that Dick Powell cavort about Baltimore much in need of a haircut and warbling vacuous ditties." J. T. M.

— — N Y Times p13 Je 13 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**HEARTS DIVIDED—Continued**

"Marion Davies and Dick Powell are charming in their new entertainment. . . Both of them, as you know, are gifted and persuasive players and capable, when the opportunity offers, of reasonably good acting. That opportunity, however, is absent from 'Hearts Divided,' and they must be content, as its principal players, to give attractive performances in an entertainment that is not worthy of their talents. The film is not dull, nor is it without a good romantic idea. But it seems condemned to be only moderately amusing and diverting." William Boehnel

+ — N Y World-Telegram p13 Je 15 '36

"The piece is hardly a historical triumph. It's more a matter of apple blossoms, as a background for Miss Davies; a tear or two; a brave scene of renunciation, an emotion adapted to the Davies talent; and a song here and there." John Mosher

New Yorker p68 Je 20 '36

"Treachle, treacle, little star! This viscous costume-piece was obviously designed for those with predilections toward sugared violets, Harrison Fisher art, Beatrice Fairfax's heart-throb column. . . The romantic leads are lymphatically played, but a host of able actors in supporting roles more than atone for the inexpertness of [the stars] who linger in the endless procession of gauze-swathed close-ups. Dick Powell is woefully miscast. Costumes, camera-angles, undistinguished songs, all piled high against him. . . Maid-Marion Davies is the most consistent actress on the screen; she hasn't changed her routine by so much as a single curl since 'Runaway Romany' and it's palpably too late to start now." Herb Sterne

+ — Script p8 Je 13 '36

**Trade Paper Reviews**

"It is a costume comedy-drama that most any audience ought to relish. . . Davies fans will like it and it should have no trouble in clicking most anywhere."

+ Film Curb p6 Je 13 '36

"Well-directed, splendidly acted love story with historical background."

+ Film Daily p10 Je 9 '36

"[It] carries the aroma of an old-fashioned operetta without music. Its story elements are old-fashioned hokum, but are served with considerable witchery and a very pleasant sauce of decorous comedy. They give Miss Davies no such sprightly comedy opportunities as she had in 'Page Miss Glory,' but instead give her a romantic role for which she is not well suited. Despite the evident efforts to bolster up the story with production values, the result is not happy and will score only moderately at the box-office. It will need vigorous exploitation in all markets."

+ — Hollywood Reporter p3 Je 4 '36

"Napoleon, Thomas Jefferson, Alexander Hamilton and other celebrities of the time pass on the screen, attracting greater interest than the central characters, though they are all incidental to the plot, with the exception of Napoleon—superbly played by Claude Rains."

+ Motion Pict Daily p9 Je 5 '36

"Analysis of this picture reveals plenty of easily adaptable angles that should make for interest-creating exploitation. . . Well acted, directed and produced, the picture has an entertaining quality that should appeal to average audiences."

+ Motion Pict Herald p68 Je 13 '36

"It will take selling to get this one over for returns that count, but the potentialities are there. Chances are it will hit and miss, doing well where theatres get seriously to work on it, and shying off otherwise. . . Difficult to place the blame on the film's failing to come through to definite click proportions. Picture in toto impresses as being cold and lacking heart. . . With the single exception of

Claude Rains as Napoleon, not one of the actors seems to believe his or her role."

+ — Variety p23 Je 17 '36

"While it will not be rated a great picture, 'Hearts Divided' has the names and will get the exploitation, plus its own material merits that label it [as] a money-maker, best suited for class houses but broad enough in appeal to prosper well down the line. . . Top acting honors go to Claude Rains in the Napoleon role. He creates an outstanding characterization of the man in his less imperialistic moments, deft, witty, shrewd and persuasive in his dealing with his brother and the girl the latter would marry."

+ Variety (Hollywood) p3 Je 4 '36

**HEARTS IN BONDAGE.** My 20 '36 69min Republic

Players: James Dunn, Mae Clarke, David Manners, Charlotte Henry, Henry B. Walthall, Fritz Leiber

Director: Lew Ayres

"The drama of the historic battle between the Monitor and Merrimac is the theme. James Dunn, discharged from the U. S. Navy before the Civil War for refusing to sink the Merrimac when left in charge, returns on the Monitor, built by his uncle, Fritz Leiber, as Ericsson, and destroys the ship after the Confederates have transformed it into an ironclad." Motion Pict Daily

**Trade Paper Reviews**

"The first of this company's costume extravaganzas, this should mark Republic's ascendancy into the bracket of 'A' producing companies."

+ Box Office p33 Je 6 '36

"It will undoubtedly be well liked in most situations. . . Not only is this film interesting from the historical angle but it also offers an appealing love story."

+ Film Curb p13 My 30 '36

"Republic has in this production a picture of which it can be proud. It is the company's best effort to date, and any major studio would be happy to include it on its program. . . It has the ingredients that make for mass appeal and should do well at the box-office."

+ Film Daily p6 My 26 '36

"The result is an important and frequently stirring picture that every American should see and that most theaters will have no trouble in exploiting for good profits. It belongs specifically at the top of any high-class double bill. . . History has been followed with devoted care so that the picture has documentary value and promise of a long and useful life."

+ Hollywood Reporter p2 My 23 '36

"The picture unreels an interesting document and events are kept moving by the direction of Lew Ayres. . . Exploitation should stress the love interest as well as the historical nature of the picture."

+ Motion Pict Daily p7 My 25 '36

"Beside its tale of personal drama and romance, it presents a story of historical political drama which is both entertaining and educational. Intelligently produced, directed vigorously and convincingly acted, the picture is of a caliber for any kind of audience."

+ Motion Pict Herald p50 Je 6 '36

"As the first on Republic's new season program, this sets a standard hard to equal. The picture can definitely be rated as the best from Republic since the company started, from all angles."

+ Phila Exhibitor p23 Je 1 '36

"Republic has something here to sell. . . Lew Ayres, director, deserves palm for his reality in doing something for world at large as his

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

first directorial assignment. It's a masterful job. . . 'Hearts in Bondage' is not a very adept title for picture, but if sold consistently it will nail money as dual topper and along subsequents."

+ Variety (Hollywood) p3 My 23 '36

**HELL SHIP MORGAN.** F 8 '36 63min Columbia

Players: George Bancroft, Ann Sothorn, Victor Jory

Director: D. Ross Lederman

See issue of March 30, 1936 for other reviews of this film

### Audience Suitability Ratings

"A: no value; Y and C: no."

Christian Century p478 Mr 25 '36

"The story is a vigorous one, the acting is expert and some of the camera effects are remarkable. Adults & young people." E Coast Preview Committee

Fox W Coast Bul Mr 28 '36

"Suitability: adult."

Mo Film Bul p66 Ap '36

### Newspaper and Magazine Reviews

"[It is a] hack melodrama of violent action. . . It should not be possible for children to see such distorted representations of average human relations. Their elders can take it simply as exciting hokey, complete with a storm at sea staged in the studio tank."

— Christian Science Monitor p13 Ap 25 '36

### Trade Paper Reviews

"A good cast struggles vainly with this routine love triangle plot, set against a background of the sea. . . It is unconvincing and won't excite the old Bancroft fans. There is a thrilling episode, excellently staged in a small fishing smack during the height of a storm, but it's not enough to compensate for the slow pace and bare scenario. Family."

+ — Box Office p27 Mr 28 '36

"All the familiar action that pleases fans who like their heroes tough and their action hard and fast has been incorporated into this latest version of 'Hell Ship Morgan.' . . The film is packed with fast moving sequences all the way through, and even though it is no pretentious production by any means, showmen can sell it as an action drama."

+ — Motion Pict Herald p44 Mr 21 '36

**L'HOMME DES FOLIES BERGÈRE.** Ap 17 '36 82min United artists

Players: Maurice Chevalier, Natalie Paley, Sim Viva

Director: Roy del Ruth

This is the French version of Folies Bergère which was filmed in Hollywood last year. "Baron Cassini, a reckless speculator, disappears on the eve of a large ball at which his attendance is essential, leaving a note to his banking partners that he will not return until he can meet his monetary obligations. Panic-stricken, his financial associates engage a prominent cabaret performer whose impersonation of the banker is so remarkable that at times even Cassini is perplexed at the resemblance." (N Y World-Telegram)

### Audience Suitability Ratings

"[It has] several more or less amusing episodes. Adult."

+ — Nat Legion of Decency Ap 30 '36

### Newspaper and Magazine Reviews

"Admirers of Maurice Chevalier, who are familiar with his native language, are likely to enjoy the French version of 'The Man of the Folies Bergère.' . . The dialogue is sparkling and keeps the audience in good humor." H. T. S.

+ N Y Times p19 Ap 18 '36

"As effervescent as ever, especially when he has the opportunity to sing a lively song in the presence of a group of stunning chorus girls, Chevalier prances in and out of the archaic walls of the plot with all the gayety and abandon that characterized his early pictures. . . Scenically the film is just as lavish and tasteful as the English version, and as tuneful, too, since the sets and songs are the same. And, to continue the comparison, the film is just as routine as its predecessor, since it happens that the plot, which is pretty old stuff, requires an excessive amount of time to tangle and untangle." William Boehnel

+ — N Y World-Telegram p25 Ap 22 '36

### Trade Paper Reviews

"English version, substantially the same, much better for American audiences."

Film Curb p5 Ap 21 '36

"[The film] is a creditable job. . . [It] is being routed around in a few of the specialized French-language houses where it won't do too well because presumably Chevalier fans have already seen it and others won't care. Colleges, usual best bookings for French-language films in the United States obviously won't care much for the subject matter."

+ Variety p29 Ap 22 '36

**HOT MONEY.** Jl 25 '36 70min Warner

Players: Ross Alexander, Beverly Roberts, Joseph Cawthorn, Paul Graetz

Director: William McCann

The story concerns a get-rich-quick scheme which a crooked promoter initiates. Just before the Better Business Bureau steps in, the fake product turns out to be a super fuel for automobiles.

### Audience Suitability Ratings

"Pleasing entertainment. Family."

Gen Fed of Women's Clubs (W Coast) My 6 '36

### Newspaper and Magazine Reviews

"With the exception of the to-be-expected weakness of over-emphasized dialogue, this impudently absurd comedy is tops. . . 'Hot Money' is an evening's fun. Protest as he may, tear Junior away from his evening's arithmetic and take him. It is a family picture." Paul Jacobs

+ Hollywood Spec p13 Je 6 '36

### Trade Paper Reviews

"'Get-Rich-Quick-Wallingford' type of film with a modern setting, a competent cast, written and directed to 300-laugh-an-hour speed, this will more than carry its end on any program. Family."

+ Box Office p69 My 30 '36

"This yarn of a get-rich-quick promoter offers amusing, and at times exciting, enter-



**HOT MONEY—Continued**

tainment. . . 'Hot Money' ought to be able to hold its own in most any situation."

+ Film Curb p15 My 30 '36

"Farce comedy-drama keyed to a speedy tempo with the entire cast contributing engaging performances, this is pleasant amusement, geared to appeal to general audiences. The picture is not pretentious. It concentrates on substantial entertainment and has elements in story content, dialogue, action and situations that should satisfy audiences."

+ Motion Pict Daily p12 My 22 '36

"Packed with comedy characterizations, this won't have any trouble pleasing even if it won't get into the better than average gross class. Heroine Beverly Roberts may mean more now that she has appeared in several pictures; the comedy angles are strong; the picture moves rapidly throughout."

+ Phila Exhibitor p26 Je 1 '36

"Warners has taken the old theme of the get-rich-quick schemer, added new, youthful faces, situations and exceedingly hilarious dialog to make 'Hot Money' a solid hour of funfuf entertainment for the supplemental programs for which it is geared."

+ Variety (Hollywood) p3 My 21 '36

**HOUSE OF A THOUSAND CANDLES. F 29 '36 70min Republic**

Players: Irving Pichel, Phillips Holmes, Rosita Moreno, Mae Clark

Director: Arthur Lubin

See issue of March 30, 1936 for other reviews of this film

**Audience Suitability Ratings**

"A: weak; Y: hardly; C: no."

Christian Century p855 Je 10 '36

"Adults & young people." E Coast Preview Committee

Fox W Coast Bul Ap 11 '36

"Family."

Nat Bd of R M Ap '36

"General patronage."

Nat Legion of Decency Mr 15 '36

"Adults & young people."

Sel Motion Pict Ap '36

"Family."

Wkly Guide Mr 14 '36

**Newspaper and Magazine Reviews**

"A lively spy ring melodrama that is exciting enough to disguise its improbability."

+ Canadian M p61 My '36

New Theatre p35 My '36

"Perhaps the director of 'The House of a Thousand Candles' was attempting to show us something in the way of stylized acting. Certainly all the personages of the drama perform in such symbolic fashion that you could tell those who represent the spirit of evil from those who impersonate the spirit of righteousness even if their subsequent activities did not make their motives clear." Richard Watts, Jr.

N Y Herald Tribune Ap 2 '36

"This picture is a harried and hysterical spy melodrama, contributing nothing new to the cinematic study of espionage systems. . . 'The House of a Thousand Candles' is probably not intended as a burlesque of spy melodramas. There isn't a Marx Brother anywhere in sight. But a few turns of dialogue could have made it a very funny picture." Eileen Creelman

— N Y Sun p41 Ap 1 '36

"[It] is a lively spy-ring melodrama, briskly directed by Arthur Lubin. . . It adds up to a reasonably exciting entertainment and is quite the best spy picture to have come our way since 'The Thirty-Nine Steps.'" F. S. Nugent

+ N Y Times p29 Ap 2 '36

"Unfortunately, the piece is directed with so little understanding of how humor and melodrama should be mixed that it turns out to be a pretentious little imitation of 'The Thin Man' and something of a mess. Some of the roles fall into good hands, but at times the acting is so inefficient that one cannot help suspecting that the few bits that are good are good by blind accident." William Boehnel

— + N Y World-Telegram p27 Ap 2 '36

"Irving Pichel is the mastermind of the spies, and he conceals his headquarters in the becardled resort, which is a far more showy place of pleasure than the Casino at Monte Carlo actually is. The peace of Europe is of course assured at the end, but the audience by this time is thoroughly restive." John Mosher

— + New Yorker p86 Ap 11 '36

"As a milestone in cinema history, 'The House of a Thousand Candles' only claim to attention is Mr. Pichel's sinister smile, which remains upon his face as if carved there, from the first reel to the last, giving to an otherwise somewhat episodic narrative a comforting if not entirely reasonable continuity."

Time p32 Ap 13 '36

**Trade Paper Reviews**

"This story of international intrigue packs a wallop because it is timely. With daily new accounts of European espionage, most audiences should watch this one with special interest."

+ Film Daily p6 Ap 3 '36

"Estimate: nice program entertainment."

N Y Exhibitor p31 Mr 25 '36

"A picture of many merits, 'The House of a Thousand Candles' can count a mile for every candle in measuring the distance it is ahead of the average independent product. Its presence at the Radio City Center is not without some endorsement value in that connection. It looks good and it moves fast enough to cover up the rather time-exhausted international spy plot that has been done so often, both silent and in dialog."

+ Variety p16 Ap 8 '36

**(s)HOW TO BEHAVE. Ap 25 '36 10min MGM**

Players: Robert Benchley

"Robert Benchley undertakes to demonstrate a few situations, the etiquette of which is questioned by two telephone men working among the wires in a manhole." Motion Pict Daily

**Audience Suitability Ratings**

"Family."

Wkly Guide Ap 18 '36

**Trade Paper Reviews**

"Bob Benchley opens with good aim if he's shooting for another Academy award. Again entertaining us, he is now showing how funny we look when we put etiquette above being natural."

+ Film Daily p8 Ap 20 '36

"With all the humor that can be attached to the problems of a man arising from the table when a lady approaches, story telling

under constant interruption and week-end guest behavior, the familiar and hilarious Benchley antics build up each situation for the most laughs."

+ Motion Pict Daily p6 Ap 20 '36

"The gags are not so funny and even Benchley can't save this. Fair."

+ — N Y Exhibitor p40 Ap 25 '36

"A pip talking short written by and starring the journalistic comedian. Benchley is so good as a mugger and reads lines with the timing and comedy finesse of an expert that the only reason he doesn't make more pictures must be because he doesn't want to. . . It's a cinch for the best theatres."

+ Variety p15 Ap 29 '36

**HUMAN CARGO.** Jl 17 '36 66min 20th century-Fox

Players: Claire Trevor, Brian Donlevy, Alan Dinehart, Ralph Morgan

Director: Allan Dwan

Based on the novel, *I Will Be Faithful*, by Kathleen Shepard. "Claire Trevor plays the society girl who wants to break into the newspaper game with the romantic idea of seeing her name on by-lines. Brian Donlevy, ace reporter, gives her a real taste of how tough chasing exclusives may be when he uses her as a stooge to get a line on a gang which is smuggling aliens and then shaking them down." (Motion Pict Daily)

### Audience Suitability Ratings

"A fine bit of French mimicry on the part of Claire Trevor enlivens this heavy, exciting mystery. Adults." Am Legion Auxiliary

"Possible for family." Calif Cong of Par & Teachers

"Mediocre—mature." DAR

"The picture has its share of rough action, but this element is never emphasized at the expense of dialogue and ideas. Mature." Nat Fed of Business & Professional Women's Clubs

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 2 '36

"Adults & young people."

Gen Fed of Women's Clubs (W Coast)  
Ap 22 '36

"Tense, and fairly interesting for adult audiences."

+ — Jt Estimates My 1 '36

"The plot is not especially original. . . When the characters stop to discuss personal relations in the midst of acute danger one feels tempted to yell, like the small boy in the gallery at another melodrama, 'Look out, lady, the villain is right behind you!' Adolescents, 12-16: very exciting; children, 8-12: not suitable."

+ — Motion Pict R My '36

"Family."

Nat Council of Jewish Women Ap 22 '36

"Adults."

Nat Legion of Decency Je 4 '36

### Newspaper and Magazine Reviews

"This one will pull you to the edge of your seat and keep you there. . . Spangled with scintillating performances, there is not an unconvincing moment." Paul Jacobs

+ Hollywood Spec p15 Ap 25 '36

"Should any one miss 'Human Cargo' . . . his loss would be negligible. For it is one of those film fantasies dealing with smuggling rings, the underworld and newspaper romance which have no particular reason for being produced except to employ actors." Howard Barnes

— N Y Herald Tribune p8 My 16 '36

"Even its particularly able cast seems unable to keep the film from being anything more than an assembly job of trite situations. . . Material for an interesting topical film does come to the surface occasionally, only to be submerged again by a wave of melodramatic highjinks." F. S. Nugent

+ — N Y Times p11 My 16 '36

"[It is] pretty terrible. . . Trivia for the grinds." Douglas Gilbert

— N Y World-Telegram p19 My 19 '36

### Trade Paper Reviews

"Crammed with action, excitement, thrills and laughs, this picture will satisfy any type of audience. Authenticity of background and fast-moving dialogue give it a high rating among newspaper-gangster exposé yarns. Family."

+ Box Office p35 Ap 25 '36

"It is melodrama with some touches of comedy. The two leads do well. Dwan's direction is satisfactory."

+ Film Curb p16 Ap 25 '36

"Fast newspaper melodrama with never a dull moment—sure-fire, with first rate comedy."

+ Film Daily p5 Ap 21 '36

"Familiar story material that is so skillfully woven into screen entertainment as to lift it out of the rut into a rating of first class B product that should be good boxoffice on the duals despite its lack of draw names."

+ Hollywood Reporter p3 Ap 18 '36

"The alien shakedown racket provides a colorful background for this action melodrama which slows down only for comedy, tellingly spaced. . . The excitement of the chase after a story of the inside of the racket which smuggles, terrorizes and kills many thousands of aliens seeking illegal entry into the country is the best angle to plug."

Motion Pict Daily p10 Ap 20 '36

"Thrill action is the tune to which this spins. . . It is so directed that there always is movement, suspense and punch to maintain unflagging interest. Performances on the part of the principals are uniformly good. While none of the cast names rank importantly in box office ratings, the quality of their work is high as is the interest inherent in the story and its action."

+ Motion Pict Herald p36 Ap 25 '36

"Melodrama for neighborhood houses, twin bills, 'Human Cargo' makes up in general entertainment what it lacks in star lustre."

+ — N Y Exhibitor p23 My 10 '36

"'Human Cargo,' a newspaper story, reads like Monday morning's paper. It tries to make Page One stuff out of news that belongs inside and 'way back. Script takes a crusading stand on a subject that isn't worthy, and the cast is equally guilty of misplaced faith. Since it's only medium as entertainment and because the names aren't in the drawing class, picture isn't likely to get beyond the doubles."

+ — Variety p15 My 27 '36

"'Human Cargo' is [an] exciting and amusing melodrama of rival newspaper reporters pitted against deadly immigrant smugglers. . . Boasting no compelling draw names and made in the B bracket, picture, nevertheless, boosts itself by smart handling and production to calibre capable of hitting A spots for good program support, and will amply take care of itself down the line."

+ Variety (Hollywood) p3 Ap 18 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## I

**I MARRIED A DOCTOR.** Ap 25 '36 85min  
Warner

Players: Pat O'Brien, Josephine Hutchinson, Ross Alexander, Guy Kibbee, Louise Fazenda

Director: Archie Mayo

Based on the novel, *Main Street*, by Sinclair Lewis. "The story centers on the marital adventure of a high-minded city girl . . . who goes to a middle-western town as the bride of a favorite son, expecting to find friendliness and breadth of outlook. Instead she becomes the victim of the pettiness and vindictive antagonism that Lewis depicted with such biting skill." (Hollywood Reporter)

### Audience Suitability Ratings

"A: interesting; Y: good; C: little interest."  
Christian Century p719 My 13 '36

"Episodes of tragedy, drama, and disappointments in an average small town family make a homey entertaining film for adults and family."  
Am Legion Auxiliary

"Good. Mature." DAR

"[It] is unconvincing and lacks dramatic power; it becomes a preaching against married people permitting anything to upset their domestic tranquility." Nat Fed of Business & Professional Women's Clubs

"Nicely done by a sympathetic cast under expert direction who miss none of the finer nuances of the situation. Family, although above the heads of young children." Nat Soc of New England Women

"An excellent cast, well directed. Mature."  
S Calif Council of Fed Church Women  
Fox W Coast Bul Ap 11 '36

"Adults & young people. The picture will prove most interesting."

+ Gen Fed of Women's Clubs (W Coast)  
Mr 30 '36

"Adults."

Jt Estimates Ap 1 '36

Motion Pict & Family Je 15 '36

"It is well cast and acted, and the small town setting is quite well done. As a whole the picture is entertaining, presenting an old truth in modern form. Adolescents, 12-16: hardly suitable and not recommended; children, 8-12: no."

+ Motion Pict R My '36

"Mature."

Nat Bd of R M My '36

"Adults."

Nat Council of Jewish Women Ap 1 '36

"Adults."

Nat Legion of Decency Ap 30 '36

"A: social drama of a cross section of American life in which human interest appeal is the dominating factor; Y: interesting from character analysis standpoint; C: little interest."  
Par M p50 Je '36

"Adults."

Sel Motion Pict My 1 '36

"Mature."

Wkly Guide Ap 18 '36

### Newspaper and Magazine Reviews

"[It] makes absorbing entertainment."

+ Canadian M p61 My '36

"Little is left of Sinclair Lewis's 'Main Street' in this conventionalized adaptation beyond a crude presentation of the narrow-minded intolerance of some small-town wom-

en. . . To bring seriousness into the action there is a surgical operation that will cause many persons to inspect the theater ceiling in preference to looking at the screen, and a hackneyed motor accident scene."

+ Christian Science Monitor p15 My 2 '36

"The new version, therefore, is meaningless as the sociological preaching which the author intended it to be, having lost that special significance in the broadening process down through the years. But, taken as a quietly effective dramatic portrayal, this basically identical adaptation is easily accepted on entertainment merits." J. P. Cunningham

+ Commonweal p20 My 1 '36

"Archie Mayo has given us in this one a picture that can take its place beside his 'Petrified Forest' to which he gave such distinguished direction. . . Its down-to-earthness gives it universal appeal, sets it apart from the flow of sophisticated story material which producers try so hard to make entertaining."

+ Hollywood Spec p19 Ap 11 '36

"A curiously unbalanced film with awkwardly amateurish scenes placed next to bits of bright satire, 'I Married a Doctor' is a forceful but longwinded exposé of small-town intolerance." (2 stars)

Liberty p39 My 9 '36

"Despite the fact that this movie version of Sinclair Lewis's 'Main Street' keeps pulling its punches and cancelling its points, there is enough left over in the good performances of Pat O'Brien, Josephine Hutchinson and the sterling direction of Archie Mayo to make a tolerable hour and a half in the dark." Robert Stebbins

+ New Theatre p36 Je '36

"From a savage and highly documented commentary on small-town life, the work has been transformed into a drama of marital problems. It has several fine performances and has been shrewdly directed by Archie L. Mayo, but its debt to Mr. Lewis is trivial. . . 'I Married a Doctor' is not essentially a drama about a small town, but about a married couple. In his staging Mr. Mayo has succeeded in giving it moments of moving intensity, but neither he nor his players have achieved a dramatic unity."

+ N Y Herald Tribune p8 Ap 20 '36

"This is Sinclair Lewis's novel in 1936 style, and a picture to be recommended. . . The Warners may have changed the title, but this is still 'Main Street,' and a good picture, too." Eileen Creelman

+ N Y Sun p17 Ap 20 '36

"The Warners have not permitted Miss Hutchinson's Carol Kennicott to be frustrated. . . [They] have caused Main Street to admit its errors and welcome the fugitive back home. That may be a happy ending and it may be good box-office, but it is bad drama. It is the difference between 'Main Street' and 'I Married a Doctor.' And it is a regrettable difference, for, with all its deviations from the Lewis text, the film, until that point, had been compactly written, excellently performed and much more than one had any right to expect from its title." F. S. Nugent

+ N Y Times p17 Ap 20 '36

"Sinclair Lewis' angry satire, berating jerk-water smugness, 'Main Street,' has been shorn of some of its venom and under the title of 'I Married a Doctor' emerges as a reasonably entertaining, well-acted study of marital ups-and-downs in a typical American hamlet. . . You will like Josephine Hutchinson as the beautiful but frustrated Carol Kennicott who undergoes the aches common to a sensitive soul in the midst of a lot of coarse yokels and you will also like Pat O'Brien for his quiet, straightforward work as Dr. Will." William Boehnel

+ N Y World-Telegram p15 Ap 20 '36

"Carol's efforts to renovate the Midwestern town along French Provincial lines are already antiquated aesthetics, I believe, and the whole

Robertson Hare. Next day he bluffs his way into the bank where Hare is employed and in his efforts to make his personality felt, involves a number of big business men in the formation of a company for the promotion of a scheme of his own invention." (Mo Film Bul)

### Audience Suitability Ratings

"The first half of the film, up to the exposure of the bogus scheme, is good, in the true Hulbert tradition; but the rest is patchy and rather disappointing. . . Jack Hulbert acts, dances and sings as usual in a part which gives him less opportunities than usual. Robertson Hare is delightful when drunk and bellicose, and Gina Malo is a competent leading lady. . . Suitability: family; especially suitable for children under 16."

Mo Film Bul p24 Ja 27 '36

"A: fair farce with music, tap-dancing and British mannerisms; Y and C: undoubtedly diverting."

Par M p50 Je '36

### Newspaper and Magazine Reviews

"So long as plot remains subordinate to action it is an excellent farce. . . The action drags rather towards the end." J. F. B.

Manchester Guardian p11 Ap 14 '36

"Mr. Hulbert is another actor for whom I feel a perhaps unfair repugnance. The beginning of 'Jack of All Trades,' however, shows him at his best. . . Afterwards the film degenerates into nothing but the jutting jaw and the permanent grin, the same memory that one takes away from all Mr. Hulbert's films, a nightmare memory, for what could be more horrifying than a jaw and a grin moving through restaurants and along streets, in and out of offices, down subways, an awful eternal disembodied Cheeriness?" Graham Greene

+ — Spec p396 Mr 6 '36

### Trade Paper Reviews

"Highly diverting farce with music, is Jack Hulbert's latest starring vehicle, in which he has the support of an excellent cast, including the very attractive and talented Gina Malo. She is the ideal partner for Hulbert, one of Britain's leading comedians. Although somewhat uneven in construction, 'Jack of All Trades' moves rapidly—too rapidly in some spots—and gives Hulbert a chance to do all his popular tricks, which include tap-dancing of a high order and a breezy, spontaneous mannerism."

+ Variety p31 Mr 4 '36

**JAILBREAK.** Ag 1 '36 60min Warner  
60min Warner

Players: Craig Reynolds. June Travis.  
Barton MacLane. Richard Purcell

Director: Nick Grinde

Based on a novel, Murder in the Big House, by Jonathan Finn. When a gang of fur thieves kill a confederate who is in prison, a clever young reporter solves the murder.

### Audience Suitability Ratings

"Family—mature." Am Legion Auxiliary

"A well acted melodrama, with interest sustained by several new screen faces. Adults: good; 14-18: fair; 8-14: doubtful." Calif Cong of Par & Teachers

"Mediocre—mature." DAR

"Mature." Nat Fed of Business & Professional Women's Clubs

"A well acted, gripping crime drama which will appeal only to adults who like stories of life in the raw." Nat Soc of New England Women

"Too tense for young children. Mature." S Calif Council of Fed Church Women  
Fox W Coast Bul My 23 '36

"Lighting, sound effects, dialogue and tense dramatic action, all contribute to the realism of the picture. Adults & young people."

Gen Fed of Women's Clubs (W Coast)  
My 9 '36

"It is merely a most unwholesome pot-boiler depicting the violent encounters between two underworld characters who happen to have been incarcerated in the same prison. Adolescents, 12-16: no; children, 8-12: impossible, terrifying."

— Motion Pict R Je '36

"The picture is essentially adult in theme and treatment but some very frightening photography makes it particularly frightening for children. Adults."

Nat Council of Jewish Women My 13 '36

"[It is] an improbable story. . . A disguised gangster film. Adults."

— Nat Legion of Decency My 28 '36

"Mature."

Sel Motion Pict Je 1 '36

### Newspaper and Magazine Reviews

"Harking back to the cycle of prison pictures, this offering is a rehash of all the action and dramatic tension that made them popular. 'Jailbreak' never attempts to be heroic, and never preaches. But it tells its story with a fast-moving rhythm, and keeps the dialogue as nearly as it can in the background. . . Although 'Jailbreak' was definitely slated for the second film on a double bill, you won't be bored." Paul Jacobs

+ — Hollywood Spec p13 My 23 '36

### Trade Paper Reviews

"Powerfully-enacted mystery written expertly and directed in bullet-speed tempo. Originally slated to appear on the Warner Class B list, this far surpasses the average programmer, both in production class and entertainment values. The plot is concise, novel, and tricky. Family."

+ — Box Office p17 My 16 '36

"It has no big names but the cast does a commendable job and it seems certain that wherever pictures of this type are liked that 'Jailbreak' will satisfy."

+ Film Curb p13 My 9 '36

"For the fans who like working out the answers, and for those who like their entertainment with a punch, this holds much. It makes a very satisfactory program picture, there is nothing soft about it, and it's best returns should be from the action houses."

+ Film Daily p7 My 8 '36

"Made with the easy adeptness that Warners has achieved in these B grade crook plays, it will get by in double harness as just another hour of crime and criminals, with nothing to recommend it but guess-who suspense and the rapid-fire performance of a dozen dependable Warner stock players."

+ — Hollywood Reporter p3 My 5 '36

"The picture makes good average entertainment."

+ — Motion Pict Daily p14 My 6 '36

"Authentically portraying dangerous criminal characters and the dynamite-packed atmosphere of desperate men in prison, the picture has plenty of quality to suit the average thrill action devotees."

Motion Pict Herald p36 My 16 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**JAILBREAK—Continued**

"Programmer that lacks name strength, but which makes up for it in action, fast movement, 'Jailbreak' will land in the lesser houses, on twin bills."

+ — Phila Exhibitor p47 My 15 '36

"With aid of a well-written screen play . . . Nick Grinde's fine direction has lifted this class 'B' picture to the 'A' level. The only thing that can keep it from that classification is lack of box office names. If exploited properly, this film will give any audience its money's worth. Entire cast delivers splendid performance in keeping with a story that delineates the ultimate in authentic prison life, atmosphere and problems."

+ Variety (Hollywood) p3 My 5 '36

**JESTER KING.** See Il re burlesco**(s)JUST SPEEDING.** Ja 23 '36 18min Columbia

Players: Monte Collins. Tom Kennedy

"Borrowing a doctor's automobile and telling officers about to arrest him for speeding that he is rushing his companion to a hospital for an operation, a journeyman butcher forthwith is escorted to the scene of the alleged appendectomy." Motion Pict Herald

*Trade Paper Reviews*

"[It contains] plenty of the stuff that makes for lively comedy. . . Good, popular entertainment."

+ Box Office p31 Mr 7 '36

"The comedy is of the standard grade and should entertain."

+ — Motion Pict Daily p10 F 28 '36

"Speedy action offsets familiarity of material and the burden of comedy is distributed among a number of relatively obscure players instead of being restricted to a starred comedian. It contains at least two genuine laughs, a number of chuckles and enough plain diversion."

+ Motion Pict Herald p53 Mr 7 '36

"This has some laughs, and is outfitted with all the door slamming, tray upsetting, ether dosing accoutrements of hospital slapstick. Pleasant."

+ N Y Exhibitor p56 Mr 10 '36

**K****KELLY THE SECOND.** (Release date not determined) 82min MGM

Players: Patsy Kelly. Guinn (Big Boy) Williams. Charley Chase. Pert Kelton. Edward Brophy

Director: Gus Meins

"'Big Boy' Williams has a reputation as a street fighter. When he meets Patsy, it is decided that his prowess be used for financial returns and she becomes his trainer." Film Daily

*Trade Paper Reviews*

"A good slapstick feature comedy that should draw the same type of audience that goes for the Laurel and Hardy features. . . There is a final battle that has plenty of good laughs. There are numerous well-written gags in the picture that are utilized to good advantage. This should definitely show Patsy Kelly's popu-

larity. The entire production is typically Kelly. Family."

+ Box Office p33 Ap 25 '36

"This isn't any world beater but is a good, satisfactory comedy of its type. It will amuse the children."

+ — Film Curb p12 Ap 25 '36

"Tailored for Patsy Kelly and 'Big Boy' Williams' talents, this slapstick feature is a fast moving enjoyable affair. It should do well wherever robust comedy can be played, on double bills, and especially in the Irish communities. The picture is geared for laughs which it gets all the way, and a little clipping will remove the few slow spots. . . If this is a sample of what Hal Roach is doing to replace the two reel comedy, he has hit upon a good idea."

+ Film Daily p5 Ap 21 '36

"With ten or fifteen minutes snipped out, it will be a fast, funny picture of no pretensions but a good balance on a double bill. . . With Roach intending to make more six-reelers because of the double-bill situation and the difficulty of selling shorts, 'Kelly the Second' demonstrates that he can make them just as hilarious regardless of length."

+ Hollywood Reporter p6 Ap 18 '36

"Loaded with gags old and new, this comedy, when reduced to program length will fit on dual bills with a more serious feature subject. . . The sound is slightly high-pitched for a feature length film and seems to be the same as that used in regular Roach shorts. The picture should please juveniles and seems suitable for showing at performances for children."

+ Motion Pict Daily p10 Ap 20 '36

"Not for the de luxers, but okay for the family, this ought to satisfy the laugh contingent easily."

+ N Y Exhibitor p22 My 10 '36

"Good twin-biller which should please the comedy fans after about twenty minutes have been clipped from the running time. Picture is a mixture of slapstick comedy and a legitimate story. . . Miss Kelly does an excellent job in this, her first Roach feature, as the feminine prize fight manager. She handles the comedy in her expert fashion, and doesn't miss a trick."

+ Variety (Hollywood) p3 Ap 18 '36

**KING OF THE DAMNED.** Ja 20 '36 75min Gaumont British

Players: Helen Vinson. Noah Beery. Conrad Veidt

Director: Walter Forde

See issue of March 30, 1936 for other reviews of this film

*Audience Suitability Ratings*

"A: depends on taste; Y and C: decidedly not."

Christian Century p687 My 6 '36

"Adults." Am Legion Auxiliary

"Adults: interesting; 14-18: fair; 8-14: no." Calif Cong of Par & Teachers

"Excellent. Adults only." DAR

"Adults." E Coast Preview Committee

"Adults." Nat Council of Jewish Women

"This picture is unpleasant as to subject matter, brutal as to treatment and ends on a false note. Mature." Nat Fed of Business & Professional Women's Clubs

"As a plea for reform of penal colonies, this film is interesting and realistically staged and acted, although hardly to be classed as entertainment. Mature." Nat Soc of New England Women

Fox W Coast Bul Mr 14 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The portrayal is uncomfortably real and pulsating to the end. Realistic scenic effects and a distinct foreign flavor. Too harrowing for children. Mature."

Jt Estimates Mr 1 '36

"Swift action in the fighting scenes and a slight thread of romance lend distraction from the pervading gloom, but for the sensitive it remains a film to be endured, not enjoyed. Adolescents, 12-16: harrowing; children, 8-12: by no means."

Motion Pict R Ap '36

"Mature."

Sel Motion Pict Ap '36

### Newspaper and Magazine Reviews

"Romanticism is said to lie in exaggeration. We can say, anyway, of these two actors (Veidt and Beery) that they balance each other remarkably well. Veidt represents the intensity of spiritual and intellectual revolt against the prison, Beery, with that luscious, double-bass, orchestral voice and massive trunk, the physical energy and fleshly conceit of revolt, the untameable energy of the animal." D. F. B.

Manchester Guardian p3 Mr 24 '36

### Trade Paper Reviews

"A grim and, at times, exciting melodrama overlaid with brutality and horror. Strong fare best suited to male audiences. Adults."

+ Box Office p27 Mr 21 '36

KING OF THE PECOS. Mr 16 '36 54min Republic

Players: John Wayne. Muriel Evans. Cy Kendall

Director: Joseph Kane

A western melodrama.

### Audience Suitability Ratings

"Family-junior. Not one of the wild and woolly pictures—not a bar-room in it—but a pretty fair glimpse of a stirring period in our past."

+ — Nat Bd of R M Ap '36

"General patronage."

Nat Legion of Decency Mr 15 '36

"Family-junior."

+ — Wkly Guide Mr 14 '36

### Trade Paper Reviews

"A first-rate Western with plenty of emphasis on the elements in demand where audiences go for outdoor films. Packing plenty of excitement, with more than the average amount of credibility, and a nice blend of romance and comedy, it gives John Wayne opportunity for a red-blooded role and shows the entire cast to good advantage."

+ Box Office p31 My 23 '36

"There is plenty of hard riding, gun fighting and all the other stuff that makes for a good Western. John Wayne does exceedingly well in the leading role and is supported by a good cast."

+ Film Curb p12 Ap 11 '36

"[It] is a routine but active Western. This should please the youngsters and the adults who still get a kick out of lively, horse-and-gun excitement on the screen."

+ — Motion Pict Daily p6 Ap 7 '36

"Much plain and fancy riding, trick and ordinary shooting, claim jumping, cattle driving and primitive justice, the struggle between Colt and Blackstone law, make up the substance of

this Western. There are many shots of rugged open country and mountain ranges. Dialogue is at a minimum and action, which is swift and continuous, carries most of the narrative."

+ Motion Pict Herald p57 Ap 11 '36

KING STEPS OUT. My 15 '36 75min Columbia

Players: Grace Moore, Franchot Tone.

Walter Connolly, Elizabeth Risdon, Frieda Inescort

Director: Josef von Sternberg

Based on an operetta Cissy by Herbert and Ernst Marischka with music by Fritz Kreisler. This in turn was based on a comedy called Cissy by Ernst Decsey and Gustav Hohn. "The story takes place in an Austrian village, where the young Emperor Francis is betrothed to a princess. The princess' sister, disguised in plebian costume, meets the young emperor and they fall in love. Through a ruse in identity brought out by the girls' father, true love is permitted to find its way." (Box Office)

### Audience Suitability Ratings

"Here is Viennese light opera in all its scintillating melody and fascination. . . . The film is composed of equal parts of music, fun, frivolity and diversion as wholesome as it is laughable."

+ Bks & Films Je '36

"A: pleasant; Y: good; C: if it interests."

Christian Century p855 Je 10 '36

"Excellent. Mature-family." DAR

"Family." E Coast Preview Committee

+ Fox W Coast Bul Je 6 '36

"Family-outstanding."

+ + Nat Bd of R M Je '36

"This is a charming musical comedy, in which a mischievous Bavarian princess masquerades as a dressmaker and wins the heart of the Austrian Emperor. Grace Moore was never more delightful than in this jolly role, singing the lovely music of Fritz Kreisler and pursued by Franchot Tone as a gay young king who steps out to really enjoy his birthday. Family."

+ Nat Council of Jewish Women Je 3 '36

"Adults."

Nat Legion of Decency Je 4 '36

"Family."

Sel Motion Pict Je 1 '36

"Though the plot is slight and unoriginal, the action is lively and gay, with frequent comic bits that are very laughable. Family."

Wkly Guide My 23 '36

### Newspaper and Magazine Reviews

"There is nothing particularly original about 'The King Steps Out.' But it is a polished piece of work, handsomely put together to provide light cheerful entertainment." E. F. Melvin

+ — Boston Transcript p3 My 29 '36

"The whole mood of 'The King Steps Out' is one of frustration, of what's-the-use? The preview audience cheered Grace Moore in 'One Night of Love.' Except for one brief moment, it sat in stony silence as her latest picture was unreel. . . . If 'The King Steps Out' had been her first picture, it would have been her last. Miss Moore is not convincing in a role which demanded the sparkle of a Jeanette MacDonald or an Irene Dunne. . . . Franchot Tone seems to be unhappy in his part."

— Hollywood Spec p10 My 23 '36

"[It] is a handsome but rather dull musical romance. . . . Those who remember 'One Night of Love' and 'Tonight Is Ours' with pleasure are apt to find the production disappointing. It has none of the fluent interplay of plot

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**KING STEPS OUT—Continued**

and musical accompaniment that distinguished those offerings [and] in the early sequences it finds Miss Moore definitely ill at ease as an actress." Howard Barnes

— + N Y Herald Tribune p12 My 29 '36

"These ingredients result in regulation operetta, stereotyped but still entertaining. . . The picture's chief charm, of course, is Miss Moore's singing of Mr. Kreisler's songs. . . Her voice, if not her picture, is still radiantly fresh. She doesn't do as much with the acting as usual, thumping out the dialogue a little heavily at times. . . In spite of its theatrical artificiality 'The King Steps Out' is a graceful, tuneful operetta, charmingly sung. It hasn't the buoyancy of the first two Moore musicals made by Columbia; few pictures are lucky enough to capture that." Eileen Creelman

+ — N Y Sun p11 My 29 '36

"The lovely and golden-voiced Miss Grace Moore has stepped lightly from the pedestal of grand opera to the frothy stage of Viennese operetta in her new picture. . . Its humor is pleasant and its score includes a charming group of Fritz Kreisler's more melodious compositions which have been sung—as you scarcely need be told—in a full-throated soprano that more than compensates for the picture's lesser attributes." F. S. Nugent

+ N Y Times p15 My 29 '36

"It is charming, tasteful and urbane and a delightful harkback to Graustark days. . . As Cissy, the princess, Miss Moore has one of her best roles. . . Miss Moore triumphs again in what not only is a swell film but ought to be marvellous box-office. . . You may be thankful also that Herman Bing, Hollywood's leading dialectician spouts and sputters his incredible English for some of the swellest comedy scenes screened in months." Douglas Gilbert

+ + N Y World-Telegram p4b My 29 '36

"[It is] disappointing. . . [The] story . . . has quite overwhelmed Miss Moore." John Mosher

— New Yorker p83 Je 6 '36

"'The King Steps Out' is all a film operetta should be. It has a gay Graustarkian background, abounds in good humor and good acting, and profits by Josef von Sternberg's excellent direction."

+ News-Wk p27 My 30 '36

"The big news about this ace musical deserves a telegraphic flash: Miss Grace Moore Becomes Screen Actress. I didn't think it possible, but the Moore pipes are subordinated to an exuberantly comic role, and Grace emerges as a charming *comédienne*. I liked her tremendously. . . [The producer] has succeeded admirably in confecting a screen musical which is irresistible." R. S. Ames

+ + Script p11 Je 6 '36

"Miss Moore's public will [not] find 'The King Steps Out' very remarkable."

— + Time p24 Je 1 '36

**Trade Paper Reviews**

"[It is] an even flowing, semi-classical musical lacking the class of the previous Grace Moore vehicles. Family."

+ — Box Office p25 My 9 '36

"Grace Moore has never appeared to better advantage than in this picture. She adds capable acting to her grand singing. Just about tops in the high class musical line. A class A production. No doubt but what it is sure-fire box office."

+ Film Curb p4 My 23 '36

"In a gay light-hearted operetta that is full of good fun and good music by Fritz Kreisler, Grace Moore sings and clowns in such a manner as to make this picture highly entertaining."

+ Film Daily p10 My 18 '36

"A Grace Moore picture that will disappoint the Grace Moore fans because it is not up to the quality of her past pictures, and that is hitting the market in competition with musicals of superlative quality from other lots. The presence of Josef von Sternberg in the director's chair and behind the camera is not evidenced by any originality of the handling of the good old standard operetta fodder—nor of striking effects pictorially. . . The songs are those of Kreisler's operetta, 'Cissy,' with new lyrics by Dorothy Fields. Not one shows symptoms of catching the popular ear."

— + Hollywood Reporter p4 Ap 27 '36

"Josef von Sternberg has turned out a picture in a delicate mood, making for entertainment of wide mass, as well as class, appeal. . . The musical numbers are well spotted and enter the plot pleasingly although the tunes by Fritz Kreisler do not seem destined for smash popularity."

+ Motion Pict Daily p10 My 15 '36

"Grace Moore's singing is, naturally, the prime box office factor, and exploitation based upon it may be unrestrained because she sings six new songs and each is given exclusive screen prominence as it is sung."

+ Motion Pict Herald p44 My 23 '36

"Family comedy. Estimate: program."

Phila Exhibitor p46 My 15 '36

"Deft production keeps a Graustarkian absurdity from capsizing. Film represents a triumph of slickness over common sense. On sheer bounce and tempo the picture disarms the critical faculties and spins a mood of acquiescence to the story's premises. It seems probable the general public will be enchanted by the handsomely mounted and artfully paced fairy-tale."

+ Variety p15 Je 3 '36

"Grace Moore has advanced a long way since her maiden screen effort, and in 'The King Steps Out' she stands forth as a full-fledged stellar personality, not only in fulfilling exacting romantic requirements but as a comedienne of high order to supplement her operatic gifts. . . It should pull lusty grosses, especially in the first runs."

+ Variety (Hollywood) p3 My 14 '36

**L**

**LADY JANE GREY.** (Release date not determined) 78min Gainsborough-Gaumont British

Players: Cedric Hardwicke, John Mills, Sybil Thorndike, Nova Pilbeam

Director: Robert Stevenson

Filmed in England and known there as Tudor Rose. "Opening at the death-bed of Henry VIII, and his dying declaration that his successors are to be, in order, his son Edward, his daughters Mary and Elizabeth and Lady Jane Grey, the picture shows the progress of the struggle for power between the Earl of Warwick and Edward Seymour, in which the innocent young Lady Jane is an unwilling tool. Finally, betrothed to Warwick's son, she is crowned Queen on the death of Edward VI. The nation rises and puts Mary Tudor on the throne and the 'nine days' Queen' is beheaded." (Motion Pict Daily)

**Audience Suitability Ratings**

"The reconstruction of a chapter in English history is careful and accurate. The direction is sensitive, sympathetic, and intelligent, and the subject is treated with dignity and restraint. The acting is excellent. . . This is a noteworthy addition to worth-while historical films. Suitability: family. (Children over 12.)"

+ + Mo Film Bul p84 My '36

*Newspaper and Magazine Reviews*

"[It] brings a certain freshness of treatment even to this hackneyed section of history, and it is enlivened by several vigorous performances. . . It is its failure to present any aspect of the religious controversies of the time, except such as may be gleaned from two sermons by John Knox, impressively delivered by Mr. John Laurie with a tremendous Scots accent, that deprives the film of any real claim to historical value. But, inadequate as its incompleteness necessarily renders it, ['Lady Jane Grey'] is a very respectable and not unentertaining effort."

+ — Christian Science Monitor p10 My 19 '36

"'Lady Jane Grey' is the best attempt that has yet been made [at a historical film.] . . [Stevenson] has avoided the pit into which the American directors fall headlong with the regularity of the White Knight from his horse. That is the trap of over-embellishment. This is a simple, straightforward piece of work, and all the better for it." Mark Forrest

+ Sat R p608 My 9 '36

"[It] is one of the more distressing products of the British screen: the fault is not in the director, who has made a smooth, competent, if rather banal picture, but in the vulgarity of the scenario. The story of Lady Jane Grey is surely dramatic enough to be converted truthfully into film material, but this sentimental pageant in fancy dress could have displayed no more ignorance of the period if it had been made in Hollywood. There is not a character, not an incident in which history has not been altered for the cheapest of reasons." Graham Greene

— Spec p335 My 8 '36

*Trade Paper Reviews*

"History has in the main been followed, or rather simplified. Events and characteristics have been portmanteaued for dramatic effect, and the effect is good without being wildly inaccurate. . . The picture is a credit to the studio, but whether the masses will give it proper appreciation is doubtful."

Hollywood Reporter p10 My 12 '36

"American audiences and American box-offices should welcome and reward this British production as a remarkable illustration of the fact that history need not be ultra-romanticized to provide pageant, color and glamour understandable by the fan but equally acceptable by the critical. . . England has not recently sent over a better picture. . . Without 'heart interest' in the conventional sense, save that Jane is shown as falling in love with the youth whom she is being forced to marry, there is a sense of reality and of tragedy which it is difficult to overpraise. . . There are the potentialities of another 'Henry VIII' here, though humor is, necessarily, lacking."

+ Motion Pict Daily p7 My 11 '36

"It is, artistically, one of the best yet sent over from London; it definitely succeeds in creating the atmosphere of Tudor London and in presenting a tragedy in which the leading actors are historical figures; it makes them flesh and blood women without caricaturing history. . . Press-shown at the Tivoli, London; it had high praise for its atmosphere, settings, and characterization and for the exceptional level of all the acting. 'A good one for America' was a common expression from those who should know."

+ Motion Pict Herald p36 My 16 '36

"What impresses one instantly is the marvellous adherence to detail in the matter of costuming, production and selection of types. Not only the principals, but dozens of minor roles are handled by West End actors of stellar repute. . . Artists of similar quality were engaged right down the line for every speaking part of the slightest consequence. It is a swift and courageous tale with arresting por-

traitures, economical of words but sweeping of action. It possesses smoothness of script and marks the entry of Robert Stevenson as a director on his own. . . From every angle, it is one of the most interesting pictures ever produced on either side of the ocean."

+ Variety p15 My 13 '36

LAST JOURNEY. (Release date not determined) 58min Atlantic

Players: Godfrey Tearle, Hugh Williams, Judy Gunn, Mickey Brantford, Julien Mitchell

Director: Bernard Vorhaus

This film was made in England. "The train that is carrying an oddly-assorted cargo of humans is on its last trip. At the throttle is a temporarily insane engineer who suspects his fireman of an affair with his wife. A battle ensues while the train races on to apparent destruction and is halted in an ingenious fashion." (Box Office)

*Audience Suitability Ratings*

"A: poor; Y and C: no."

Christian Century p783 Je 3 '36

Mo Film Bul p147 D '35

"Family."

Nat Bd of R M My '36

"The little side dramas are well handled and the whole is a breathless, exciting affair. Adults."

+ Nat Legion of Decency My 7 '36

"Family."

Wkly Guide My 2 '36

*Newspaper and Magazine Reviews*

"'The Last Journey' is a British film saved from disaster by the work of the camera-man. The sequences showing an express train at full speed make one accept the situation of a train 'running away' upon which the plot is based." J. F. B.

+ — Manchester Guardian p13 My 5 '36

"'The Last Journey' is not really a bad piece of entertainment. . . The characters are interesting and well-worked out and the director, Bernard Vorhaus, has infused his situations with enough suspense and enough imaginative touches to give the film a vitality and an interest not often found in these 'Grand Hotel' imitations. . . Although the materials are familiar, the treatment and the acting are sufficiently fresh to make 'The Last Journey' fair-to-middling summer entertainment." William Boehnel

+ — N Y World-Telegram p19 Je 9 '36

*Trade Paper Reviews*

"It stacks up as first-rate entertainment. It moves fast, picks up a handful of smartly-projected character delineations on the way, tosses them about for a suspenseful fate and races on to an exciting climax. Work of the performers is convincing and is refreshingly free of British burrs. Family."

+ Box Office p63 My 2 '36

"The film is packed with thrills. It has been splendidly enacted and Julien Mitchell in the role of the engineer does exceedingly well. There isn't a dull moment. Moves along at lightning speed. Wherever good, strong melodrama is liked this one will more than satisfy."

+ Film Curb p6 My 2 '36

"Julius Hagen's boys at Twickenham' got out a superior melodrama in the fused stories of several people on a moving train."

Film Daily p8 Ap 27 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



LAST JOURNEY—*Continued*

"A British production which has copied a great deal from the Hollywood studios in direction and cutting, resulting in a much better than average melodramatic thriller combining the theme of a 'Grand Hotel' on wheels and a psychological study of a railroad engineer with a cracked brain. There is plenty of suspense and action in this drama which will result in the fans sitting on the edge of their seats for most of the film."

+ Hollywood Reporter p3 My 8 '36

"A Twickenham production, made in England, this picture has plenty of thrill action and suspense. Set almost in its entirety on a speeding train, a fast pace is maintained throughout. . . . The picture should be found lively entertainment for those especially who like their suspense and action on the screen."

+ Motion Pict Daily p9 Ap 24 '36

"Subject to the usual parochial [limitations] imperative to English productions, this is material for the small house. It has pace, action, suspense."

+ — N Y Exhibitor p27 My 10 '36

## LAST OUTLAW. Je 19 '36 72min RKO

Players: Harry Carey, Hoot Gibson, Tom Tyler, Henry B. Walthall, Margaret Callahan

Director: Christy Cabanne

A western melodrama involving the rehabilitation of a bank robber after a twenty-five year sentence.

*Audience Suitability Ratings*

"Westerns should have human appeal and good ones ring the bell for movie audiences. This one does. . . . Adolescents, 12-16; good; children, 8-12; passable to those who are habitual movie fans."

+ Motion Pict R Je '36

"Family."

Nat Bd of R M Je '36

"Although the story is implausible, the direction is fast moving and capable. Family & junior matinees."

+ — Nat Council of Jewish Women Je 3 '36

"General patronage."

Nat Legion of Decency Je 11 '36

"Family."

Wkly Guide My 30 '36

*Newspaper and Magazine Reviews*

"The Last Outlaw,' despite its numerous mistakes and utilizing only a fraction of its dramatic possibilities, offers fascinating entertainment. . . . Starkly primitive, the Western satisfies us through escape from ourselves into its savage glamour. . . . In 'Last Outlaw,' escape is made easy and plausible for us, by injecting, with clever contrast, the old West into an ultra-modern atmosphere."

Paul Jacobs

+ Hollywood Spec p13 My 23 '36

"[It is] positively the first new idea in Western picture-making in twenty years. . . . It is so immediately winning an idea that, no doubt, 'The Last Outlaw' will be screened in the largest theaters in the largest cities and be entertaining. It is a Western with a new twist, a 'horse opera' of feature film stature."

+ Lit Digest p26 My 30 '36

"The Last Outlaw' is a pleasantly satirical screen drama of the wide open spaces. Written by the distinguished director, John Ford, in collaboration with E. Murray Campbell and acted to the hilt by a company of veteran cowboy and bad men impersonators, it is an

engaging Western. Although the work indulges in a good deal of sly burlesque, it does not violate the conventions of one of the screen's favorite forms. . . . While there are frequent comic thrusts at contemporary cowboys and inescapable overtones of satire at the expense of Westerns, the show follows a narrative outline resolutely and builds to an exciting crescendo. In the hands of Robert Sisk, the piece has received a handsome and knowing production."

+ N Y Herald Tribune Je 15 '36

"[It is] a thoroughly enjoyable Western melodrama, deftly streamlined and softly satiric concerning a few current disaffections like crooning cowboys and bureaucracy."

+ N Y Times p24 Je 15 '36

"John Ford, who wrote the original story, and Christy Cabanne, who directed the film, have collaborated to produce a Western that is so genuinely exciting and diverting that it is a decided ascent from the average horse opera."

William Boehnel

+ N Y World-Telegram p14a Je 13 '36

"The piece won't start any vogue for the quaint old-fashioned cowboy thriller, I imagine."

John Mosher

New Yorker p83 Je 13 '36

*Trade Paper Reviews*

"Particularly interesting because it takes a whole group of western stars, and gives them a chance to act. They all prove vendors of histrionic surprises. The directorial pace in executing the smooth continuity is rapid-fire in every sequence."

Box Office p33 Je 6 '36

"A very high class Western in every respect. . . . Probably will win a lot of new fans for the outdoor pictures. Above the average cast puts this one over in grand style under Cabanne's competent direction."

+ Film Curb p9 My 23 '36

"This one starts off rather leisurely, but when it gets going it is a bear for thrills and action. The children will eat it up. . . . [It is] a Western that gets far away from the usual routine stuff."

+ Film Daily p15 Je 3 '36

"Radio can unfurl the adjectives to the limit for 'The Last Outlaw.' It's a cinch money picture with a human yarn that should appeal to virtually any audience. It carries the feel that everybody associated with the production had a lot of fun turning out a swell job of entertainment."

+ Hollywood Reporter p3 My 16 '36

"It has all the requirements of an outdoor picture plus action, dialogue, comedy and it builds steadily with situations topping each other until the finish. . . . Properly sold from its many selling angles this should please."

+ Motion Pict Daily p11 My 18 '36

"Here's a show with surprises for audiences and exhibitors. . . . A long step forward in the making of modern Westerns, this picture should be properly introduced with a campaign sufficiently strong and intelligent to convince any kind of patron, those who are not ordinarily interested in Westerns as well as the thrill action fans, that it is worthy of their time and attention. The materials in personalities, acting performances, story content and production values are at hand."

+ Motion Pict Herald p41 My 30 '36

"Swell Western in the sense that not only has the cast more than one name to sell but an original Western story, 'The Last Outlaw' will please Western, action followers."

+ Phila Exhibitor p23 Je 1 '36

"Chance here for a good story, but uninspired script job, lack of love interest and delayed suspense prove pretty much of a flop. . . . The result is that a competent cast is thrown away on a forlorn hope."

— Variety p23 Je 17 '36

"Despite what the title implies this is not a Western but a bang-up human-interest drama that will hold the interest of the family trade looking for homespun flavor in screen entertainment."

+ Variety (Hollywood) p3 My 16 '36

**LAUGHING IRISH EYES.** Mr 10 '36 70min  
Republic

Players: Phil Regan. Walter Kelly. Evalyn Knapp

Director: Joseph Santley

See issue of March 30, 1936 for other reviews of this film

#### Audience Suitability Ratings

"Adults and young people." E Coast Preview Committee

"Family." Nat Bd of R  
Fox W Coast Bul Mr 28 '36

"This is an unusually good picture. An excellent, but somewhat prolonged prizefight has amusing and exciting moments. Adults & young people."

+ Sel Motion Pict p11 Ap '36

#### Newspaper and Magazine Reviews

"'Laughing Irish Eyes' belongs to the kindergarten school of entertainment, presenting all the phony sentimentality about Erin and threadbare wheezes about the Blarney Stone which are tediously familiar." Marguerite Tazelaar

N Y Herald Tribune p10 Ap 4 '36

"In spite of its title the producers did not turn out a maudlin sentimental drama. The picture indeed is a gay and lively comedy, with some well sung tunes, as many light laughs as it needs, and a prize fight finish which had the Roxy audience yesterday acting as though they were in Madison Square Garden." Eileen Creelman

+ N Y Sun p8 Ap 4 '36

"Celtophobes will not have to be warned against a picture as frankly titled as 'Laughing Irish Eyes' while their politically much stronger opposites, the Celtophiles, may pay their money at the box-office with the comforting assurance that they will not be backing a dark horse. . . In the Irish scenes we gather that Erin is now a picturesque, musical-comedy province of America, full of aspiring tenors and jig dancers." B. R. C.

N Y Times p11 Ap 4 '36

"And still the disappointing news continues. Something called 'Laughing Irish Eyes' is at the Roxy this week and, frankly, this department can find small excuse for it. A generally feeble and fumbling little film, it ambles along without much rhyme or reason and when it has run its course some seventy minutes of valuable time have slipped by, never to be recaptured." William Boehnel

— N Y World-Telegram p7 Ap 4 '36

#### Trade Paper Reviews

"Merry little comedy in which action, romance and song are neatly intermingled, resulting in pleasingly wholesome entertainment with a particularly strong appeal for family audiences. The cast is headed by Phil Regan, a handsome lad with melody and a brogue in his voice whose attractive performance here will take him a long way toward screen fame. Family."

+ Box Office p27 Mr 21 '36

"Fast, well edited, strong on humor, with some ace singing by Regan, 'Laughing Irish Eyes' will be enjoyed in anybody's theatre."

+ N Y Exhibitor p31 Mr 25 '36

"Never more than mildly entertaining, picture is heading for many more double than single dates. . . Joseph Santley's direction is routine and the film editing job a bit careless. Among other things, a bad boat miniature could have been dropped on the cutting room floor, especially since in other scenes a real liner is used."

— + Variety p16 Ap 8 '36

**LAW IN HER HANDS.** My 23 '36 62min  
Warner

Players: Margaret Lindsay. Glenda Farrell. Warren Hull. Lyle Talbot

Director: William Clemens

"Margaret Lindsay and Glenda Farrell are novice attorneys starting out together in their profession and encountering all the difficulties which are common to fledgling barristers. Miss Lindsay, falling in love with district attorney Warren Hull, learns that success in the profession depends upon the understanding of the tricks and technicalities of the craft. Becoming the mouthpiece for racketeer Lyle Talbot, she outwits Hull in a series of sensational cases. A rift between the lovers is caused by this association with Talbot. Hull declares that he will get Talbot, and adds that in doing so he will show up Miss Lindsay as a shyster lawyer." Motion Pict Daily

#### Audience Suitability Ratings

"A: unpleasant; Y: not good; C: no."

Christian Century p751 My 20 '36

"An illogical story, performed without distinction by a stock cast, furnishes mediocre entertainment. Adults and 14-18; fair; 8-14: uninteresting." Calif Cong of Par & Teachers

"Mediocre. Too much gangster type of intimidation. Adults." DAR

"Altho the picture does not create any greater respect for law in general, there is educational and social values in court room scenes revealing legal strategy and trickery employed by prosecution and defense. Neither of the two young women attorneys are convincing—the best work in the picture being done by Lyle Talbot. Mature." Nat Fed of Business & Professional Women's Clubs

"A fanciful story, fairly well acted. The film's appeal is for adults and depends upon characterizations and comedy rather than its story. Interesting expose of the abuse of law." Nat Soc of New England Woman

"The whole is rather nerve wracking on account of the manner in which the change of scenes are thrust towards the audience. Mediocre. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 18 '36

"Adults & young people."

Gen Fed of Women's Clubs (W Coast)  
Ap 6 '36

"Adults."

Jt Estimates Ap 15 '36

"The acting is satisfactory but not outstanding. The plot is complicated and not entirely plausible but the picture holds some interest as an expose of legal ruses and the 'protection' racket. Adolescents, 12-16: no; children, 8-12: no."

Motion Pict R My '36

"Mature."

Nat Bd of R M Je '36

"Adults."

Nat Council of Jewish Women Ap 6 '36

"Adults."

Nat Legion of Decency My 28 '36

"The story rather shows up the law courts but is entertaining nevertheless. Mature."

Wkly Guide My 16 '36



## LAW IN HER HANDS—Continued

## Newspaper and Magazine Reviews

"Studio belief that anything is good enough for a dual bill is costing producers a lot of money. Here we have a story with basic qualities to make it interesting to the most intelligent audience, but it is made to carry a load of 'comedy relief' which limits its appeal to those with an elemental sense of humor and lacking a sense of drama. . . . If the comedy by Eddie Acuff had been left out and the audience been permitted to keep in the mood created by the premise of the story, the picture would give general satisfaction."

+ — Hollywood Spec p12 Ap 25 '36

"Those who know nothing about legal procedure and are attracted by the personalities of Margaret Lindsay and Lyle Talbot may find a certain amount of mild diversion in 'The Law in Her Hands.' . . . Not sound enough to be realistic, nor exciting enough for adventure, the picture is a good example of why movie fans demand double bills." (1½ stars) Beverly Hills

Liberty p47 My 23 '36

"Related none too engagingly, its central idea, nevertheless, is one which, worked out more intelligently, might have resulted in a picture of genuine current interest. . . . What results, however, is a highly jazzed melodrama involving racketeers, flashy court scenes and generally fictitious situations." Marguerite Tazelaar

+ — N Y Herald Tribune p10 Je 8 '36

"Miss Margaret Lindsay is a beautiful young lady from Dubuque, Iowa, and, out of pure chivalry, we would have her protected from such amiable mediocrities as 'The Law in Her Hands.' Neither she nor the many other members of the Warner-First National stock company employed in the film can give substance to a narrative which, despite any amount of ingenious fabrication, could hardly aspire to be more than a congenial triviality." T. M. P.

+ — N Y Times p21 Je 6 '36

"Margaret Lindsay, one of the most talented and attractive young actresses on the Warner lot, and her able companions . . . strive valiantly to squeeze some entertainment out of the stock phrases and stereotyped situations of 'The Law in Her Hands,' but their efforts are of no avail. The film is just another one of those unimportant little weaklings that have a habit of cluttering up the Broadway screen during the summer dog days." William Boehnel

+ — N Y World-Telegram p20 Je 8 '36

"Margaret Lindsay is a level-headed performer and Warren Hull a very engaging guy, but the antics assigned to them by writers George Bricker and Luci Ward are disgraceful. Any Bar Association might well object to the professional ethics of Comédienne Glenda Farrell." Molly Lewin

Script p11 My 16 '36

## Trade Paper Reviews

"An out-of-the-ordinary plot combined with speedy direction and believable acting make this an excellent program picture."

+ — Box Office p35 Ap 25 '36

"It's decidedly interesting, holds the attention from start to finish and has been expertly directed and played. Most assuredly can hold its own in any situation."

+ — Film Curb p8 Ap 11 '36

"[It is a] fairly satisfying drama . . . that ought to do all right in the program grinds."

+ — Film Daily p5 Je 5 '36

"A tongue-in-cheek comedy of the criminal courts and criminal rackets which has a touch of Gilbertian satire but not enough to spoil it for popular consumption. Many sorts of

audiences will be lightly entertained by it and it will be a fairly profitable dualer."

+ — Hollywood Reporter p3 Ap 7 '36

"Entertainment is here offered in a novel and effective fashion. While not a 'big' picture in the generally accepted sense, the story has a strong, interest-holding quality resulting from a nice blending of romance, comedy and drama held together by well-grounded suspense. The show should be popular among audiences that prefer their entertainment without frills."

+ — Motion Pict Daily p12 Ap 9 '36

"For an average picture this production possesses much entertainment and showmanship quality. The basic plot is refreshing and just different enough to establish it as quite a bit out of formula."

Motion Pict Herald p38 Ap 18 '36

"Programmer that lacks name strength, which is filled with the usual familiar Warner stock faces, 'The Law in Her Hands' is best suited for neighborhood audiences. In the de luxers it will be handicapped because it hasn't what the marquee demands."

+ — N Y Exhibitor p22 My 10 '36

"Offering fresh angles on the Law-versus-Racketeer plot, with a woman attorney as its central figure, and developing its originality in good writing, sound direction and thoroughly credible playing, 'The Law in Her Hands' will satisfy almost anywhere as program entertainment."

+ — Variety (Hollywood) p3 Ap 7 '36

LEATHERNECKS HAVE LANDED. F 22 '36  
65min Republic

Players: Lew Ayres, Isabel Jewell, Jimmy Ellison, James Burke

Director: Howard Bretherton

A hot-tempered marine in constant scrapes with his fellow soldiers is dishonorably discharged when he is involved unwittingly in a murder. He joins a gun smuggling gang in Shanghai and later has a chance to help the marines in a battle with raiders whom he had supplied with guns.

## Audience Suitability Ratings

"A: depends on taste; Y: thrilling; C: no."  
Christian Century p614 Ap 22 '36

"It is a 'tough' drama, full of fights and with the masculine element predominant. Suitability: adults & adolescents."

Mo Film Bul p86 My '36

"Family."

Nat Bd of R M Mr '36

"Very good. General patronage."

Nat Legion of Decency F '36

"Family."

Wkly Guide F 29 '36

## Newspaper and Magazine Reviews

"It is not a big picture, but it is one of the neatest jobs of picture making I have seen for some time. . . . As a result of the intelligent direction Bretherton gives the well-constructed story, we have a picture which will give satisfaction to any audience." Allan Hersholt

Hollywood Spec p11 F 29 '36

"In this pulp-magazine adventure tale the United States Marines and Mr. Lew Ayres once more demonstrate the comforting theory that one good, upstanding American can lick any fifty foreigners, particularly if they are low shifty Chinese revolutionists. . . . Somehow it seemed to me that this pretty romantic picture of the imperialist process in action was not without its dubious aspects, but then this

is probably just my narrow-minded point of view on the subject. . . The film itself is moderately lively in its routine, second division way." Richard Watts, Jr.

— + N Y Herald Tribune p12 Mr 24 '36

"[It is] a film story with a background of authentic-looking shots of marine formations moving to and fro, into which had been interpolated enough fictional material to show the scrapes that a pugnacious fellow like Lew Ayres can get himself into when he is a marine in a place like Shanghai, for example." J. T. M.

N Y Times p22 Mr 23 '36

"A sound, standardized idea, moderately well worked out, makes a tolerable hour or so in the cinema out of the film called 'The Leathernecks Have Landed.' . . It has some good exciting moments, a sufficiently interesting little romance between an ex-marine and one of those Shanghai water-front lilies with a heart of gold and some traditional comedy. But in spite of the fact that it has all these old dependables of orthodox melodrama, 'The Leathernecks Have Landed' is at times a leaky and preposterous entertainment." William Boehnel

— + N Y World-Telegram p13 Mr 23 '36

### Trade Paper Reviews

"Appropriately titled 'The Leathernecks Have Landed,' this offering lands directly on the box-office front with barrage of sure-fire entertainment that should capture one hundred percent family patronage."

+ Box Office p25 F 29 '36

"An entertaining picture with the Marines as a background. It is fast moving, amusing and has several thrilling sequences."

+ Film Curb p8 F 29 '36

"Good popular entertainment with an action story and nice work by a capable cast."

+ Film Daily p18 F 17 '36

"It packs a lusty dramatic wallop and a vein of genuine sentiment and it is so well made that it ranks with the best independent productions of the year. Only the lack of strong box office names will keep it from soaring and as it is, it will head double bills to a swell profit."

+ Hollywood Reporter p3 F 13 '36

"Although the story has some elements of weakness, there is enough fighting to satisfy those who enjoy two-fisted action."

+ Motion Pict Daily p3 F 15 '36

Motion Pict Herald p44 F 25 '36

"Estimate: good programmer, saleable anywhere."

+ N Y Exhibitor p55 Mr 10 '36

"Nicely done independent thriller has sufficient action and enough of a sales angle in the 'marines are coming' gag to make it count importantly on a dual program. Besides the uniforms, film has something in Lew Ayres to sell."

+ Variety p63 Mr 25 '36

"Picture should hold up its end on general-ity of programs, and here and there may ride solo. . . Howard Bretherton's direction soundly builds up the melodrama with punch and suspense, without sacrificing valid character, an excellent job in every respect."

+ Variety (Hollywood) p3 F 13 '36

**LET'S SING AGAIN.** Je 12 '36 75min Principal Players: Bobby Breen, Henry Armetta, George Houston, Vivienne Osborne, Grant Withers

Director: Kurt Neumann

"Bobby runs away from an orphanage and joins a wagon show. He is befriended by Armetta, a roustabout and singing clown. Ar-

metta had been an operatic singer and a teacher before he lost his voice. Grant Withers, trapeze performer, schemes to adopt Bobby and use him as a professional singer." Film Daily

### Audience Suitability Ratings

"Family." Am Legion Auxiliary

"The new child-star has an engaging personality, a nice voice—expertly manipulated—and will undoubtedly find a place in the affections of the average movie-goer. Family & junior matinee." Calif Cong of Far & Teachers

"Good. Family." DAR

"Family." Nat Bd of R

"A somewhat improbable story very attractively told by a charming boy star and an excellent cast. A good family picture." Nat Soc of New England Women

+ Fox W Coast Bul My 23 '36

"Family & junior matinees. A picture the family will enjoy, in which little Bobby Breen . . . sings his way into the hearts of the audience. Though slow in tempo the picture is well cast and sympathetically directed."

+ Gen Fed of Women's Clubs (W Coast) My 9 '36

"Adolescents, 12-16: good; children, 8-12: good."

Motion Pict R My '36

"The personality and voice of Bobby Breen are perfectly suited to the simple, charming story which, while fantastic, is well told with some moments of real pathos and many a good laugh. Family & junior matinees."

+ Nat Council of Jewish Women My 13 '36

"General patronage."

Nat Legion of Decency My 21 '36

"Family & junior matinee."

Sel Motion Pict Je 1 '36

"Ready-made for a boy soprano who is inexperienced as an actor, but people will like his voice. Family."

Wkly Guide My 16 '36

### Newspaper and Magazine Reviews

"Henry Armetta as the boy's coach gives a performance to be remembered."

Christian Science Monitor p10 My 7 '36

"There are several features of this picture which make it a noted addition to the cinema program. It is the most cleverly constructed musical picture ever to appear on the screen. It introduces to us a most amazing boy, a nine-year-old singer whose voice will thrill the world. It is a warmly human story, told so well that every interpolated song is part of it."

Hollywood Spec p10 Ap 25 '36

"Basically, the picture is just the thickest sort of hokum, but so nicely is it controlled by Director Kurt Neumann and so persuasive is the screen play by Dan Jarrett and Don Swift that this warming little piece provides a surprisingly enjoyable evening. . . Though 'Let's Sing Again' offers no variation on its age-old theme, and though the plot terminates exactly as one would expect, the film makes up in charm all that it lacks in novelty." (3 stars) Beverly Hills

Liberty p28 My 30 '36

"In spite of the build-up given to Eddie Cantor's discovery, Bobby Breen, who sings with him over the radio, young Mr. Breen's debut in pictures scarcely results in a world-shaking event. In fact, first honors in 'Let's Sing Again' go to Henry Armetta for a fine character portrayal, and, while the diminutive tenor deserves credit for a hard-working performance, it is clear that he still has lots to

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



## LET'S SING AGAIN—Continued

learn. . . The story is scrappy and juvenile. The popular songs written for it are mediocre, with the possible exception of the lullaby which figures somewhat dramatically in the plot, and the direction, while experienced, has little distinction." Marguerite Tazelaar

+ — N Y Herald Tribune p10 My 11 '36

"Bobby's voice, startling in so young a child, is of course his chief asset. He is not yet much of an actor, although he poses well enough and has learned lines and gestures without too much apparent effort. . . 'Let's Sing Again' is a mild little tale, as all pictures with juvenile leads must be. . . It is Henry Armetta, the Italian comedian, whose acting has to carry the dramatic part of the picture." Eileen Creelman

+ — N Y Sun p16 My 11 '36

"The screen debut of perhaps the most curious voice in a generation of vocal curiosities—that of the [nine]-year-old Bobby Breen—may be dispassionately studied in 'Let's Sing Again.' Freakish enough to be at least clinically interesting for nearly every one, Bobby's dwarf tenor also appears to excite rapturous feminine murmurs in his audiences. This, we are very much afraid, is ominous. . . Henry Armetta gives another of his ingratiating and marvelously overdone performances as a stock Italian." B. R. C.

N Y Times p11 My 9 '36

"It is a boy has pappy, boy loses pappy, boy finds pappy plot, but the able direction by Kurt Neumann removes some of the creaks from its rusty situations, and it will serve you an idle hour's pleasantry." Douglas Gilbert

+ — N Y World-Telegram p15 My 11 '36

"[Bobby] has charm, a singing voice that many will term 'golden,' and an ingenuousness rare among screen performers. Bobby's songs were greeted by spontaneous applause at the preview, his disarming tricks by assorted ohsandahs. . . Henry Armetta actually pockets the picture as the lovable ex-star who has seen better days. . . This comedian amuses me no end and I'd walk miles and pay two-bits at the box office any time to see his hilarious slouch." H. S.

Script p10 Je 13 '36

"This 8-year-old lacks the suavity of Freddie Bartholomew, the lipcurling meanness of Jackie Searl, but he may find his own public as a miniature Al Jolson. . . Bobby Breen is by no means as bad as the accolade of his radio following would indicate. In an even voice which sounds rather like a hoarse canary, he stays on pitch, can negotiate coloratura passages with ease."

Time p63 My 18 '36

## Trade Paper Reviews

"Human and wholesome entertainment in this first picture featuring little Bobby Breen, 'Eddie Cantor's adopted son.' With its pre-made exploitation possibilities, it should prove a satisfactory revenue producer. Family."

+ Box Office p35 Ap 25 '36

"They'll go for nine-year old Bobby Breen who has a grand voice. He puts his stuff over like nobody's business. This picture should do nicely in most any spot. It has plenty of comedy and this is neatly mixed with the tear-jerking stuff."

+ Film Curb p18 Ap 25 '36

"This is good audience entertainment. It has many laughs and tears, with Henry Armetta and nine-year old Bobby Breen, screen newcomer sharing the honors. Little Bobby is a golden-voiced singer, who knows how to put over his stuff. Kurt Neumann is especially effective in his direction of emotional scenes."

+ Film Daily p4 Ap 18 '36

"Overburdened with a highly coincidental plot, 'Let's Sing Again' has a difficult time in gaining conviction. It is brazen hokum

and its chances of boxoffice success rest almost entirely upon the radio following of its boy singing star, Bobby Breen. Metropolitan audiences will find the story quite unbelievable."

+ — Hollywood Reporter p3 Ap 15 '36

"As produced, this picture achieves Sol Lesser's purpose of presenting his youthful singing protege, Bobby Breen, under auspicious circumstances. The boy, possessing a remarkable singing voice, is given much opportunity to display his talent. The enthusiastic manner in which the preview audience received him gives indication that his work alone should center much of the public interest on the picture."

+ Motion Pict Daily p7 Ap 17 '36

"Though the tone of this story is essentially dramatic, with quite a hokum comedy contrast woven in, its principal entertainment and commercial feature is the presentation of youthful Bobby Breen. Heard recently on the Eddie Cantor radio hours, the boy possesses a remarkable voice, and as he demonstrated how well he knows how to use it, the preview audience reacted to his singing with impressive enthusiasm."

+ Motion Pict Herald p36 Ap 25 '36

"Strong on the emotional elements, with some songs to sing, the picture will need campaigning because the cast, outside of Breen, lacks cast lustre. The air plugging is absolutely essential to draw in patrons."

N Y Exhibitor p27 My 10 '36

"May have a time making grade as a single in the big spots, but it should be accepted by the family trade and is a fine topper for a dual. Made by an independent outfit, but the story and production are both of major strength and the photography is much above average."

+ Variety p14 My 13 '36

"For the family circle it is a natural, but the singing gift of young Bobby Breen will carry the picture beyond any particular audience limitation and make the hokum palatable as substantial program complement all the way up and down the line. 'Let's Sing Again' is of the laugh-and-tear brand that should register very solidly at the pay window."

+ Variety (Hollywood) p3 Ap 15 '36

LIGHTNIN' BILL CARSON. Ap 15 '36 75min  
Puritan

Players: Tim McCoy. Lois January

Director: Sam Newfield

A western melodrama.

## Audience Suitability Ratings

"Objection: desire to avenge his brother's death leads to the killing of eight men. Objectionable in part."

— Nat Legion of Decency Ap 6 '36

## Trade Paper Reviews

"The regulation Western stuff. Same old type of story. Throughout its unfolding about everything that has ever been used in this type of picture is brought into play."

+ — Film Curb p8 Je 13 '36

"Pretty nearly the whole works of familiar Western material is reshaped in this one. . . All in all, it makes fairly acceptable Western fare for the popular priced stands."

+ — Film Daily p10 Je 9 '36

"Most of these McCoys stick to a good standard. This is no exception. It should satisfy Western fans in neighborhood spots, as well as being suitable for twin billing."

Phila Exhibitor p25 Je 15 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**LITTLE LORD FAUNTLEROY.** F 28 '36 98min  
United Artists-Selznick International

**Players:** Freddie Bartholomew. Dolores Costello Barrymore. C. Aubrey Smith. Guy Kibbee

**Director:** John Cromwell

See issue of March 30, 1936 for other reviews of this film

A Guide to the study of the screen version of Little Lord Fauntleroy, prepared by Marguerite Orndorff, is obtainable from Educational and Recreational Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey at fifteen cents per copy.

### Audience Suitability Ratings

"This is another of those all-too-rare films that you feel better for having seen. The picture has beauty, it has charm and its comedy effects, attained through excellent characterization, are eminently satisfying."  
++ Bks & Films Ap '36

"A: charming; Y: excellent; C: perfect."  
Christian Century p614 Ap 22 '36

"Notably outstanding. Family." Am Legion Auxiliary

"The finest facilities of the studios have gone into the making of this film which recreates with rare good taste Frances Hodgson Burnett's story-favorite of another day. Family & junior matinee." Calif Cong of Par & Teachers

"Excellent. Family." DAR

"Family." E Coast Preview Committee

"Family & junior matinee." Gen Fed of Women's Clubs (W Coast)

"Outstanding for the family and junior matinee." Nat Council of Jewish Women

"Avoiding sentimentalities, stripped of everything bordering on the mawkish and with the enduring values of the story retained, the picture will delight the most critical. Family." Nat Fed of Business & Professional Women's Clubs

"Family & junior matinee." Nat Soc of New England Women

"The picture is wholesome throughout, hopeful and optimistic in spirit, without being too Pollyanna-ish. It can be recommended to all ages without reservations of any kind as it leaves one with a sense of having lived in a beautiful world. Family." S Calif Council of Fed Church Women

"Family." Mrs T. G. Winter

++ Fox W Coast Bul Mr 21 '36

"Family & junior matinee."  
Jt Estimates Mr 15 '36

"Suitability: family; especially for children under 16."  
Mo Film Bul p87 My '36

"The parts have been perfectly cast and the acting is excellent. We recommend this as an ideal family treat. Excellent. Family."  
++ Motion Pict Guide Ap '36

"Family-junior. Outstanding. Suggested for schools and libraries."

++ Nat Bd of R M Ap '36

### Newspaper and Magazine Reviews

"Little Lord Fauntleroy, as portrayed by Freddie Bartholomew, is a sort of male Little Eva, and I deeply question the advisability of taking children to see him in this picture: I am afraid the natural reaction of a normal child to this film would be an impulse to rush out and commit mayhem or murder. . . As a

parent, I'd think twice before I took a child of mine to see a boy of such glib righteousness, precisely flawless instincts and perfect diction. . . This is probably a perfect production of the book as it was written and as it has been read by millions of youngsters. Taking a nursery slant on the whole business, it seems a grand story." Don Herold

+ Life p22 Je '36

"By not insisting too much on our tears the producers have prevented what might have been irreverent laughter. There is no lack of opportunity for quiet weeping, and it is true that the resignation of 'Dearest' and the behaviour of the Earl of Dorincourt seem, in the light of reality, incredible. But there is a distinction between the credible and the plausible, and one should ask no more of such a romance than that it be plausible." R. H.

Manchester Guardian p13 Ap 29 '36

"When movie children are convincing, as they seldom are, I confess that I find them irresistible. Freddie Bartholomew is both things in the sublimely sentimental 'Little Lord Fauntleroy.'" Mark Van Doren

+ Nation p860 Ap 29 '36

"Produced by the David O. Selznick who gave a helpless and apparently grateful world 'Little Women,' 'Fauntleroy' constitutes a pretty shameless parade of maudlinities. It is unfortunate that the talents of John Cromwell and a good cast had to be wasted on thrice-regurgitated stuff."

— New Theatre p35 My '36

"Those of us who had been influenced by the age-long whispering campaign against Mrs. Frances Hodgson Burnett's hero were considerably amazed yesterday to discover that the photoplay celebrating his adventures was a charming and curiously heart-warming sentimental spree, probably the best thing of its kind since 'Little Women.' . . Despite the skill and shrewdness of the writing and production, it is not pleasant to think what 'Little Lord Fauntleroy' might have been with any child actor save Freddie Bartholomew in the title role. The young Bartholomew really is a remarkable performer, who combines a genuine delicacy and sensitivity of feeling with enough natural boyishness to keep his playing from becoming precious." Richard Watts, Jr.

+ N Y Herald Tribune p16 Ap 3 '36

"Freddie Bartholomew's performance, in a part which exactly suits his own personality, is, of course, the core of the production. Not all Hugh Walpole's work on the adaptation could make this anything but an artificial drama, with a minimum of suspense. It is Freddie, with the able assistance of Mr. Smith, who gives it whatever life it can boast." Eileen Creelman

+ — N Y Sun p38 Ap 3 '36

"'Little Lord Fauntleroy' . . . may not be a classic in the literary sense, but it approaches that stature in this warm, sentimental and gently humorous film edition. . . There is a benign aura about the photoplay, a mellow haze of things long past which should lull even the most adamant anti-Fauntlerite into a state of restful receptivity. . . The picture has a way with it and, unless we are very much in error, you will be pleased." F. S. Nugent

+ N Y Times p27 Ap 3 '36

"It is, of course, a pretty sentimental and sweet story. But I assure you that neither of these qualities is ever drawn out to the point of pain. Indeed, the whole production—writing, acting and direction—has been handled so intelligently that the film provides uncommonly fine entertainment." William Boehnel

++ N Y World-Telegram p33 Ap 3 '36

"I was bored to extinction by 'Little Lord Fauntleroy.' . . Too great a burden has been put, I think, on the Bartholomew shoulders. His precise quaintness, so really good in 'David

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



**LITTLE LORD FAUNTLEROY—Continued**

Copperfield' is a bit overworked here." John Mosher

— New Yorker p85 Ap 11 '36

"The all-time high in sugar and spice and everything nice brought to the screen with an endearing performance by Bartholomew and a forceful one by C. Aubrey Smith. Just right for a nostalgic, sympathetic mood, but don't dare see it in any other."

Stage p10 Ap '36

**Trade Paper Reviews**

"As his first for Selznick International since leaving Metro, David O. Selznick has turned in a fine, sensitive, box office picture in 'Little Lord Fauntleroy' which may well rank with his 'David Copperfield' and 'A Tale of Two Cities' . . . It's an ideal Easter season picture and a cinch for turn-away matinee trade. Judging by its Radio City Music Hall night premiere attendance, the possible box office hurdles of 'Fauntleroy' for the maturer fans seem non-existent."

+ Variety p16 Ap 8 '36

**LITTLE MISS NOBODY.** Je 12 '36 72min 20th century-Fox

Players: Jane Withers. Jane Darwell. Ralph Morgan. Sara Haden

Director: John Blystone

Based on a short story, The Matron's Report, by Frederick Hazlitt Brennan. "The story opens in an orphanage, with a feud led, of course, by Jane, against a crusty market-man. This gets her into children's court and out with flying colors. It is the dream of all the children to be adopted, and when Jane's chance comes she sacrifices it nobly for a little friend. Headed for a reform school she is befriended by the owner of a pet shop who is haunted by a criminal past and this in turn involves her in a major crime that finally lands her in the arms of her real father." (Hollywood Reporter)

**Audience Suitability Ratings**

"This rather fantastic story of a mischievous little inmate of an orphan's home is all but ruined as entertainment for children because of [the] introduction of gangster element in last half of the picture. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Family." Nat Fed of Business & Professional Women's Clubs

"Family & junior matinee." Nat Soc of New England Women

"An excellent picture for the family." S Calif Council of Fed Church Women  
Fox W Coast Bul Mr 21 '36

"Family & junior matinee."

Gen Fed of Women's Clubs (W Coast)  
Mr 9 '36

"Family."

Jt Estimates Mr 15 '36

"One wonders at the paucity of imagination which is responsible for a gangster element in a story of two appealing children. Otherwise it is a delightful film. Adolescents, 12-16: yes; children, 8-12: no."

Motion Pict R Ap '36

"One deplores the introduction of gangsters and their methods. Family."

Nat Council of Jewish Women Mr 11 '36

"General patronage."

Nat Legion of Decency Mr 29 '36

"A: divertingly sympathetic picture of childhood; Y and C: nicely balanced if slightly implausible comedy drama with a home-losing climax that may prove too exciting for very sensitive children."

Par M p50 Je '36

"Numerous pranks bring Jane into difficulties far graver than the cause would warrant. . . There is no doubt of the ability of little Miss Withers as an actress, but one regrets that the story is so overdeveloped." S. M. Mullen

Scholastic p28 My 2 '36

"Family. (Perhaps overly exciting for sensitive children.)"

Sel Motion Pict Ap '36

**Newspaper and Magazine Reviews**

"About a year ago the Hays office said the gangsters were out, but what would a feeble plot do without gangsters for excitement? So here they are again."

Christian Science Monitor p15 Ap 18 '36

"This is a story of children made into a picture for children. It asks adults to take too much for granted. . . Young children still in the fairy-story age will accept such goings-on, and for them 'Miss Nobody' might prove entertaining. . . The weakness of the story is that it makes little Jane too old for her years. She does little that a child of her age would do of her own volition. . . All the members of the cast work hard to put the picture over, but it does not succeed in being satisfactory entertainment."

— + Hollywood Spec p10 Mr 28 '36

"Aiming at rough-and-tumble laughter more than heart throbs, 'Little Miss Nobody' sprints along at a pace to please the children for whom it is designed. . . [The cast] all perform so agreeably that this unpretentious item easily becomes satisfactory film fare. It's a safe show for little Junior, and you may be surprised at the many good moments in it for yourself." (2½ stars) Beverly Hills

Liberty p43 My 2 '36

"A wistful and, in its way, tragic picture has come into the Roxy, demonstrating once more what a genuinely gifted little actress Jane Withers is. . . She steals the show from the other children in the cast, as well as from the adults, yet without consciously doing so, and she can wring one's heart, as frequent sniffing in the house yesterday proved." Marguerite Tazelaar

+ N Y Herald Tribune p8 Je 6 '36

"In spite of . . . the complete absence of that amusing viciousness which marked Jane's entrance into pictures, 'Little Miss Nobody' is diverting. Even the Saturday night audiences of the Roxy applauded it, and juvenile moviegoers should certainly find it to their taste. The director, as well as the adaptors, deserve credit for this." Eileen Creelman

+ N Y Sun p18 Je 8 '36

"The script was apparently muddled by too many collaborators. . . The picture has little to recommend it aside from the Withers personality." B. R. C.

— + N Y Times p21 Je 6 '36

"They've made a softy out of little Jane Withers. . . She suffers so silently that a number of us are afraid she may grow up into a brunette Ann Harding. And more's the pity, too. For this natural and talented little actress . . . is entirely wasted in a mawkish, stereotyped and altogether uninteresting variation of the Cinderella theme." William Boehnel

— + N Y World-Telegram p20 Je 8 '36

"Miss Jane Withers is given a veritable gamut to run and the tape finds her rather breathless with the exertion. The finale is problematical; it found me out in the lounge with a cigarette. . . Jackie Morrow is properly hateful as a rich brat while Harry Carey seems slightly bored with the entire proceedings. His mind seems focused on the far away

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

prairie, on the outcasts, card-sharpers and bar-belles of his earlier screen career and I don't blame him a bit for his nostalgia." H. S.  
— + Script p10 My 30 '36

### Trade Paper Reviews

"Jane Withers again proves her comedy powers in a made-to-order vehicle. A routine story is enlivened by amusing gags and the little star is at all times delightful."  
+ Box Office p57 Ap 4 '36

"This tale isn't strong enough for the big spots and will have to be satisfied with the neighborhood stands. Can also be used to advantage as half of a dual bill."  
+ — Film Curb p10 Mr 28 '36

"Jane Withers' latest film is an enjoyable piece of entertainment which should appeal to the family trade. The women and [children] especially should like it. It has a lot of sentiment and Jane, as an underdog who never really has a chance, elicits a lot of sympathy."  
+ Film Daily p8 Mr 24 '36

"It is an ideal neighborhood picture and will easily maintain the Withers standard of earnings in its field. An almost perfect vehicle for Jane's gift for leadership in [child] mischief, it keeps her in the center of events continuously and evokes active sympathy by making her the suffering champion for others."  
+ Hollywood Reporter p3 Mr 21 '36

"Offering Jane Withers in her most interesting characterization to date, Sol Wurtzel has produced a picture which nicely balances humor, pathos and heart throbs. . . The picture should please all general audiences."  
+ Motion Pict Daily p4 Mr 23 '36

"In comparison with previous Jane Withers pictures it seems to retain all the factors necessary to capture juvenile enthusiasm; at the same time it provides much to engage the attention and interest of adults. . . Not a big picture, but yet an interesting and entertaining one, the production makes possible a line of unusually appealing exploitation."  
+ Motion Pict Herald p40 Mr 28 '36

"Jane Withers, No. 2 child player on the 20th-Fox lot, didn't get much of a break in this one. [She] is cute and clever, but she can't carry such a big load of productional grief. Little Miss Withers will be liked in spite of everything else, yet that can mean some matinee business at best, with the picture lightweight for the night shows and in general. . . It's not a case of a little child leading them this time. It's a case of a child being so far ahead of everybody and everything else concerned with the picture, that all, except her personal efforts, amounts to a lot of distracting sound effect for a little girl's monolog."  
— + Variety p18 Je 10 '36

"'Little Miss Nobody,' a historical report on a captivating but almost incorrigible orphanage heroine, lacks something in spontaneity and doesn't take deep emotional hold but has sufficient entertainment and youthful hullabaloo to satisfy the family and neighborhood demands. On the key programs it will be variable, with indications generally of fair returns."  
+ — Variety (Hollywood) p3 Mr 21 '36

**LITTLE RED SCHOOLHOUSE.** Mr 2 '36 60min  
Chesterfield

Players: Frank Coghlan, Jr. Dickie Moore.  
Ann Doran, Lloyd Hughes

Director: Charles Lamont

"An adolescent boy, piqued by a schoolmaster's rebuke, runs away and is implicated in a murder. His life in a reform school and his subsequent vindication form the plot." Nat Legion of Decency

### Audience Suitability Ratings

"Family." E Coast Preview Committee

"Family." Nat Legion of Decency  
Fox W Coast Bul Ap 4 '36

"A: moderately entertaining drama concerning the perils that beset unguarded adolescence; Y: wholesome drama; C: possible."  
Par M p50 Je '36

"The production is marred at times by lack of realism. Family."  
Sel Motion Pict Ap '36

### Trade Paper Reviews

"Highlighted by the performance of Frank Coghlan, Jr., an unknown; effective direction; and an interesting plot; this film will do well for family trade."  
+ Box Office p23 Ap 18 '36

"A story of school [children] that should do well in the neighborhoods. . . A picture that furnishes an hour of fair entertainment to be forgotten after one leaves the theatre."  
+ — Film Curb p4 Mr 14 '36

"Fairly satisfactory. . . With a story that follows pretty closely the implications of its title, this modest little yarn should find its best appreciation among the hinterland families and on juvenile bills."  
+ — Film Daily p6 My 15 '36

"A slender but movingly real story of adolescent boyhood that will hold its own well as a dualer in neighborhood houses with family trade. With something of the Tarkington flavor, it points a youthful moral without preaching and by reason of sympathetic direction of an aptly fitting cast it becomes a poignant little document that is oddly lifelike and stirring."  
+ Hollywood Reporter p3 Ap 3 '36

"An unpretentious, but entertaining little film, this should prove satisfactory especially in the smaller situations, adaptable chiefly for double bill programs."  
+ — Motion Pict Daily p15 Je 10 '36

"Estimate: pleasant program [picture] for twin bills, neighborhoods."  
N Y Exhibitor p30 Mr 25 '36

"Having only the name of Dickie Moore to brighten the marquee, this curious admixture of school days, cheap melodramatics and forced heart-throbs is only for a minor secondary feature spot. Even there, it is apt to baffle the average audience."  
— + Variety p14 My 27 '36

"Made for family circle and juvenile trade. While mild in entertainment, has enough substance to satisfy the adolescent with melodramatic phases and to inspire in elders mellowed recollections of the tribulations in numerous little red schoolhouses. Best bet is for the Saturday matinee multiple bills."  
— + Variety (Hollywood) p3 Ap 3 '36

(s) **LITTLE STRANGER.** Mr 13 '36 7min Paramount

An animated color cartoon. "The story of a mother duck hatching a chick with her brood and the consequent bewilderment when the chick attempts to swim and quack." Motion Pict Daily

### Audience Suitability Ratings

"Amusing. Family-junior."

+ Nat Bd of R M Ap '36

"Excellent."

+ Sel Motion Pict Ap '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## LITTLE STRANGER—Continued

## Trade Paper Reviews

"For comedy, one would recommend the finale, when the appreciative ducks learn chicken talk to show their forgiveness."

Film Daily p36 Ap 28 '36

"A good and entertaining effort."

+ Motion Pict Daily p6 Ap 13 '36

"The subject is in color and the animation especially smooth, although the squawking of the hawk in pursuit of the chick is a bit of an ear trial. The subject is as well suited to juvenile interest requirements as to adult and requires no special program setting."

Motion Pict Herald p38 Ap 18 '36

**LIVING DANGEROUSLY.** (Release date not determined) 80min Associated British

Players: Otto Kruger. Leonora Corbett. Francis Lister. Aileen Marson

Director: Herbert Brenon

Filmed in England. Based on a play of the same title by Reginald Simpson and Frank Gregory. "The main action is a fade back narrative, told to the District Attorney in a New York apartment as justification for a killing. The story told is of two doctors in partnership in London, one of whom is a dope-peddler and the other an idealist, innocently in love with his friend's wife." (Motion Pict Daily)

## Audience Suitability Ratings

"There are some ethical points involved which may occasion some disagreement but from the production aspect the film is above the average. Suitability: adult."

+ Mo Film Bul p42 F 24 '36

## Newspaper and Magazine Reviews

"It is admirably acted, and the fault that has been sometimes noted in British pictures—their rather slow tempo—is certainly not noticeable here."

Canadian M p61 My '36

## Trade Paper Reviews

"Good story values, suspense, live acting and a surprise finale with a real kick in it are the assets of this Elstree effort. . . Of special interest is an authentic reproduction of the proceedings when the ruling body of British medicine deals with erring doctors. There's exploitation value there, and more in the two problem angles of professional codes and human instincts in conflict and of 'justifiable' murder."

+ Motion Pict Daily p6 Mr 19 '36

"This Elstree production has American values which are accentuated by the fact that the opening and closing scenes are set in New York, the story proper being presented as a narration. . . The climax, effectively presented, at the same time possibly raises a problem of censorship. . . As entertainment it is fast-moving stuff, with plenty of suspense even if it should be found necessary to modify the final scene. The acting is excellent, with Otto Kruger and Francis Lister sharing the honors."

+ Motion Pict Herald p41 Mr 21 '36

**LORENZINO DE MEDICI.** Ap 13 '36 88min  
Nuovo Mondo

Players: Alessandro Moissi. Camillo Bilotto. Germana Paolieri. Maria Denis

Director: Guido Brignoni

A dialogue film in Italian, made in Italy with English sub-titles. "Set in the Florence of the days of the Medicis, the film tells the story of

the assassination of the Duke Alexander, who ruled the city with a ruthless and bloodthirsty hand, by Lorenzino, one of the famous Medici family, who governed the city of Florence for many years." (Motion Pict Daily)

## Audience Suitability Ratings

"Suggested for schools and libraries. Family." Nat Bd of R

Fox W Coast Bul Ap 25 '36

"The background of medieval Florence with its gayety and brilliant festivals is magnificently portrayed. Adults."

+ Nat Legion of Decency Ap 30 '36

[It] has a certain historical value in addition to its dramatic interest. Family."

+ Wkly Guide Ap 18 '36

## Newspaper and Magazine Reviews

"The photoplay has a certain obituary interest through the fact that its title role was played by the late Alexander Moissi, an actor of international fame who was the hero of Max Reinhardt and Alexander Woolcott. . . The picture offers no suggestion of a Mussolini parable; it reveals the Italian film-makers as possessing a pictorial sense, and it shows a pleasant concern with Renaissance intrigue. . . Among other things, it must be said on the picture's behalf that it confines itself, amid impressive backgrounds, with the plots and the amours of its devious, colorful and exciting era, and that there isn't a blackshirt or a Fascist salute in a reel of it."

+ N Y Herald Tribune p12 Ap 15 '36

"Presumably most of the story is fanciful, but as Duke Alessandro really met a violent end, the scenarist has built a highly entertaining and colorful tale upon a foundation of fact. Magnificently mounted and acted by a cast apparently inspired by the work of their leader, 'Lorenzino de' Medici' is a credit to the rejuvenated Italian film industry." H. T. S.

+ N Y Times p19 Ap 14 '36

"Historians should be warned that in all probability the film is full of discrepancies. . . But, accurate or not, 'Lorenzino de' Medici' is a thoroughly engrossing and entertaining study of Renaissance intrigue. . . The film is handicapped somewhat by its wordiness, which tends to slow up its action, but in spite of this fault it emerges as an historical offering of considerable merit and interest." William Boehnel

+ N Y World-Telegram p17 Ap 23 '36

"The late Moissi of Vienna is to be seen in 'Lorenzino de' Medici,' a costume piece only for Italians who are trying to forget Mussolini." John Mosher

New Yorker p77 My 2 '36

## Trade Paper Reviews

"Excellent Italian picture of historic de Medici rule rates high in performances, settings and direction. Worth titling for American audience consumption."

+ Film Daily p14 Ap 15 '36

"The film has been produced lavishly, and with a ring of authenticity in costuming, settings and atmosphere. The cast is extremely capable, and the film, studded with sub-title translations of dialogue, is easy to follow even without a knowledge of the language, and presents an episode of history which should be of interest to those unfamiliar with Italian."

+ Motion Pict Daily p11 Ap 14 '36

"Strong in every department until it got to the cutting room. . . Otherwise this historical film has merits way over par for the Italian-language route, and could draw some general trade if correctly plugged."

+ Variety p23 Ap 15 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**LOVE BEFORE BREAKFAST.** Mr 2 '36 72min  
Universal

**Players:** Carole Lombard, Preston Foster, Janet Beecher, Cesar Romero, Betty Lawford

**Director:** Walter Lang

See issue of March 30, 1936 for other reviews of this film

### Audience Suitability Ratings

"A: depends on taste; Y: doubtful; C: no."  
Christian Century p583 Ap 15 '36

"Fresh comedy. Unnecessary drinking. Adults." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Good. Preston Foster is natural; Carole Lombard unappealing. Mature." DAR

"The comedy, though at times hardly credible, is greatly aided by deft direction and clever acting. Adults and young people." E Coast Preview Committee

"Mature." Nat Fed of Business & Professional Women's Clubs

"The entire production is utterly flippant in tone, much of the action is unseemly to an unpleasant degree and drinking and drunkenness pervade throughout. Matter of taste for adults." Nat Soc of New England Women

"The stubbornness of the girl becomes monotonous and the character is very much overdrawn. It is presumably a comedy but falls short of its goal. Too much drinking. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 28 '36

"Adults and young people."

Gen Fed of Women's Clubs (W Coast)  
Mr 14 '36

"Unnecessary drinking. Adults."

Jt Estimates Mr 15 '36

"The story is complete foolishness but many of the lines and situations are amusing. The direction is fast if a little incoherent, and the casting and acting are excellent. Adolescents, 12-16: too sophisticated; children, 8-12: no."

Motion Pict R Ap '36

"[It is] an amusing story."

Nat Bd of R M Mr '36

"Adults."

Nat Council of Jewish Women Mr 18 '36

"Adults."

Sel Motion Pict Ap '36

### Newspaper and Magazine Reviews

"Though all the characters are so recherche and their backgrounds and costumes so tony, the trite quality of the story seeps through the yachts and champagne bottles." M. E. P.

Boston Transcript p4 Mr 21 '36

"I suppose James Cagney is the father of this cinematic insolence towards women, although Clark Gable must be given credit for giving it a powerful push in 'It Happened One Night' and other gems. . . 'Love Before Breakfast' falls definitely into this sass-back group, but is saved somewhat by several good lines and the presence of one of my dotes, Carole Lombard." Don Herold

+ — Life p24 My '36

"Undoubtedly 'Love Before Breakfast' was deliberately written around Miss Lombard's talents. I for one find La Lombard's efforts very far removed from the humorous. As a foil, the labored Preston Foster is hardly scintillating. . . In any event . . . stay away from this one." Robert Stebbins

— New Theatre p33 Ap '36

"'Love Before Breakfast' is a gay, lively, bantering little cinema prank espousing the course of modern courtship, which in short, consists of the hero and heroine tearing at each other's throats right up to the altar. . . It has plenty of good wisecracks which are funny—sometimes too deliberately funny for its own good—some nicely foolish people who do some nicely foolish things and some really first-rate light comedy acting by Carole Lombard and Preston Foster." William Boehnel

+ N Y World-Telegram p9 Mr 21 '36

"Were it not for the adaptable and dependable Miss Lombard, 'Love Before Breakfast' would do nothing more than prove the efficacy of trial and error. With her, it manages to produce a spontaneous laugh or two."

+ — Stage p10 Ap '36

### Trade Paper Reviews

"[It] rises to great heights of hilarity on numerous occasions, and surprisingly enough, manages to keep up the fast pace throughout the whole production."

+ Canadian Moving Pict Digest p6 My 2 '36

"[It] rates as fairly good entertainment. As a grosser it likewise should be fair. . . Incidentally, exploitation for the picture could include a prize contest for the best answer as to what the title has to do with the subject. And the best answer would be nothing."

+ — Variety p17 Mr 18 '36

**LOVE BEGINS AT TWENTY.** Ap 22 '36 60min  
Warner-First national

**Players:** Warren Hull, Patricia Ellis, Hugh Herbert, Hobart Cavanaugh, Dorothy Vaughan

**Director:** Frank McDonald

Based on the play, Broken Dishes, by Martin Flavin. "Hugh Herbert is a henpecked husband. . . We follow his adventures that one breathless day when things actually happen to him. He faces bandits in a bank, is fired from his job, gets drunk, goes to the lodge, indulges in a fight with his boss, helps his daughter to marry the boy of whom her mother disapproves, is jailed and finally returns home the master of his household." (Hollywood Reporter)

### Audience Suitability Ratings

"Amusing clean comedy, but why that title? Family, but mature for children." Am Legion Auxiliary

"Adults: amusing; 14-18: amusing; 8-14: mature. Possible for family." Calif Cong of Par & Teachers

"Mature." Nat Fed of Business & Professional Women's Clubs

"Family, exclusive of young children." Nat Soc of New England Women

"Mediocre-mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 30 '36

"Given farcical treatment [it] is not particularly interesting though well acted. Family."

+ — Gen Fed of Women's Clubs (W Coast)  
My 18 '36

"Hugh Herbert, with his befuddled gestures and apparent mental distress is always amusing but the story is hardly worth his efforts. It is the sort of simple, foolish tale which fills an idle hour, however, and provides relaxation and laughs for many. Adolescents, 12-16: depends on taste; children, 8-12: not elevating."

+ — Motion Pict R Je '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**LOVE BEGINS AT TWENTY—Continued**

"Fair for family."

+ — Nat Council of Jewish Women My 20 '36

"General patronage."

Nat Legion of Decency Je 4 '36

"Depending upon the antics of the inimitable Hugh Herbert, this slight program picture fails to satisfy. . . An extremely modern idea is the urging of liquor on the father by the young people—'man bites dog' idea and not particularly commendable. Mature."

— Sel Motion Pict Je 1 '36

**Newspaper and Magazine Reviews**

"[It is an] exceptionally amusing and appealingly-named screen comedy. . . Manufactured as an offering of B-classification, 'Love' provides more diversion than the average A-picture succeeds in doing. . . By all means see this picture." Allan Hersholt,

+ Hollywood Spec p11 Je 6 '36

**Trade Paper Reviews**

"Mild comedy with several bright situations that save it from falling into the category of mediocre films."

+ — Box Office p33 Je 13 '36

"This yarn of a small town family is a swell bet for the neighborhoods and not-too-large cities. Chuckles and good laughs come thick and fast and the whole thing is a most amusing affair."

+ Film Curb p16 My 30 '36

"This is rich in laughs, with Hugh Herbert having a field day as the hen-pecked husband and father, who finally asserts himself."

+ Film Daily p7 My 23 '36

"Formula comedy, genus domestic Americana, this provides enough moderate entertainment to get by as a lower class B release. It will doubtless do better in smaller communities than in key cities. . . It is a walk-away for Herbert and he scores with every opportunity in the manner he has established as his own."

+ Hollywood Reporter p3 My 20 '36

"A succession of domestic comedy situations which furnish good family type of entertainment. The story is principally Hugh Herbert's, giving him the opportunity to indulge in a quick-paced series of his familiar character antics. . . The show should click well in smaller houses."

+ Motion Pict Daily p2 My 21 '36

"Though not what should be considered ordinarily as strong in cast names and possessed of a title that doesn't even hint as to the picture's character, the show is salable entertainment, to be presented to audiences with the assurance that it should prove enjoyable."

Motion Pict Herald p37 My 30 '36

"It all works out very well but the result is light on what the marquee needs. Family audiences won't mind so much."

+ — Phila Exhibitor p26 Je 1 '36

"It should prosper in any house as topper of duals, and, with proper plugging, should draw them into the lesser acers."

+ Variety (Hollywood) p3 My 20 '36

**LUCK OF THE IRISH. 80min Guaranteed pictures**

Players: Richard Hayward. Kay Walsh. Niall McGinnis

Director: Donovan Pedetty

Dialogue film produced in England. "The theme is a variation on the lord of the manor staking his castle and belongings on the Grand National sweeps run in England, and losing. His son and the rich daughter of another

landed lord furnish the sentimental interest." (Film Daily)

**Newspaper and Magazine Reviews**

"'Luck of the Irish' is something real. There is a feeling of sincerity in its simple story, and of real and kindly human emotions. It is a romantic story that has nothing very novel about it, but for all that it will stand out of the ruck of every-day presentations as a picture that will stick in the memory."

+ Canadian M p12 Je '36

**Trade Paper Reviews**

"This is an out-and-out Irish story that seems only suitable for typical Irish audiences. . . It is slow-moving and certainly will not be of any particular interest to run-of-the-mill film fans in this country. At times the brogue cannot be understood, the photography is nothing to brag about and the recording none too good."

— Film Curb p7 Je 6 '36

"The American family trade wouldn't go for its old-fashioned treatment, slow tempo and general lack of modernism as they have become accustomed to Hollywood product. So it rates only as a film for strictly Irish audiences who can appreciate its sentiment and also understand some of the Irish brogue that is too 'thick' for other nationalities to grasp readily."

+ Film Daily p29 Je 2 '36

"A pleasant tale, rambling and almost always in a vein of light comedy, this film will be found a delightful change. It is said to be the first Irish importation and the brogues and dialects, not incoherent, lend a novel note. . . The film has the good qualities of Irish customs, portrayals and folk songs which are authentically delivered for good entertainment. Much subtle Gaelic wit is in evidence."

+ Motion Pict Daily p6 Je 9 '36

**LUCKY TERROR. F 20 '36 60min First division**

Players: Hoot Gibson. Lona Andre. Art Mix. Frank Yaconelli

Director: Alan James

A western melodrama.

**Audience Suitability Ratings**

"Family. Junior."

Nat Bd of R M Mr '36

"Not an unusual plot, but the action is brisk and interesting."

Wkly Guide F 29 '36

**Trade Paper Reviews**

"All the ingredients of the typical Western are employed and it will get by with those fans who like this sort of stuff."

Film Curb p11 Mr 28 '36

"An average Western, this has all the requisite action and romance which will please children and fans. It is definitely for dual bills."

+ — Motion Pict Daily p7 Mr 24 '36

"Thanks to good photography, plenty [of] action, this latest Hoot Gibson is able to offset any lack of originality which may be found in the plot. . . With Gibson's personal popularity, with a concentration on action, this should please as well as the others."

+ N Y Exhibitor p30 Mr 25 '36

"One of the dullest, most absurd outdoor melodramas in many weeks. Even Hoot Gibson's presence fails to cover up roving direction, slovenly acting, sluggish pace and specious story or development of it."

— — Variety p17 Ap 8 '36

## M

**MESSAGE TO GARCIA.** Ap 10 '36 88min 20th century-Fox

**Players:** Wallace Beery, Barbara Stanwyck, John Boles, Alan Hale

**Director:** George Marshall

See issue of March 30, 1936 for other reviews of this film

*Audience Suitability Ratings*

"The film has plenty of action and but one regrettable feature—the torture scenes. When will producers learn that women and many men resent torture in films? You do not go to the theatre to have your soul harrowed with suffering."

**Bks & Films** My '36

"A: depends on taste; Y: no; C: no."  
**Christian Century** p646 Ap 29 '36

"Family." **Am Legion Auxiliary**

"The jungle scenes are beautifully photographed; there is interesting symbolical use of light and shadow, and Wallace Beery, as the unkempt Sergeant Dory, does a powerful piece of characterization which adds weight to his reputation as an accomplished actor. Adults; good; 14-18: good; 8-14: doubtful." **Calif Cong of Par & Teachers**

"Excellent. This absorbing story . . . teaches a fine lesson. . . Too harrowing for children. Mature." **DAR**

"Mature." **Nat Fed of Business & Professional Women's Clubs**

"At times, the motivation is obscure and the torture scenes are realistic to a very trying degree. Nevertheless, this film will interest those who enjoy stories of adventure, filled with action and narrow escapes. Audiences over 14." **Nat Soc of New England Women**

"A highly entertaining and constructive picture. Family." **S Calif Council of Fed Church Women**

**Fox W Coast Bul** Mr 14 '36

"This story has a distinct appeal because of its familiarity to most Americans as an exploit of value and valor. It is based on history, but for picture purposes the imagination has greatly enriched the drama."

+ **Motion Pict & Family** Je 15 '36

"Good-adult & young adult."

+ **Motion Pict Guide** Je '36

"Probably its historic interest is its best drawing card. Most of the acting is only ordinary though Wallace Beery does an excellent characterization of a soldier of fortune. Some of the scenes of torture are uncomfortably prolonged and the whole thing is rather confused. Adolescents, 12-16: passable; children, 8-12: too exciting."

+ **Motion Pict R** Ap '36

"Slow in parts but has a thrilling climax. General patronage."

**Nat Legion of Decency** Mr 29 '36

"Settings with authentic detail and the use of Spanish, carefully interpreted, give veracity to the historical legend. With the exception of the heroine's continuous state of perfection in grooming despite all her misadventures, the story is made thrillingly believable."

**Scholastic** p27 Ap 4 '36

"In the period of the Spanish American War, it has plenty of adventurous action and a good deal of carelessness in writing and direction. Family."

+ **Wkly Guide** Ap 4 '36

*Newspaper and Magazine Reviews*

"When it comes to adventures, the movies are never niggardly. In the present instance

they have laid down a barrage of dangers that do credit to their imagination. . . Mr. Beery adds the most to the film. Disreputable, good-natured rascals are the sort of things that he always does best." **N. N.**

**Boston Transcript** p5 My 9 '36

"[It is] passable melodrama."

+ **Canadian M** p61 My '36

"Not for persons who do not enjoy torture scenes."

**Christian Science Monitor** p14 My 9 '36

"Philosopher Elbert Hubbard's brief essay on getting a job done whatever the difficulties has served variously since his death on the Titanic as the inspiration for many an American business man. In scenario, however, it evidently inspired nothing more than a melodramatic story of unimpressive adventure in the period of the Spanish-American War of 1898, with a good deal of careless writing and direction."

**J. P. Cunningham**

**Commonweal** p698 Ap 17 '36

"The story of Lieutenant Rowan's hazardous journey . . . is a story packed with thrills and military romance. And, left alone, this story could have made a thrilling and romantic picture. The screen play, however, is so aflame with sure-fire touches that nothing is left of the original background but a well burnt crisp. . . Full of spurious excitement, 'A Message to Garcia' is a case where the studios were not content to let a good story tell itself." (2 stars) **Beverly Hills Liberty** p51 Ap 18 '36

"'A Message to Garcia' is reasonably good entertainment in its own right and, thanks to Mr. Beery's engaging impersonation, it is frequently a bit more than that. 'A Message to Garcia' is pleasant melodrama despite its scenes of torture, and it wisely keeps its jingo touches at a happy minimum." **Richard Watts, Jr.**

+ **N Y Herald Tribune** p12 Ap 10 '36

"As undocumented a piece of historical claptrap as the film city has produced, the new photoplay is almost silly enough to pass for burlesque, instead, being neither badly stated fact nor well-handled fiction, it stands forth nakedly as an absurd and trivial melodrama which is made all the more annoying because Twentieth Century-Fox would have you believe it was partly true." **F. S. Nugent**

+ **N Y Times** p27 Ap 10 '36

"A shambling, feeble, shiftless affair, its movement is ponderous, its dialogue is pedestrian and its story is stereotyped. Save for a rousing finale in which the Cuban rebels come to the rescue of Lieutenant Rowan, and the pleasant people whom Mr. Zanuck has engaged to play the principals, I can't be more than just mildly happy about it." **William Boehnel**

+ **N Y World-Telegram** p25 Ap 10 '36

"What 'A Message to Garcia' lacks in entertainment it makes up for in patriotism."

**News-Wk** p42 Ap 11 '36

"It is one hundred per cent hokum made highly digestible with straightforward treatment."

**Stage** p10 My '36

"In real life, Lieutenant Rowan is now a 79-year-old retired colonel who lives quietly in California with nothing much more than a medal he received in 1922 to remind him of his feat. . . Cinemaddicts less intimately acquainted with his exploit will accept [this film] as legitimate embellishment of romanticized history."

**Time** p48 Ap 20 '36

*Trade Paper Reviews*

**Canadian Moving Pict Digest** p5 Je 6 '36

"Splendidly acted and directed drama of Spanish War days is a sure box office draw."

+ **Film Daily** p10 Ap 9 '36

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



## MESSAGE TO GARCIA—Continued

"Taking a dramatic episode from American history, melodrama-maker Darryl Zanuck has fashioned a picture that ought to please the men. What it will do in attracting the women will determine what it does at the box office."

N Y Exhibitor p31 Mr 25 '36

"A great majority of the picture's prospective auditors probably never read the Hubbard essay or the Rowan book, so they'll accept Zanuck's 'Garcia' at face value. To them it will be a robust, though not distinguished melodrama, and for theatres it should stand up well enough as a grosser. As for their story, Fowler and Lipscomb have fabricated something that's little or no better than the average Western; but the story in this instance has the advantage of some corking dialog and first rate production."

+ Variety p16 Ap 15 '36

MILIZIA TERRITORIALE. Ap 5 '36 77min  
Caesar

Players: Gina Bolognesi. Enrico Viariso.  
Monte D'Ancora

Director: Mario Bonnard

A dialogue film in Italian without English sub-titles. Based on the novel of the same title by A. De Beneditti. "The story has to do with a brow-beaten middle-aged bookkeeper, who is constantly being subjected to petty persecution in civilian life, but who finds himself in a dominating position when war is declared, since he happens to be a major in the militia." (N Y World-Telegram)

## Audience Suitability Ratings

"Family."

Nat Bd of R M My '36

"Family."

Wkly Guide Ap 25 '36

## Newspaper and Magazine Reviews

"There are lots of laughs in this smoothly directed, well-acted, and fast-moving picture." H. T. S.

+ N Y Times p18 Ap 6 '36

"[It is] a spirited little Italian farce, touched with some scathing satire on films glorifying war. Well-played and smoothly directed, the film is among the best of the Italian offerings that recently have flooded the town." William Boehnel

+ N Y World-Telegram p29 Ap 8 '36

## Trade Paper Reviews

"[It] makes good theater in presenting revolt of a timid bookkeeper who can't escape the swivel stool even during heavy fire."

+ Film Daily p71 Ap 7 '36

"A slow-moving, crudely produced comedy based on an unbelievable story, this film cannot conceivably compete with other foreign films currently being shown in New York. Overabundance of dialogue makes it hard to follow and no titles are provided to simplify the situation. Appeal is limited even for native audiences. Its only redeeming feature is the fine performance of the hero."

— Hollywood Reporter p4 Ap 10 '36

"The war depicted is the World War, the action beginning prior to Italy's entry, spanning the period of conflict and continuing afterward. The treatment is light throughout and actual fighting is shown only in brief flashes. . . . Reviewed at the World Theatre, New York . . . where a Saturday night audience manifested its reaction in frequent laughter."

Motion Pict Herald p40 Ap 25 '36

"Until the last reel [the film] unravels with pleasantness and a good deal of gusto. Then the story evaporates into an anti-climax. . . . Except for this hurdle, it's a fairly smooth job, abetted by names and well-studded with laughs."

+ — Variety p23 Ap 15 '36

## MILKY WAY. F 7 '36 83min Paramount

Players: Harold Lloyd. Adolphe Menjou.  
Verree Teasdale. Helen Mack. William Gargan

Director: Leo McCarey

Based on the play of the same title by Lynn Root and Harry Clork. "[Harold Lloyd] is a timid, inoffensive and slightly daffy deliverer of bottled milk who, by an ingenious string of fortuitous circumstances, gains a national reputation as a fighting man; is jockeyed into a series of fistic encounters, and finally into a battle for the middle-weight championship of the world, which he wins because his opponent is given sleeping medicine by mistake." (Hollywood Reporter)

## Audience Suitability Ratings

"A: good of kind; Y: amusing; C: good." Christian Century p446 Mr 18 '36

"Family and junior matinees." Calif Cong of Par & Teachers

"Excellent. Mature. Continual laughter marked the preview appreciation of Harold Lloyd's gag-and-situation comedy." DAR

"Family. Juniors." Nat Bd of R

"Family." Nat Fed of Business & Professional Women's Clubs

"An exceptionally amusing farce with hilarious situations, good dialogue and able direction. Family." Nat Soc of New England Women

+ Fox W Coast Bul F 15 '36

"Family and junior matinee."

Gen Fed of Women's Clubs (W Coast) F 8 '36

"This is, as near as possible, a comedy which everybody should enjoy, and no student of acting technique should miss Menjou's virtuoso display. Suitability: family."

+ Mo Film Bul p47 F 24 '36

"Students of motion picture dramaturgy will do well to challenge the use of dialogue in many of the scenes as to whether or not less speech might not improve the technique. . . . Students will profit by noting the 'build-up' and the delivery of laugh-provoking lines and situations."

Motion Pict & Family p8 F 15 '36

"Adolescents, 12-16: excellent; children, 8-12: excellent."

Motion Pict R Mr '36

"Wholesome entertainment for the family and junior matinees."

+ Nat Council of Jewish Women F 5 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A, Y and C: super farce comedy." Par M p64 Ap '36

"Family and junior matinee."

+ Sel Motion Pict F 1 '36

"Plenty of amusing situations. Family. Junior."

+ Wkly Guide F 1 '36

## Newspaper and Magazine Reviews

"Harold Lloyd may be the 'starred' attraction in 'The Milky Way' but he should be prepared to share the glory of its inevitable popu-

larity with every principal member of his supporting cast and with the scenarists and director who helped so substantially in its creation. For this picture is a gilt-edged cinematic bond with a guaranteed income." R. S.

+ Boston Transcript p5 F 1 '36

"Promises a little more than the usual amount of plot in a typical Lloyd comedy."

Canadian M p43 Mr '36

"'Milky Way' writes a new leaf as the contributor of a thousand laughs, inspired by a concoction of true Lloyd nonsense that is so cleverly set down in action, dialog and gag situations that it leaves one limp." J. P. Cunningham

+ Commonweal p44 F 7 '36

"Even though the noise it makes will leave you somewhat wilted by the time the fade-out comes, you will find 'The Milky Way' good fun. It is a comedy of situations, some of which are mirth-provoking, and at least one of which would make a wooden Indian laugh. When you see the picture, you will spot the situation I mean—the one in which Harold Lloyd shares a taxicab with a colt. . . It is physical comedy which asks your intellect to go off shift and allow the rest of you to have a whale of a time."

+ Hollywood Spec p14 F 1 '36

"Harold Lloyd has turned out more than his share of good comedies, but none, that we can remember, any funnier than 'The Milky Way.' [It] is rather familiar stuff. . . But it has been crammed with so many grand gags by the scenarists and so swiftly directed by Leo McCarey that you'll be laughing too much to notice the plot. . . 'Milky Way' is sturdy enough to stand up under the adjective hilarious." (3½ stars) Beverly Hills

Liberty p28 Mr 7 '36

"Though Harold is only a fair comedian himself, 'The Milky Way' is, about the funniest picture of the year. . . [The cast] lend able help in this festival of wholesome abdominal laughs." Don Herold

+ + Life p26 Je '36

Manchester Guardian p13 My 5 '36

"As to Harold Lloyd, whose comedy 'The Milky Way' was announced as a side-splitter, I have nothing to report beyond the conviction that he is heavier than ever. I have never found him funny; he works too hard. Charlie Chaplin and the Marx Brothers are said to be hard workers too, but an audience would not suspect it; whereas this lugubrious fellow with the glasses bends himself double with an amount of visible effort which in its very self is a guaranty that we shall not do so." Mark Van Doren

— Nation p492 Ap 15 '36

"Unlike Chaplin's one-man show, the new Harold Lloyd comedy is up-to-the-minute in construction, the work of many hands, all laid on expertly. . . By and large it is very near the top for screen comedy." Otis Ferguson

+ New Repub p75 F 26 '36

"No one can ever seriously have considered Harold Lloyd a talented comedian. Yet his films make one laugh. . . In 'The Milky Way,' as in his previous films (all so easily forgettable), Lloyd has some excellent gags; the taxi-drive with a foal, for instance, is a blissful extravagance. And the rest of the cast has magnanimously been allowed a share in his success; only one of the eight chief parts was uninterestingly played. . . Yes, a thoroughly enjoyable entertainment."

+ New Statesman & Nation p385 Mr 14 '36

"Good entertainment. Fast moving and well stocked with valid gags. . . Harold Lloyd has had the courage to remain a slightly unpleasant and mild egomaniac to the very end." Robert Stebbins

+ New Theatre p34 Ap '36

"Aided by a number of excellent actors and some surprisingly sharp and witty writing, 'The

Milky Way' proves to be an exceptionally diverting cinema farce. I do not recall all of Mr. Lloyd's silent films well enough to make any comparisons, but I can assure you that the new photoplay represents by far the best work the Lloyd workshop has accomplished since the screen began to babble. . . If you wanted to quibble you could say that the film tends to run down a bit as it goes along, so that the final climactic scenes are definitely inferior to those of the opening." Marguerite Tazelaar

+ N Y Herald Tribune p15 Mr 26 '36

"'The Milky Way' . . . hasn't any rivals this winter. Harold Lloyd after long eclipse, returns in the funniest picture of the season, the funniest picture since 'Ruggles of Red Gap.' . . It's a cast worthy of the picture, and the picture is worthy of a long and merry run. They seldom come along as funny as this one, and Charlie Chaplin was singularly lucky that his picture opened first." Eileen Creelman

+ + N Y Sun p33 Mr 25 '36

"It's good to have an old-time Harold Lloyd comedy back in town, and for that reason alone we were prepared to welcome 'The Milky Way,' which restores the comedian to New York after an absence of eighteen months. The new film is rather more than that; it happens, also, to be a well-balanced picture, drawing as much merriment from its dialogue as from its slapstick and dividing attention equally between Mr. Lloyd and the other members of its excellent cast. We expected a one-man show; 'The Milky Way' is nearer a three-ring circus. . . The picture is as frolicsome a comedy as Mr. Lloyd has made since the talkies came along." F. S. Nugent

+ + N Y Times p27 Mr 26 '36

"Although Harold Lloyd is the nominal star of 'The Milky Way,' the chief blessings of this preposterous and at times hilariously amusing piece of slapstick fooling are really Adolphe Menjou and Verree Teasdale. The film in which they appear is a reasonably goofy screen adaptation of the stage play of the same name, and if it sometimes lacks the snap and dash of the original there is still fun enough in it to keep one chuckling from beginning to end and sometimes laughing right out loud." William Boehnel

+ N Y World-Telegram p21 Mr 26 '36

"[It is a] good, bracing tonic. . . Without any of those mechanical stunts that you find in a Cantor picture or the Marx Brothers' operettas, this Lloyd film manages to sustain a pleasantly soothing humor throughout." John Mosher

+ New Yorker p87 Ap 4 '36

"One reason for [Lloyd's] continued appeal may be that he is content to allow some of the other characters a fair share of the camera so that his films have a balance about them. In 'The Milky Way' both Adolphe Menjou and Verree Teasdale have plenty of material. . . As farces go, it travels well enough." Mark Forrest

+ Sat R p352 Mr 14 '36

"The gag-makers have been very well employed on the latest Harold Lloyd film. The great Lloyd factory has never constructed a better picture. . . Mr. Adolphe Menjou acts with the toughness and energy he showed in 'The Front Page.' Mr. Menjou in this kind of part is unbeatable. . . [He] runs away with the film: he doesn't need gags; he doesn't need to smuggle a foal into a taxi and disguise its neighs with his own; he doesn't need to boomerang bowler hats. These gags are for the star, and so with the gag-makers at the top of their form and Mr. Menjou at the top of his, we have the best 'Harold Lloyd' to date." Graham Greene

+ Spec p512 Mr 20 '36

"Harold Lloyd might have waited much longer than two years for an acceptable script if Broadway had not provided that brisk, caustic, facile bit of horseplay, 'The Milky Way.' As it is, he has the perfect vehicle for his gifts

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — — Poor; — — Exceptionally Poor



**MILKY WAY—Continued**

as a farceur. . . His talents for reducing the sublime to the ridiculous have never been more efficacious."

+ Stage p9 Mr '36

"It is an entirely unsophisticated and uproariously funny farce. However, unlike Chaplin's 'Modern Times' which would have been nonexistent without Chaplin, 'The Milky Way' might have been a shade funnier if Producer Lloyd had cast someone other than himself in the leading role."

+ Time p58 F 24 '36

**Trade Paper Reviews**

"There's no top milk in 'The Milky Way.' It is pure cream of the comedy crop, traveling at a fast pace through a series of hilarious situations. Family."

+ Box Office p23 F 1 '36

"Packed to overflowing with legitimate laugh sequences this is decidedly one of the best Lloyd has ever made. . . There isn't a dull moment in the entire feature."

+ Film Curb p11 F 1 '36

"The laughs are so fast and furious in this Harold Lloyd fun riot that one is really thankful for the few calm moments in which to recuperate. At the box-office, it should hit big money everywhere. In a role tailor-made to his talents, Harold Lloyd should panic his army of old fans, and should add a host of new ones who know him as a name but haven't seen him."

+ Film Daily p8 Ja 28 '36

"It registers a laugh-count of about two a minute for its entire length and that is something of a record, even for Lloyd. So there should be nothing but smiles at the box office wherever it goes. . . The star is, of course very much his amiable, agile and unabashed self, always likeable and always effortlessly funny. Sharing his laugh-making is the impeccable Adolphe Menjou, now a gum-chewing and vociferous fight promoter, full of wild activity and surprising bits of facial comicality."

+ Hollywood Reporter p2 Ja 25 '36

"With uproarious comedy and to the tune of a thousand laughs, Harold Lloyd returns to the front rank of screen funmakers. Farce and hokum, moving with speed and holding a [thrill] in every sequence, the film is a credit to everyone connected with it and should prove one of the season's ace attractions. An indication of what to expect is the reaction of the preview audience, which giggled, guffawed and roared at the nonsensical action and clever dialogue. . . The entire cast does a fine comedy job, their performances leaving the audience limp."

+ Motion Pict Daily p10 Ja 27 '36

"Here is gold-plated amusement which at the preview provoked more laughs than it's possible for anyone to clock. It's nonsensical farce hokum foolishness, cleverly and cleanly set down in action, dialogue and situations. . . The fun starts at the beginning, gets funnier as the picture progresses, and winds up with a burst of ridiculous foolishness, relevant and irrelevant to the theme, that just chopping it off is an act of kindness and charity. . . Previewed in Los Angeles Paramount Theatre. It so hit the preview audience that its continued roaring laughter resulted in their inability to hear half of the picture."

+ Motion Pict Herald p46 F 1 '36

"This starts off slowly, builds up rapidly till there are moments positively screaming fun and satire. The lower brand Lloyd comedy is sure to get 'em. . . Estimate: will do well anywhere, with selling."

+ N Y Exhibitor p34 F 25 '36

"The picture emerges on the screen as one of the funniest comedies since the advent of talkies. It should prove a money picture everywhere. . . Lloyd gives an excellent character-

ization of the meek guy throughout the picture, never gets out of character. He has lost a lot of his former schoolboyish habits which aid him greatly. . . Picture can live up to most anything zealous press agents will say."

+ + Variety (Hollywood) p3 Ja 25 '36

**MILLIONAIRE KID.** (Release date not determined) 50min Reliable

Players: Betty Compson, Bryant Washburn, Charles Delaney, Bradley Metcalfe

Director: Barnard B. Ray

"Bradley's life is haunted by tutors and his parents are separated and battling in court for possession of him. Rather than take sides he runs away and his adventures are many and varied. As a newsboy he is picked up by a benevolent master-crook who doesn't believe in kidnapping but is under indictment for other crimes." Hollywood Reporter

**Audience Suitability Ratings**

"Poor acting turns tragedy into comedy. General patronage."

Nat Legion of Decency Ap 13 '36

**Trade Paper Reviews**

"This one cannot hope for better playing time than the duals or smaller neighborhoods. . . Story is trite and dialogue none too good. Players do as well as, could be expected with the material at hand."

+ + Film Curb p17 Ap 4 '36

"For the grind houses and some of the double bills this picture should do all right. In its classification it answers its purpose. It carries many of the former big names and although the plot is quite obvious, it is handled in such a manner as to hold interest throughout."

+ — Film Daily p4 Ap 1 '36

"This social comedy-drama is manufactured of stock materials for the hamlet trade, where it will doubtless find a welcome from the uncritical and prove useful as a support number on double bills."

+ + Hollywood Reporter p3 Mr 28 '36

"This is a mild entrant that will serve for double features, neighborhood houses."

+ — N Y Exhibitor p45 Ap 25 '36

"'Millionaire Kid,' will not do in spots except those that have to grab something for the Main Street stemmers. Picture starts with good premise, but is so wishy-washy that ending is fogged out."

— Variety (Hollywood) p3 Mr 28 '36

**MINE WITH THE IRON DOOR.** My 8 '36  
60min Columbia-Principal

Players: Richard Arlen, Cecilia Parker, Henry B. Walthall

Director: David Howard

Based on the novel of the same title by Harold Bell Wright. It was previously made as a silent picture. "It is the saga of the search for a fabulously wealthy lost mine. . . The story concerns the adventures and misadventures, dramatic and romantic, which befall a smart young salesman and dumb city detective when they set out to find the mine." (Motion Pict Herald)

**Audience Suitability Ratings**

"General patronage."

Nat Legion of Decency My 28 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Family."

Sel Motion Pict Je 1 '36

"Family."

Wkly Guide My 23 '36

### Newspaper and Magazine Reviews

"In total, without the title to mislead the average Western fan, this picture is mildly pleasing, giving intelligent attention to detail, and offering as much as any secondary production is, apparently, supposed to give." Paul Jacobs

+ — Hollywood Spec p14 Ap 25 '36

### Trade Paper Reviews

"This yarn of treasure hunting in Arizona is fair entertainment. Probably will be best liked by the boys. Possibly it lacks exciting action for an outdoor feature but as average stuff [it] will do."

+ — Film Curb p9 Ap 25 '36

"An old-style hokum comedy-melodrama about a hunt for hidden treasure, and a half-crazed miser, with both the comedy and the drama spread pretty thin. None but children will give it credence and it is of doubtful entertainment value for all ages. Grade it as a support number on neighborhood double bills."

— Hollywood Reporter p3 Ap 17 '36

"This production moves rather slowly. It is essentially an adventure yarn and there is sufficient conflict to appeal to the lovers of action drama, yet no guns bark, no horses gallop and only in the final sequences is there any real suspense developed. . . . The production as a whole is quite suitable as average entertainment."

+ — Motion Pict Daily p8 Ap 20 '36

"Wide liberties have been taken in this adaptation of Harold Bell Wright's story. While much of the original dramatic romantic substance has been retained, a vein of comedy has been so inserted that not until the climaxing sequences is the full dramatic power evident. . . . Previewed at the Figueroa Theatre, Los Angeles. The audience seemed to [enjoy] the comedy contrast, but found that the way in which the drama had been worked in was a little too far-fetched for its imagination."

+ — Motion Pict Herald p36 Ap 25 '36

"The show is headed for double feature, neighborhood trade with little appeal for any other classes."

— + N Y Exhibitor p22 My 10 '36

"Thin in incident, slow in tempo and failing to deliver anticipated final punch for general audience satisfaction, 'The Mine With the Iron Door' assays lean entertainment. Will find its level as program supplement in secondary spots. . . . Music score might have helped considerably to hold up long silent scenes toward end of picture where audience attention relaxes just as it should reach peak in swifter pace and closer cutting."

— Variety (Hollywood) p3 Ap 17 '36

MR. DEEDS GOES TO TOWN. Mr 31 '36  
115min Columbia

Players: Gary Cooper. George Bancroft.  
Jean Arthur. Lionel Stander. Douglass  
Dumbrille

Director: Frank Capra

Based on the novel, Opera Hat, by Clarence Budington Kelland. "Gary Cooper is a small town post-card poet, well content with himself. For relaxation he plays the tuba. . . . Inheritance of millions takes him to the city where a smart newspaper woman, Jean Arthur, and her editor, George Bancroft, crucify him with mockery to make selling headlines. . . . He turns the laugh upon his tormentors." (Variety [Hollywood])

### Audience Suitability Ratings

"I thought, when I saw 'The Ghost Goes West' that it was about the best film of its kind that I had seen. . . . Now that I have seen 'Mr. Deeds Goes To Town' the two pictures stand side by side in my estimation as the two finest comedy films. . . . Unless I am mistaken, Columbia has another 'Lady For A Day' in 'Mr. Deeds Goes To Town.'"

+ + Bks & Films My '36

"A and Y: excellent; C: very good."

Christian Century p687 My 6 '36

"Excellent-mature. Highly entertaining comedy." DAR

"Because of its entertainment value and the additional serious implications of labor conditions, the production has outstanding qualities. Family." E Coast Preview Committee

+ + Fox W Coast Bul Ap 25 '36

"Smooth direction, natural acting, and an outstanding film for the family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"[It] will certainly be a joy to jaded movie audiences who are accustomed to conventional plots developed in the usual manner. Family." Nat Fed of Business & Professional Women's Clubs

"Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul My 2 '36

"A notably fine production holding appeal for all audiences. Family."

+ + Gen Fed of Women's Clubs (W Coast)  
Ap 22 '36

Motion Pict & Family p5 My 15 '36

"Excellent-family."

+ + Motion Pict Guide Je '36

"It is not often that we have the good fortune to see a picture which is such a completely satisfying combination of wit, pathos, high comedy and serious thought as 'Mr. Deeds Goes To Town.' . . . When you have seen it you will hurry to find a kindred spirit so that you may spend another evening enjoying it in retrospect. Adolescents, 12-16: delightful; children, 8-12: probably beyond them."

+ + Motion Pict R My '36

"It sounds rather crazy, and it is crazier than it sounds. In its craziness lies much of its virtue—out of the fantastic it creates something touching and moving as well as amusing." J. S. H.

+ Nat Bd of R M My '36

"Excellent for the entire family."

+ + Nat Council of Jewish Women Ap 22 '36

"Some decidedly rare and hilarious situations. . . . Two lines of dialogue exclude this otherwise excellent film from our general patronage list. Adults."

Nat Legion of Decency Ap 13 '36

"A and Y: excellently conceived comedy drama centering around a 'nouveau riche' young idealist; C: little interest."

Par M p50 Je '36

"The film has a moral strength. There is a regrettable abundance of conversation, but the excellent photography and the rich settings more than make up for this fault." S. M. Mullen

+ Scholastic p23 My 16 '36

"Outstanding. A highly diverting farce, with amusing dialogue, clever characterizations, a romance, real and appealing above the average, and a lightly satirical note stressing the difference between the Golden Rule and its application. Worthwhile for any audience."

+ + Sel Motion Pict My 1 '36

"Recommended to the Committee on Exceptional Photoplays. Family."

+ + Wkly Guide Ap 11 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## MR. DEEDS GOES TO TOWN—Continued

*Newspaper and Magazine Reviews*

"For a combination of sentimental imagination with hearty humors Frank Capra is hard to equal. In both respects he has exercised his talents to excellent advantage in 'Mr. Deeds Goes to Town.' . . . The [courtroom] hearing, which brings the picture to a close, is probably the most irregular courtroom procedure that even the movies have accomplished. It is so entertaining, however, and so lively in its treatment, that the license taken is more than forgivable. . . . Under Mr. Capra's guidance, Gary Cooper gives one of the best performances of his career." E. F. Melvin

+ Boston Transcript p4 Ap 11 '36

"Frank Capra directed this and his people behave like human beings, not film automatons. Contains the funniest court-room scene in years and Gary Cooper's best performance as the home town boy who makes good in the big city."

Christian Science Monitor p13 Ap 25 '36

"Clarence Budington Kelland's American Magazine serialization can lay no claim to distinction as outstanding screen material, but it does serve well as a medium for refreshing amusement through the combination of logical hilarity, satire and light romance." J. P. Cunningham

Commonweal p724 Ap 24 '36

"'Mr. Deeds Goes to Town' is definitely a talkie, but it is a brilliant one and capital entertainment. By all means see it. It is entitled to a place on your list of those you must not miss."

+ Hollywood Spec p19 Ap 11 '36

"[It is] one of the most hilarious and completely satisfying movies of the season. . . . The film opens with a bang and never once shows signs of fatigue. . . . This giddy concoction may set you to wondering about your own mental stability. And it is sure to give all one could hope for in full-blown entertainment. [Outstanding.]" (3½ stars)

Liberty p37 My 9 '36

"The trust of future patronage is based on the hope that the first audiences will come out of the theaters so ecstatic that they will tell all their friends. They probably will. . . . Throughout this amazingly simple story-structure Capra has strewn incidental details so winning and warm that, overnight, Gary Cooper achieves new stature as a star. It will be a long time before another courtroom scene of its like is filmed."

+ Lit Digest p19 Ap 11 '36

"Nothing we had read in advance prepared us for the amazing qualities of 'Mr. Deeds Goes to Town.' . . . 'Mr. Deeds' astounds with its unexpected warmth and indubitable sincerity of purpose. . . . For the first time in the movies we have been given a sympathetic, credible portrait of a worker, speaking the language of workers, saying the things workers all over the country say. . . . For Hollywood, 'Mr. Deeds' is a tremendous advance." Robert Stebbins

+ New Theatre p17 My '36

"Performance, direction and story result in one of the screen delights of the season. . . . It is Mr. Capra who made the classic photoplay 'It Happened One Night,' and any succeeding work must be compared with his historic comedy. Well, I think that 'Mr. Deeds Goes to Town' is excessive in length and has its occasional moments of lethargy, but on the whole I think it is even more engaging than 'It Happened One Night.'" Richard Watts, Jr.

+ N Y Herald Tribune p14 Ap 17 '36

"The Music Hall goes to town this week, to the huge delight of its large audiences. In current possession of its screen, and of this department's enthusiasm, is a merry story of

a rustic millionaire who made good in the big city. . . . This is the second Gary Cooper comedy to open within the week, and the second to prove itself on the sure-fire entertainment list." Eileen Creelman

+ N Y Sun p21 Ap 17 '36

"Frank Capra and Robert Riskin, who are a complete production staff in themselves, have turned out another shrewd and lively comedy. . . . The picture moves easily into the pleasant realm reserved for the season's most entertaining films." F. S. Nugent

+ N Y Times p17 Ap 17 '36

"They'll give you a grand and glorious time at the Radio City Music Hall this week. The 'they' being Frank Capra, Robert Riskin, Gary Cooper, Jean Arthur, Lionel Stander and a lot of others who appear in the hilariously cockeyed entertainment called 'Mr. Deeds Goes to Town,' which is among the comedy treats of the year. Mr. Capra has produced many distinguished motion pictures, but none more amusing and entertaining than this funny, cheerfully fast and footloose film." William Boehnel

+ N Y World-Telegram p29 Ap 17 '36

"There is a general tone of simple amiability about 'Mr. Deeds Goes to Town' which should make the film popular. The story rather ambles along, to be sure, and some may find it funnier than I [did]. . . . The real surprise in the film is the Gary Cooper performance. . . . He is another case, it would appear, of one who has turned to the values of humor after a sound and doubtless exhausting education in the romantic passions. One suspects that he comes to this new field with relief, and surely with respect." John Mosher

New Yorker p63 Ap 25 '36

"'Mr. Deeds Goes to Town' should be another success, despite its cumbersome title. . . . The plot is no world-beater, but Capra's light-hearted additions are."

+ News-Wk p29 Ap 18 '36

"It is sophisticated fantasy of undeniable grace and wit. . . . Evidently the Kelland-Riskin-Capra-Cooper combination is unbeatable for creating what is known, even in unenthusiastic circles, as a cinematic spree."

+ Stage p10 My '36

"The [courtroom] scene is the funniest as well as one of the most spiritually nourishing cinema climaxes of the current season. That, with wise direction, he can achieve something beyond the manly muteness on which his reputation as an actor has hitherto reposed, Gary Cooper recently proved in the Frank Borzage-Ernst Lubitsch 'Desire.' Herein he gives further evidence of a sense of humor, thereby helps its authors and an expert cast make 'Mr. Deeds Goes to Town' altogether worthwhile entertainment."

+ Time p36 Ap 27 '36

*Trade Paper Reviews*

"[It] will send grosses soaring. Hilarious humor to lighten a highly original story packed with human-interest values, relieved by a quite believable romance."

+ Box Office p57 Ap 4 '36

"'Mr. Deeds Goes to Town' [is] one of the most delightful pictures of the current year."

+ Canadian Moving Pict Digest p5 My 16 '36

"It's a wow! Better than 'It Happened One Night' and you know what that means. This combination of romance, satire and comedy has everything that a genuine box office hit needs. It should be a clean-up everywhere. . . . Book this one as soon as you can and watch the dough roll in."

+ Film Curb p5 Mr 28 '36

"This will do plenty of business at the box-office. It's another Capra hit. . . . The picture is full of delightful, refreshing touches and will please all types of audiences. Capra has

done a grand directorial job and Robert Riskin deserves bouquets for his screenplay."

+ Film Daily p9 Mr 27 '36

"It is a satire, a farce, a love story, a sentimental comedy, all deftly intermingled to the thoroughgoing delight of its audiences. You have scores of excellent sales angles, but none will prove more powerful than the enthusiastic word-of-mouth the picture is sure to arouse. Gary Cooper plays Mr. Deeds with all the spontaneity of his own enthusiasm for the role. His performance is unquestionably the finest of his screen career, neatly shaded and tremendously vital."

+ Hollywood Reporter p3 Mr 25 '36

"Mr. Deeds goes to town and so will any exhibitor who books this hilarious combination of comedy, satire and romance, in which Frank Capra tops his 'It Happened One Night.' Gary Cooper gives by far the best performance of his career as the sensitive, sensible small town citizen."

+ Motion Pict Daily p6 Mr 26 '36

"Exploitation angles were plentiful when the picture came from the cameras. Author, star, director and adaptor had, among them, a wealth of carry-over box office value. Normal expectancies to be tapped by advertising copy were varied and widespread. But the material that has accumulated since the preview screenings is abundant beyond the limits of this space to chronicle."

+ Motion Pict Herald p37 Ap 25 '36

"With a sometimes too thin structure the players and Frank Capra have contrived to convert 'Deeds' into fairly sturdy substance. It should pan out all right at the box office. The farce is good-humored and the tramping and production workmanlike, but there are some lapses in midriff that cause considerable uncertainty. . . There are times when Cooper's impression is just a bit too scatter-brained for sympathetic comfort. . . General technic is highgrade and 'Deeds' should prove pleasant screen divertissement if not as significant as some of Capra's previous efforts."

+ Variety p14 Ap 22 '36

"Escorted by those master craftsmen, Frank Capra and Robert Riskin, 'Mister Deeds' goes to town for one of the outstanding pieces of screen foolery of the season to pile a lot of dough into exhibitor tills and to bring smiles of satisfaction to the Columbia cohorts. Having names and merit and everything it takes, the picture spells box office with a smash. . . Behind the obvious antic, the discerning will see pungent commentary on the manners and the conventions of the times, sometimes caustic, sometimes sympathetic, always deeply comprehending."

+ Variety (Hollywood) p3 Mr 25 '36

MOONLIGHT MURDER. Mr 27 '36 65min MGM

Players: Chester Morris, Leo Carrillo, Madge Evans, Frank McHugh, Benita Hume

Director: Edwin L. Marin

"It unravels the murder of a grand opera singer in [the] Hollywood Bowl." Film Curb

### Audience Suitability Ratings

"A: fair of kind; Y: not the best; C: no."  
Christian Century p687 My 6 '36

"Most entertaining with suspense maintained to the finale; fine direction. Adults." Am Legion Auxiliary

"Possible for family." Calif Cong of Par & Teachers

"Good. Mature." DAR

"Family." Nat Bd of R

"Family." Nat Council of Jewish Women

"Family." Nat Fed of Business & Professional Women's Clubs

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 4 '36

"Family-mature."

Gen Fed of Women's Clubs (W Coast)  
Mr 21 '36

"Mature."

Jt Estimates Mr 15 '36

"Good-adult & young adult."

+ Motion Pict Guide Je '36

"Mercy killing is a social problem which deserves more consideration than to be tossed off lightly at the end of a fast-moving mystery plot. Adolescents, 12-16: no; children, 8-12: no."

Motion Pict R My '36

"Adults."

Nat Legion of Decency Mr 22 '36

"A: murder mystery which turns from formula to the unique; Y: mature; C: no."  
Par M p50 Je '36

"A better than average mystery. Mature."

+ Sel Motion Pict Ap '36

### Newspaper and Magazine Reviews

Canadian M p61 My '36

"It succeeds only in being rather indifferent entertainment."

+ Hollywood Spec p10 Mr 28 '36

"They are killing another tenor at the Rialto Theater this week. . . In the end the slayer is revealed as one of those mercy killers, which may give you a rough idea of what the four authors of the photoplay think of tenors. The singer is, it turns out, poisoned by a microphone, which is certainly the finest recent case of the man biting the dog. It is my unhappy duty to report that the rest of the picture is not up to the standard set by its aforementioned high points."

+ N Y Herald Tribune p8 Mr 28 '36

"'Moonlight Murder' is a precise little film with cultural aspirations. When it is not decimating its cast by poison gas, it is indulging in 'Il Trovatore,' and with an effect equally deadly. . . Quite frankly, we never for a moment suspected the guilty man, but that may be because we always have refused, on principle, to solve these mystery pictures by eliminating every one with a motive and singling out the only possible player who couldn't have done it." F. S. Nugent

+ N Y Times p11 Mr 28 '36

"[It is a] leaky and generally preposterous mystery melodrama. . . A machine-made and slow motion exercise in lethal highjinks, its limping movement and nickel-weekly clichés about sudden and violent death will never cause you to whistle to keep your teeth from chattering with terror or cause your heart to jump into your throat with excitement. Sometimes its snugly conceived and calmly written shocks and violences may cause you to laugh, but I assure you that it will not be laughter of the nervous variety." William Boehnel

+ N Y World-Telegram p9 Mr 28 '36

"The thriller of this week turns out to be a smudgy affair which we can dismiss at once. It's called 'Moonlight Murder,' and features Chester Morris, the Hollywood Bowl, a good portion of 'Il Trovatore,' a swami, a lunatic, a tenor, an unpronounceable poison, laboratory scenes, too much funny stuff, and a solution that lets you down flat on the floor." John Mosher

+ New Yorker p87 Ap 4 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



## MOONLIGHT MURDER—Continued

## Trade Paper Reviews

"Many clues, many theories, and a decided surprise in the end, for it's different. A fine picture for the younger generation." L. S. Niemeyer

+ Canadian Moving Pict Digest p7 Mr 28 '36

"This is a novel murder-mystery melodrama that will keep any audience guessing until the very end. . . It is all very well worked out and provides an hour of genuine entertainment. . . It is one of the best stories of its kind to reach the screen in some time."

+ Film Curb p8 Mr 21 '36

"As a program offering, this murder mystery should get by. With a strong cast . . . it should do best with the fans who like to work out the solutions. However, there is the opera at the Hollywood Bowl and the breezy romance between Madge Evans and Chester Morris that helps to make the entertainment more interesting."

+ Film Daily p6 Mr 19 '36

"This is a case of a murder mystery film so good in its class that its merit becomes its chief audience handicap. It is so ingeniously and unsparingly complicated for guessing purposes that fans are likely to stop guessing and to feel let down at the end because they were so completely fooled. . . In spite of fresh twists and exciting treatment the result is somewhat overwhelming."

Hollywood Reporter p3 Mr 16 '36

"This is something new in the line of multiple-suspect murder-mystery drama. The principal departure from the formula is an idea accentuating the show's entertainment and commercial value, the unique motive for and the novel method of killing. . . As the location is the Hollywood Bowl and a grand opera performance the occasion, the picture has a musical background, the highlight of which is an elaborate presentation of a choral scene from 'Il Trovatore.'"

+ Motion Pict Daily p6 Mr 17 '36

"The basic showmanship of the picture is that it is one so told and produced that it defies solution until the last few minutes. At the same time, musical content and the unusual production effects it makes possible should not be ignored. It is more than possible that by paying some little extra attention to this, patrons not ordinarily interested in straight mystery thrillers may have their attention drawn to the attraction."

+ Motion Pict Herald p40 Mr 28 '36

"Murder mystery can be made too confounding for popular screen taste. This one may suffer somewhat by virtue of its very novelty. . . Majority of audiences however, are certain to welcome fresh departure from the hackneyed general run of film bafflers, and picture should do its share of program box office duty wherever the tantalizers are standard fare."

Variety (Hollywood) p3 Mr 16 '36

MOON'S OUR HOME. Ap 10 '36 76min Wanger-Paramount

Players: Margaret Sullivan. Henry Fonda. Charles Butterworth. Beulah Bondi. Henrietta Crossman. Margaret Hamilton

Director: William A. Seiter

Based on the novel of the same title by Faith Baldwin. "Margaret Sullivan, a temperamental movie star, rushes away from her socialite grandmother's home to escape the attentions of Butterworth, who wants to marry her. She goes to a New England village for winter sports, preceded by Fonda, an author-explorer, who is

avoiding crowds. They fall in love; are married, but their wedding night is ruined when Margaret's perfume upsets Fonda." (Film Daily)

## Audience Suitability Ratings

"I was pleasantly disappointed in 'The Moon's Our Home'; the film has far more depth and sanity than is found in the novel from which it is made. The contrast between the hectic life of a movie star and [the] peace and quiet of a rural community helps to render the picture enjoyable."

+ Bks & Films My '36

"A: good; Y: amusing; C: little interest." Christian Century p687 My 6 '36

"Family." Am Legion Auxiliary

"Snappy dialogue and rowdiness result in hilarious entertainment for all audiences Family." Calif Cong of Par & Teachers

"Excellent-mature. Young people will love this light, amusing romance." DAR

"Humorous situations are many, exceedingly clever dialogue abounds, and the winter country scenes are exceptionally well pictured. Adults & young people." E Coast Preview Committee

"Family." Nat Fed of Business & Professional Women's Clubs

"A frothy, amusing comedy, not very probable and filled with bickering but otherwise harmless. For older members of the family. Mature." Nat Soc of New England Women

"Light entertainment with no particular purpose or moral objective. Mediocre. Mature." S Calif Council of Fed Church Women  
Fox W Coast Bul Ap 25 '36

"Family."

Gen Fed of Women's Clubs (W Coast)  
Ap 15 '36

"The characters and situations are quite far-fetched most of the time, but the acting, the players and the direction are so thoroughly in tune with the mood of the story that the result can only be good entertainment. Family."

+ Jt Estimates Ap 15 '36

"Hollywood pulling its own leg is an edifying spectacle. . . The outdoor scenes in the snowy mountains, with the exception of a regrettably artificial studio-set, are a pleasure that one would like to have prolonged, even though they serve to make one remember the film less as a satire than as a romantic fantasy. Suitability: family."

Mo Film Bul p88 My '36

"Fair-family."

+ — Motion Pict Guide Je '36

"The leads manage to be charming in roles which are pretty noisy and ranting at times while the play pokes some good-natured fun at both celebrities and American idolaters. Adolescents, 12-16: probably enjoyable; children, 8-12: harmless if it interests."

+ Motion Pict R My '36

"Family."

Nat Bd of R M My '36

"Directed with a rare sense of comedy value, sharp wit and subtle satire. Family."

+ Nat Council of Jewish Women Ap 15 '36

"Adults."

Nat Legion of Decency Ap 13 '36

"A: light comedy with riotously humorous high spots; Y: certainly entertaining; C: harmless."

Par M p50 Je '36

"Family."

Sel Motion Pict My 1 '36

"Light and entertaining. Family."

+ Wkly Guide Ap 11 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

*Newspaper and Magazine Reviews*

"If Margaret Sullavan were not cast in the lead, and playing in the very peak of her form; if Dorothy Parker, together with her husband, Alan Campbell, had not supplied some crisply Parkeresque dialogue, 'The Moon's Our Home' might have been just a routine little romance—another smooth filming of one of the inexhaustible Faith Baldwin's stories. With those assets [it] is absurdly delicious entertainment." B. L.

+ Boston Transcript p4 Ap 18 '36

"Entertaining nonsense, in the manner of swift comedy romance. . . Insane, but distinctly human." J. P. Cunningham

+ Commonweal p724 Ap 24 '36

"'The Moon's Our Home' is as entertaining as one could wish it to be—one of the brightest comedies we have had in a long time. It has been given an exceedingly smart and complete production, the sets and locations themselves having more than usual story value. . . To give individual credit to all who deserve it would be merely to repeat the names of the members of the cast. There is not a weak spot in it. If you overlook 'The Moon's Our Home,' you will deny yourself a treat."

+ Hollywood Spec p27 Ap 11 '36

"'The Moon's Our Home' will supply a full evening of bouncing entertainment. And that's all it set out to do. Charlie Butterworth, Beulah Bondi, and Margaret Hamilton take full care of the supporting roles. We think, however, that you'll be more interested and charmed by the seven-reel scrap of Kid Margaret Sullavan vs. Battling Henry Fonda." (3 stars) Beverly Hills

Liberty p37 My 16 '36

"It is leavened by some excellent incidental merriment and it benefits by one of those brightly burnished productions for which Hollywood is so justly noted. The unfolding of the narrative, however, is laborious and far-fetched, where it should have been foolishly gay. . . William A. Seiter, who has had notable experience in staging screen comedies, has followed the outline of the story too faithfully, where he might have thrown it overboard and pointed up its comical overtones. Neither he nor the players could be expected to have done much more with the material at hand."

Howard Barnes

+ N Y Herald Tribune p18 My 13 '36

"It is a mad, fast-paced fantasy, none of it much more serious or logical than a Marx Brothers comedy, but managing to supply a surprising number of real laughs. . . The supporting cast, with Margaret Hamilton playing a taciturn New Hampshire boarding-house keeper and Charles Butterworth as the movie star's mousey little suitor, is of considerable help in making 'The Moon's Our Home' a bright and lively piece of insanity." Eileen Creelman

+ N Y Sun p23 My 14 '36

"The tale was not numbered among [Faith Baldwin's] best, while the picture, certainly, is about the most likable of the many screen entertainments inspired by Faith, produced in hope and not always received with charity. . . In the contemplation of enjoyable bits of [acting by the cast] one can forgive many things—even the boy meets girl, loses girl formula." F. S. Nugent

+ N Y Times My 13 '36

"The snow scenes in it are admirable and as believably chilling as the dialogue supplied by Dorothy Parker. It will entertain you, perhaps, on a rainy afternoon. The story is a flimsy set-up. . . Miss Sullavan and Mr. Fonda do what they can for their sap roles." Douglas Gilbert

+ N Y World-Telegram p23 My 14 '36

"Good mid-May entertainment for honest idlers and their hosts is 'The Moon's Our Home,' which is routine romance between an author and a sort of Hepburnish movie star." John Mosher

+ New Yorker p79 My 16 '36

"It's a mad, mad story that can't be told in print, but it films like Payne's Fireworks. . . It's a new Margaret Sullavan and you'll love her!—all the more." Rob Wagner

+ Script p10 My 30 '36

"[The first half of] 'The Moon's Our Home' is an agreeable effervescence, which then sags to a repetitious, over-complicated ending. . . Following the fashion, critics will doubtless credit Dorothy Parker and Allan Campbell with the many knowing lines and pleasant minor touches, hold the lesser scribblers who worked on the picture responsible for such hackneyed characterizations as Henrietta Crosman as a termagant grandmother whose heart is secretly abrim with kindness and Charles Butterworth in his infinitely tiresome reproduction of an infinitely tired young man."

+ Time p47 Ap 2 '36

*Trade Paper Reviews*

"A brilliant and sprightly example of what Hollywood can really turn out at its best. Family."

+ Box Office p23 Ap 18 '36

"With a plot like that, the picture can't help but be a riot of fun, and it certainly doesn't disappoint. Some people may complain that there is a little too much slapstick, but this reviewer found it all very amusing. The only criticism that I can advance is that I feel that Henry Fonda was miscast."

+ Canadian Moving Pict Digest p9 My 23 '36

"This satirical comedy should be well liked by most any audience. It is amusing, well acted and moves along at a fast clip. The laughs come often and are real laughs."

+ Film Curb p10 Ap 11 '36

"Wide box-office appeal in comedy romance with spicy dialogue and ace performances."

+ Film Daily p13 Ap 6 '36

"As delightful a slice of madness as has reached the screen in many a day, 'The Moon's Our Home' is a farce-comedy that can be conservatively described as a riot, a panic or a wow. Sell this Wanger production heavily for opening day business. From then on, word of mouth will take care of it. . . It is filled with such brilliant dialogue and clever situations that even the highlights can be only partially listed. . . Much of the dialogue deserves quoting."

+ Hollywood Reporter p3 Ap 2 '36

"The story may be Faith Baldwin's original, but it's Dorothy Parker's added dialogue, together with the situations contrived in the Isabel Dawn-Boyce Degraw screen play, that give it zip, sparkle and zest. It is a cinch to be popular on the strength of word-of-mouth advertising alone. The picture is all audience entertainment and a showman's show."

+ Motion Pict Daily p2 Ap 3 '36

"The first surprise in the picture is that it takes its stars, Margaret Sullavan and Henry Fonda, completely out of the dramatic characters that previously have been theirs and makes them funny comedians. The second surprise is that, despite its insane madness, the picture is distinctly human. . . [It] makes uproarious entertainment."

+ Motion Pict Herald p56 Ap 11 '36

"Exhibitors can well be advised that this is a saleable bit of merchandise, that their patrons will help swell the grosses once they see it."

+ N Y Exhibitor p43 Ap 25 '36

"Some solid comedy moments have been injected into Faith Baldwin's original and the results look okay for the box-office. While the proceedings travel along a fantastic track, the director and cast have capitalized wisely on the spirit of the piece and produced a species of romantic entertainment which should go well with the family trade."

+ Variety p12 My 20 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



## MOON'S OUR HOME—Continued

"With the combined talents of Margaret Sullavan and Henry Fonda to project the sexy, temperamental romance, and top-notch support for every department, picture holds up Walter Wanger's high entertainment score and indicates fat grosses everywhere. . . Picture as whole comes close to being perfect diversion for all kinds of audiences."

+ Variety (Hollywood) p3 Ap 2 '36

(\*) MOSCOW MOODS. Ja 17 '36 11min Paramount

Players: Yasha Bunchuk and his Cossacks  
"Yasha Bunchuk and his Cossacks, instrumental and choral, perform a number of familiar Russian numbers including 'The Volga Boatman' and 'Dark Eyes,' in a rich setting, a banquet hall of Empire days." Motion Pict Herald

## Audience Suitability Ratings

"Very superior entertainment. Family."

+ + Gen Fed of Women's Clubs (W Coast)  
Ja 27 '36

"Very good. Family."

+ + Jt Estimates Ja 1 '36

"Good. Adults."

+ Motion Pict R Mr '36

"Very good. Family."

+ + Sel Motion Pict F 1 '36

## Trade Paper Reviews

"The numbers include 'The Volga Boatman,' 'Dark Eyes,' a drinking song and a stirring soldier melody and the tremendous power behind the native voices is something impressive to listen to. Properly costumed and presented in just the right mood, the subject will click with ease."

+ Box Office p31 Mr 7 '36

"There are several dozen performers, and they have grand voices."

+ Film Daily p7 F 26 '36

"A couple of familiar Russian tunes such as 'Dark Eyes' and 'The Volga Boatman' and a few others form the musical background for this effort which consists almost entirely of music. . . A pleasing film with that Continental atmosphere."

+ Motion Pict Daily p18 Mr 11 '36

"The singing is superb, as is the orchestra support, and the conductor plays an original composition on the cello. Strictly Russian and almost entirely classical, the subject calls for a certain degree of care in programming lest its distinctly ornamental value be wasted. In a balanced program it should give good account of itself."

+ Motion Pict Herald p48 F 29 '36

MOSCOW NIGHTS. See I stand condemned

MURDER AT GLEN ATHOL. See Criminal within

MURDER BY AN ARISTOCRAT. Je 12 '36  
63min Warner

Players: Lyle Talbot. Marguerite Churchill. Claire Dodd. Virginia Brissac. William Davidson

Director: Frank McDonald

Based on the novel of the same title by Mignon G. Eberhart. When Marguerite Churchill, a nurse with a passion for clues is

confronted with a mystery involving three deaths, she with the aid of the district attorney, finds the solution.

## Audience Suitability Ratings

"Well sustained suspense. Adults & young people." Am Legion Auxiliary

"A surprise climax follows a well-maintained period of suspense. Adults: fair; 14-18: fair; 8-14: no." Calif Cong of Par & Teachers

"A fairly interesting murder mystery which lacks suspense and has an obvious solution. Fair for adults." Nat Council of Jewish Women

"Cleverly written, acted and directed to bring out both social and ethical problems. Mature." Nat Fed of Business & Professional Women's Clubs

"Mature." Nat Soc of New England Women

"The utmost attention is required to follow the plot. Will interest men. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 28 '36

"A gripping murder mystery. Adults."

+ Gen Fed of Women's Clubs (W Coast)  
Mr 14 '36

"Adults."

Jt Estimates Mr 15 '36

"Suitability: adults & adolescents."

Mo Film Bul p88 My '36

"If one is inclined to be critical, Miss Keating has too great a knowledge of detective methods and too little regard for professional ethics for a nurse, but in a mystery play the solution of the crime is the all-important point. While not outstanding, this is a fairly good example of its type. Adolescents, 12-16: passable; children, 8-12: no."

Motion Pict R Ap '36

"Adults."

Nat Legion of Decency My 7 '36

"A: murder mystery that reveals good blood and motifs and bad manners in conflict; Y: possible; C: no."

Par M p50 Je '36

"Adults."

Sel Motion Pict Ap '36

## Newspaper and Magazine Reviews

"It moves so fast all your faculties are employed in merely keeping up with it and you have no time to ask yourself if you are enjoying it. . . It really is splendid entertainment if your nerves are unshatterable. And if you like to dream, see the picture before going to bed and you will dream about it all night."

+ Hollywood Spec p7 Mr 28 '36

"'Murder by an Aristocrat' is a pedestrian mystery-murder whose mystery does not prove too great a strain on the audience's nerves, however, as it is accompanied by all the familiar clichés of the spine-chilling school of skull-duggery." Marguerite Tazelaar

+ N Y Herald Tribune p14 Je 16 '36

"Armchair hawkshaws no doubt will be disappointed with the new mystery film. . . 'Murder by an Aristocrat' is perhaps the least intriguing case of wholesale homicide to emanate from the First National studios. . . This appears to be due primarily to the banal manner in which the story is worked out." T. M. P.

+ N Y Times p13 Je 13 '36

"Among the least interesting of the current hot weather screen entertainments is a murder mystery called 'Murder by an Aristocrat.' . . While it is nothing to growl about, a few snarls may be permitted, since it is just another one of those inefficient weaklings that clutter up the Broadway screens at this time of the year. Some competent players . . . save it from being altogether a pretentious bore." William Boehnel

+ N Y World-Telegram p21 Je 16 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

## Trade Paper Reviews

"A formula murder mystery with enough suspense and tricky situations to satisfy the average chiller fan. Family."

+ — Box Office p25 Ap 11 '36

"Where murder-mystery melodramas are liked it will please but it isn't for the big spots to [play] alone. . . It isn't particularly new but it has been well played and directed."

+ — Film Curb p11 Mr 28 '36

"Unlike many features of its type, the virtues of this picture are a sound story, good acting, skillful direction and sane motives for the commission of the murder."

+ — Film Daily p4 Je 13 '36

"Marguerite Churchill as a sweet girl Philo Vance in a nurse's uniform is the redeeming feature of this dull [mystery]. . . There is a mass of evidence that would keep an average jury busy for a week. Somehow it all seems rather futile and there is little wonder that the preview audience frequently snickered in the wrong places. . . Director Frank McDonald and a conscientious cast of practiced players try but fail to save the situation for the aristocrats. . . With its various handicaps this one will have to take its place generally on the tail end of dual bills."

— + Hollywood Reporter p3 Mr 23 '36

"Here is a melodramatic murder mystery that is not always true to the formula it is supposed to follow. When the explanation of the murder is finally reached, the unraveling is handled too conveniently and, therefore, too implausibly."

— + Motion Pict Daily p11 Ap 21 '36

"Audiences are quite apt to accept this picture as something other than what the producers intended. Instead of being a mystery-shrouded murder melodrama, it's a picture that gave its first auditors more amusement looking at it than interest in following its story and action."

Motion Pict Herald p34 Ap 4 '36

"Program mystery drama filled with feature names, none strong enough to draw at the box office, 'Murder By An Aristocrat' is a routine accomplishment probably intended for little more. . . Short on what the marquee demands, this will be relegated to the weakest nights, twin bills."

— + N Y Exhibitor p42 Ap 25 '36

"A routine mediocrity obviously destined for duals and fill-ins. Skippy name values and the story has been told with clumsy technique bespeaking hurried direction. The acting is pretty consistently below the passing grade."

— Variety p23 Je 17 '36

"Mechanical, obviously developed mystery melodrama, with its full share of corpses and near deaths growing out of skeletons in family closet of so-called aristocrats. Gory it is, but never very horrific because killings become rather monotonously frequent, in effort to create unsolvable complications. 'Murder By An Aristocrat' will supply an hour's mild diversion where this type entertainment is standard for the duals. . . Screen play . . . has interesting plot foundation but shares growing tendency of screen mystifiers to overwrite in striving for complex bafflement."

— + Variety (Hollywood) p3 Mr 23 '36

MURDER ON A BRIDLE PATH. Ap 17 '36  
66min RKO

Players: James Gleason. Helen Broderick.  
Christian Rub. Leslie Fenton

Directors: Edward Killy. William Hamilton

Based on the novel of the same title by Stuart Palmer. "The death of a young woman who had many enemies causes suspicion to fall upon several innocent people. However, the mystery is cleverly solved by a series of un-

usual deductions, arrived at through the efforts of a school teacher, friend of a police inspector." (Sel Motion Pict)

## Audience Suitability Ratings

"A and Y: fairly amusing; C: if it interests."  
Christian Century p719 My 13 '36

"A keen sense of humor is displayed in the bantering dialogue by the leading members of the cast. Adults & young people." E Coast Preview Committee

Fox W Coast Bul Ap 11 '36

"Adults: entertaining, 14-18: entertaining; 8-14: doubtful." Calif Cong of Par & Teachers

"'Murder On A Bridle Path' is a bright program picture, which never becomes too involved for relaxation. Family-mature." Nat Fed of Business & Professional Women's Clubs

"Audiences over 14." Nat Soc of New England Women

"A mediocre and badly told murder mystery, too much confusion causing lack of interest. The expression 'Hell to God' repeated several times is repellant and in bad taste. Waste of time. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 18 '36

"Adults & young people."  
Gen Fed of Women's Clubs (W Coast)  
Ap 6 '36

"Family."  
Jt Estimates Ap 15 '36

"The direction is efficient, the dialogue slick, the thrills well-timed, and the comedy relief successfully handled. Suitability: adults and adolescents."

+ — Mo Film Bul p67 Ap '36

"Fair-adult & young adult."  
+ — Motion Pict Guide Je '36

"The plot is rather involved and some of the minor incidents are never cleared up. However, the picture has amusing dialogue as well as clever direction and good acting—a combination which makes it a pleasant evening's entertainment." Adolescents, 12-16: yes; children, 8-12: no."

Motion Pict R My '36

"Family."  
Nat Council of Jewish Women Ap 6 '36

"General patronage."  
Nat Legion of Decency Mr 8 '36

"A and Y: moderately entertaining mystery melodrama; C: many murders and a grim climax."

Par M p50 Je '36

"Adults & young people."  
Sel Motion Pict Ap '36

## Newspaper and Magazine Reviews

"[It has] a bit of comedy, a bit of romance, adventurous intrigue and gobs of mystery will keep you awake even if it isn't a hundred percent."

+ — Canadian M p61 My '36

"Another of the Inspector Piper-Hildegard Withers detective stories, with a new Hildegard, Helen Broderick, whose acidulous style is not for all tastes. . . Too much dull talk in this one."

— + Christian Science Monitor p15 Ap 18 '36

"'Murder on the Bridle Path' is another in the series of mysteries that James Gleason, as Inspector Piper, has been solving with the aid of a spinster partner, formerly played by Edna May Oliver, who is here, however, substituted for by Helen Broderick. . . The interest of the piece lies in the adroit performance of both



**MURDER ON A BRIDLE PATH—Continued**

Mr. Gleason and Miss Broderick and the humor which underlies it. One follows breathlessly each cleft the bombastic inspector unravels, while reveling in the sly cracks the dry-humored Hildegard takes at his expense." Marguerite Tazelaar

+ N Y Herald Tribune p10 Ap 13 '36

"[It is] just a terribly boring dialogue between James Gleason and Helen Broderick." B. R. C.

— N Y Times p19 Ap 11 '36

"Admirers of the Hildegard Withers-Inpector Piper stories will find 'Murder on a Bridle Path' pretty disappointing in plot, action and sleuthing, all of which are definitely second-rate. James Gleason plays Piper again and plays him extremely well, but I rather fancy Edna May Oliver in the role of Hildegard instead of Helen Broderick, who now plays the part." William Boehnel

— N Y World-Telegram p13 Ap 13 '36

"[There is a] well-handled solution of the mystery in 'Murder on the Bridle Path.'" John Mosher

+ New Yorker p80 Ap 18 '36

**Trade Paper Reviews**

"This one falls short of its predecessors in the department of wisecracking dialogue, but finished troupers like Gleason and Helen Broderick (who succeeds Edna May Oliver as the ubiquitous but always-right Hildegard Withers) could make even the Congressional Record funny and they get the utmost out of their opportunities."

+ Box Office p35 Ap 25 '36

"This mystery melodrama is high grade entertainment. It is one of a series by the same author which [has] met with considerable success both in book form and on the screen."

+ Film Curb p12 Ap 18 '36

"Good melodrama that should find favor with mystery fans. Excellently acted and well directed."

+ Film Daily p8 Ap 11 '36

"Although the major theme of this picture is a murder mystery and its solution, there is a large portion of enjoyable comedy, contributed by James Gleason, as Inspector Piper, and Helen Broderick, who succeeds Edna May Oliver in what is a continuation of the series which included 'The Penguin Pool Murder' and 'Murder on the Blackboard.'"

+ Motion Pict Daily p10 Mr 6 '36

"James Gleason's performance as chief of the homicide squad and Helen Broderick's portrayal of his competent if critical associate are the outstanding player accomplishments. Plot construction successfully sustains suspense until the crime solution, which is not indicated in advance. . . Reviewed at the Rialto Theatre, Times Square, attended principally by a transient clientele, where it appeared to hold interest steadily."

+ Motion Pict Herald p38 Ap 18 '36

"On the surface it looks like too many cooks spoiled the picture. Four writers were concerned with the screenplay, and two directors with the actual staging, with the final result a strictly-for-the-dualers film that will do moderately at best. It's a murder mystery that pulls its punches, showing how the fine comedy abilities of Helen Broderick and James Gleason can be thoroughly submerged by a poor script."

— Variety p23 Ap 15 '36

**MYSTERIOUS AVENGER.** Ja 17 '36 56min Columbia

Players: Charles Starrett. Joan Perry

Director: David Selman

See issue of March 30, 1936 for other reviews of this film

**Audience Suitability Ratings**

"Though the story is specially written for the screen by Peter B. Kyne, it has nothing new or arresting to recommend it. Family." E Coast Preview Committee

Fox W Coast Bul Ap 4 '36

**Trade Paper Reviews**

"While this is nothing new the yarn has been so well handled by players and director that it provides a satisfactory outdoor action-drama."

+ Film Curb p8 Ap 11 '36

"It is good Western drama played against an outdoor setting. . . The picture is for dual bills and the outdoor adventure clientele."

+ Motion Pict Daily p6 Ap 7 '36

"Regulation 10-gallon hat drama that has sufficient action and plot to get by with the fans of the outdoor dramas. . . Plot well worked out and the dialog suitable but not so much action until the final reel."

+ Variety p17 Ap 8 '36

**MYSTIC MOUNTAIN.** Mr 30 '36 76min Lenauer

Players: Dita Parlo. Dyk Rudens. J. Kaspar Ilg

Director: Dmitri Kirsanoff

Dialogue film in French and German, filmed in the Swiss Alps. It has English sub-titles. "It is a film of the men and women who live in the French and Swiss Alps. It describes the killing of Firmin's dog by Gottfried, another mountain farmer, and how, grieved by his loss, Firmin plots vengeance on Gottfried and all that is his. To this end, he kidnaps Elsi, Gottfried's fiancée and carries her back to his village on the other side of the mountain." (N Y World-Telegram)

**Newspaper and Magazine Reviews**

"While 'The Mystic Mountain' is 'different,' it is still a mediocre production and not at all in the tradition of 'The Blue Light.' . . The first was a lovely poetic and hauntingly beautiful photoplay; 'The Mystic Mountain' is a confused, undistinctive story, whose only merit lies in the magnificent natural settings. . . It is possible the picture might have been an entertaining and interesting one with other treatment, a more comprehensive script and a more satisfying performance. The cutting and editing are very bad." Marguerite Tazelaar

— N Y Herald Tribune Ap 2 '36

"Although it has been photographed with proper respect for the magnificent vistas of the Swiss Alps and is played by a group of interesting foreign stars, the film as a whole is incoherent, inchoate and inconclusive. It is an occasion for regret that so much more went into the picture than emerges on the screen." F. S. Nugent

— N Y Times p17 Mr 31 '36

"The virtues of 'The Mystic Mountain' are several. It is beautifully photographed. . . It is well acted. . . Unfortunately, it is freighted with such an arty treatment and such a pell-mell narrative that in spite of the lift and dramatic fervor of some of its parts—parts, incidentally, which sometimes excite you, sometimes make you morose—the whole thing leaves you thoroughly unappeased." William Boehnel

— N Y World-Telegram p31 Ap 1 '36

**Trade Paper Reviews**

"It is extremely unfortunate that a picture on which such apparent care and fine acting has been lavished should be such a disappointment. The story, which revolves around the primitive passions of mountaineers, is one which will not appeal to American audiences. . . Only

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor

small art theaters devoted to foreign films will attract any business with this film. The cast deserved a better production."

— Hollywood Reporter p3 Ap 9 '36

"Produced with much of the background and atmosphere which made 'The Blue Light' a notable picture, this lacks something of the pictorial strength and dramatic intensity of that film, but is still a worthwhile and interesting importation, chiefly, however, for class audiences."

+ — Motion Pict Daily p5 Ap 3 '36

"Estimate: for foreign, art houses."

N Y Exhibitor p45 p3 25 '36

## N

**NAVY BORN.** Je 15 '36 68min Republic

Players: William Gargan. Claire Dodd.  
Douglas Fowley

Director: Nate Watt

The plot centers around three bachelor navy officers who try to rear a baby left by another officer when he dies. They are opposed in their plan by the wealthy and conniving relatives of the infant and much kidnapping back and forth ensues.

### Audience Suitability Ratings

"A bit silly at times but nicely acted and entertaining throughout. Family."

+ — Wkly Guide Je 13 '36

### Newspaper and Magazine Reviews

"This one is tragic proof of the evil effect double-billing thrusts on the picture industry. No producer would have dared to release so impossible a bauble except as a filler. . . 'Navy Born' is a concentrate of errors—cinematic and social; a story told tiresomely by dialogue and overdramatized by poorly directed players, who never become sufficiently real to capture audience-interest." Paul Jacobs

— — Hollywood Spec p13 Je 6 '36

### Trade Paper Reviews

"Comedy situations aplenty make this picture adequate to fill an average family bill at any theatre."

+ — Box Office p33 Je 13 '36

"It has considerable human interest, is well played by a good cast and has been nicely directed by Nate Watt. . . The small town trade will very likely be pleased with this one."

+ Film Curb p9 Je 6 '36

"This comedy drama makes pleasing entertainment that should serve well as a program number. . . [It] is a well developed affair with appropriate dialogue and situations that build for suspense, many of which are very hilarious."

+ Film Daily p29 Je 2 '36

"[It is] mild, low-budget entertainment for family consumption in the neighborhoods. . . The basic idea has hilarious possibilities and these are partly realized in a smartly written script, the baby-raising chronicled in dialogue made colorful with the slang of the service. Its filming, however, calls for a player adroitness that was out of the reach of this production."

+ — Hollywood Reporter p3 My 28 '36

"This is an excellent dual bill film packing an audience wallop from the first chuckle to the windup chase. The picture stands out as a fine example of low-budget product and

should thoroughly satisfy the neighborhood patrons for whom it is aimed."

+ Motion Pict Daily p10 Je 2 '36

"Estimate: fair program."

+ — Phila Exhibitor p24 Je 15 '36

"With judicious use of the scissors this picture could be improved to make fair entertainment for dual programs. . . Claire Dodd's part is much too big an order for her. There are times when she registers well, but when put to the test she fails to get over the necessary menace."

+ — Variety (Hollywood) p3 My 28 '36

**NEIGHBORHOOD HOUSE.** (Release date not determined) 58min MGM-Roach

Players: Charley Chase. Rosina Lawrence.  
Darla Hood. Margaret Irving

Directors: Alan Hale. Harold Law

"Established as a family who bolt their dinner to arrive early at a neighborhood theatre for the drawings, Chase, Miss Lawrence and Baby Darla encounter difficulties when the child draws Chase's number, then her own, and the situation is further complicated when Miss Lawrence's number is picked. With cries of frameup from the audience, Chase is kidnapped by mobsters who have their own plan for capturing the prize." Motion Pict Daily

### Newspaper and Magazine Reviews

"Though not even producers hope that fans will go out of their way to see it, the amiable little satire neatly attains its ambition—to supply casual fun on a double bill." (2 stars) Beverly Hills

Liberty p50 Je 13 '36

### Trade Paper Reviews

"Very amusing slapstick comedy, good for much hearty laughter in any theatre. . . [It] cannot fail to keep any audience in rare good humor throughout its screening."

+ Film Curb p7 My 9 '36

"As a slapstick comedy feature based on 'Bank Night,' this Charley Chase number should make satisfactory fare as family trade entertainment."

+ — Film Daily p7 My 19 '36

"This first feature-length Charley Chase comedy is saleable product for the light end of double bills in any neighborhood house and gives promise of building into a dependable box-office bet. . . It is so gayly gagged and at the same time so close to everyday experience and human nature that it will keep the average, easy-to-tickle audience laughing most of the time."

+ Hollywood Reporter p4 Ap 30 '36

"With satire and slapstick as the main selling angles this film should be acceptable as a secondary feature on many programs. . . Alan Hale and Harold Law co-directed, pacing the action suitably and making several time-worn gags seem somewhat fresh."

+ Motion Pict Daily p12 My 1 '36

"From a comedy gag and situation viewpoint, this picture satirizes the fun and foolishness of bank night. . . In neighborhood houses wherein the picture's field lies, the attraction, which doesn't mean much one way or another other than to be amusing entertainment, makes possible a brand of topical exploitation that probably can incite a good bit of interest."

+ Motion Pict Herald p43 My 9 '36

"Final result will probably see the picture booked when Bank Night is a theatre's attraction or else on double bills."

Phila Exhibitor p46 My 15 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## NEIGHBORHOOD HOUSE—Continued

"Best thing to be done with this Charley Chase feature is to cut it to a short. Then it should be top-notch entertainment. As is, it offers little as a feature, fails to give feature entertainment. Story is strictly two-reel as are the gags."

— + Variety (Hollywood) p3 Ap 30 '36

## NOBODY'S FOOL. My 29 '36 64min Universal

Players: Edward Everett Horton. Glenda Farrell. Cesar Romero

Director: Arthur Greville Collins

"An ex-waiter comes to New York to enter big real-estate business and though seemingly very dumb he manages to outwit some unscrupulous realtor operators." Wkly Guide

## Audience Suitability Ratings

"Family." Am Legion Auxiliary

"The eternal story of an innocent abroad, despite the skilled treatment of scenario experts, must prove hackneyed even to admirers of Edward Everett Horton. Family." Calif Cong of Par & Teachers

"A very entertaining comedy with well adapted dialogue. Family." Nat Soc of New England Women

"Thoroughly entertaining, with Horton in usual good characterization. Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul My 23 '36

"Family."

Gen Fed of Women's Clubs (W Coast)  
My 9 '36

"Cut and tailored to the measurements of Edward Everett Horton, this picture would be impossible with anyone else in the title role. Those who enjoy Horton, and the list is long, will find it full of naive absurdities, and delicately balanced situations. . . Adolescents, 12-16: amusing; children, 8-12: little interest."

Motion Pict R Je '36

"Family."

Nat Bd of R M Je '36

"This innoxious comedy fits the talents of Edward E. Horton as if it were tailor-made for him. Family."

Nat Council of Jewish Women My 13 '36

"General patronage."

Nat Legion of Decency Je 4 '36

"Family."

Sel Motion Pict Je 1 '36

"A highly amusing comedy with excellent dialogue. Family."

+ Wkly Guide My 23 '36

## Newspaper and Magazine Reviews

"It is a fast-moving comedy written expressly for the particular talents of its star. . . As usual, a veteran cast supplies the ineffable strength that comes of time-earned ability. Producer Irving Starr doubtless is to be credited with this thoughtful selection and its subsequently excellent result. You will have to watch for 'Nobody's Fool'; it is a class B, but you'd never know it." Paul Jacobs

+ Hollywood Spec p12 Je 6 '36

"[It] is a brisk comedy in which Edward Everett Horton and Glenda Farrell manage to be genuinely amusing in a story whose originality and satire result in entertainment above the average for the type of audience the piece was

apparently aimed at, and the money spent on it." Marguerite Tazelaar

+ N Y Herald Tribune p14 Je 16 '36

"'Nobody's Fool' makes its chief bid for fame as a harbinger of summer doldrums in the cinema. A feeble mélange of soporific comedy and far-fetched melodrama, the new film works an unfair hardship on such talented comedians as Edward Everett Horton, Glenda Farrell and Warren Hymer—not to mention its audience." T. M. P.

— N Y Times p27 Je 4 '36

"'Nobody's Fool' . . . helps to keep responsive audiences in a fairly high state of glee. Not that any of the quips or situations in the film will tickle the discriminating by their subtlety. But the lines and complications, thanks to the first-rate performances by Edward Everett Horton and Glenda Farrell, seem sufficiently fresh to keep an audience reasonably amused." William Boehnel

+ — N Y World-Telegram p22 Je 17 '36

"Arthur Greville Collins directs with lively tempo and fine light and shade but it seemed to me he sacrificed motion picture movement to the over-gabbiness of stage technique. Or maybe I only thought it too talkie because of the ear-blasting at Pantages Theater. . . Even this discordancy, however, was forgotten in Cesar Romero's tag line and expression which is the best thing in this very amusing picture." R. W.

+ Script p10 Je 13 '36

## Trade Paper Reviews

"Fun fans will love this film which presents Edward Everett Horton at his funniest best in a snappy hour of hokum—with unusually clever dialogue and situations throughout."

+ Box Office p33 Je 13 '36

"With Horton getting mixed up with a bunch of real estate fakers the comedy sequences are decidedly funny. The sort of role that the comedian just eats up."

+ Film Curb p15 My 30 '36

"The burden of batting out the entertainment in this rather flimsy story rests chiefly on the shoulders of Edward Everett Horton, and it is to his credit that he makes a very good job of it. The script is along the familiar lines of previous Horton roles."

+ Film Daily p5 Je 5 '36

"'Nobody's Fool' is warranted program; in localities where Edward Everett Horton draws it can't miss, for it is all Horton. Every opportunity possible for typical Horton action has been given him, both in dialogue and directorial spotting. . . Fortunately, nobody will care that the story . . . lacks plausibility. It is a sufficient rack upon which to hang Horton's characterization."

+ Hollywood Reporter p3 My 23 '36

"It is certain to garner an extra share of audience laughs in all spots. Exhibitors can bank upon it as reliable comedy."

+ Motion Pict Daily p6 My 25 '36

"'Nobody's Fool' is a nice show for neighborhoods. Others may find it lacks a star draw. From the entertainment angle, it is A-1."

+ Phila Exhibitor p26 Je 1 '36

"'Nobody's Fool' is fairly humorous light comedy material tailored for Edward Everett Horton. It's one of the best fits he has ever had and while the laugh results are not quite good enough to insure first run dates, on the secondary single bookings and in the dualers picture will probably prove satisfactory."

+ — Variety p18 Je 10 '36

"It is all Edward Everett Horton's party and should be sure-fire bait for any theatre in any man's town."

+ Variety (Hollywood) p3 My 23 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

## O

**O'MALLEY OF THE MOUNTED.** Mr 27 '36  
59min 20th century-Fox

**Players:** George O'Brien, Irene Ware, Stanley Fields

**Director:** David Howard

A western melodrama.

*Audience Suitability Ratings*

"Family & junior matinee." Am Legion Auxiliary

"Particularly interesting to young boys and suitable for family entertainment and junior matinees." Nat Council of Jewish Women

"Adherence to the task laid out for him gives a certain dignity to the plot which it might otherwise lack, and enhances the fineness of the Mountie's part. Family." Nat Fed of Business & Professional Women's Clubs

"The rough atmosphere of an outlaw camp is realistically pictured with a good deal of fighting and robust humor. Audiences over 14." Nat Soc of New England Women

"Good clean western story with a minimum of shooting. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 4 '36

"Family & junior matinee."

Gen Fed of Women's Clubs (W Coast)  
Mr 21 '36

"Particularly interesting to young boys and suitable for family entertainment & junior matinees."

Jt Estimates Ap 1 '36

"Good. Family."

Motion Pict Guide My '36

"It is a vigorous tale of danger and heroism with the usual love interest and a firm moral; in Canada retribution is swift and sure for those who live by crime. The cast is well chosen. Adolescents, 12-16; good; children, 8-12; exciting."

+ Motion Pict R My '36

"Family-junior."

Nat Bd of R M My '36

"General patronage."

Nat Legion of Decency Ap 30 '36

"A, Y and C: good outdoor action picture."

Par M p50 Je '36

"Particularly interesting to young boys and suitable for family entertainment & junior matinees."

+ Sel Motion Pict My 1 '36

"Family-junior. A pretty good Mountie story—not highly original."

+ — Wkly Guide Ap 11 '36

*Newspaper and Magazine Reviews*

"[The] story had enough meat in it to give Sol Lesser a chance to turn out a lively outdoor drama that will prove satisfactory to the formidable army of George O'Brien fans, one of whom I happen to be myself. . . . The story is told expertly."

+ Hollywood Spec Mr 28 '36

"'O'Malley of the Mounted' is rootin'-tootin' horse opera of the chase-and-fight genre that has been consistently popular since the birth of pictures. . . . Set in handsome outdoor backgrounds, 'O'Malley of the Mounted' has just about all that any Western should have."

(2 stars) Beverly Hills

Liberty p44 My 2 '36

"As a glorification of the Canadian police officers who always 'get their man,' 'O'Malley of the Mounted' is a complete success. As entertainment, it is another story." T. M. P.

— + N Y Times p18: Ap 6 '36

"When it comes to Westerns I, for one, like them free from the stigma of satire or burlesque, like 'O'Malley of the Mounted.' Although it is no great shakes as entertainment, it is a decided ascent over the average 'horse opera' and offers a pleasant hour or so of fast riding, quick shooting, out-of-doors romance and heroics." William Boehnel

+ — N Y World-Telegram p27 Ap 7 '36

*Trade Paper Reviews*

"Decidedly in the upper brackets, the film boasts intelligent production, better than average performances right down the line, some rich comedy and gorgeous outdoor backgrounds."

+ Box Office p33 Ap 25 '36

"The whole thing is wholesome picture fare."

L. S. Niemeyer

Canadian Moving Pict Digest p7 Mr 28 '36

"The familiar yarn of the Royal Northwest mountie who always gets his man. In this case it has been done no better than many times before. As it stands it is a fair outdoor action-drama that will please the [children] and those fans who go for this sort of stuff."

+ — Film Curb p10 Mr 28 '36

"George O'Brien's latest film is a first rate outdoor number. It is a combination of Canadian Mountie and Western atmosphere and should do nicely wherever such pictures play."

+ Film Daily p7 Mr 25 '36

"The old William S. Hart story has been revamped for George O'Brien to make one of the slicker and smarter Westerns and it will travel in the best of double-bill company to substantial returns. . . . The cast is near-perfect, the characters well-drawn and the rather deliberate pace exactly right to give full value to the pungent, hand-wrought dialogue."

+ Hollywood Reporter p4 Mr 20 '36

"Once more the mountie gets his man and gets his girl, and once more George O'Brien gets his audience. . . . Best exploitation angle is that featuring the battle of wits by one man in the stronghold of outlaws."

+ Motion Pict Daily p4 Mr 21 '36

"This production is full of the qualities that make thrill pictures perennially popular. . . . A different kind of action adventure, the picture seems to have plenty of the thrill and excitement quality that holds audience interest."

+ Motion Pict Herald p40 Mr 28 '36

"Typical George O'Brien adventure thriller that will be aces with Western houses and subsequents, and hold up second half of most dual spots. Original directorial touches and plot progression aid considerably in sustaining interest, with actual slam-bang action kept to a minimum. Some cowboy fans might voice objections to the limited amount of bronc galloping, but this should be a help in larger houses."

+ Variety p17 Ap 8 '36

"Fast moving western-action expertly directed by David Howard who has taken a familiar story and . . . elevated it to a spot where it can hold its own in most of the subsequents, can take its place on any double bill. Sol Lesser has given the picture top-notch production. Locations and backgrounds are away above the framing given most pictures of this type."

+ Variety (Hollywood) p3 Mr 20 '36

**ONCE IN A MILLION.** (Release date not determined) 75min Associated British

**Players:** Buddy Rogers, Mary Brian, W. H. Berry, John Harwood

**Director:** Arthur Woods

Filmed in England. "Rogers is a bank clerk sent on Saturday to pay a million in notes into the bank. His taxi collides with another, carrying a pretty girl, and that delays matters



ONCE IN A MILLION—*Continued*

so that the bank doors shut in his face. Taking refuge in a hotel, his deposit of the notes earns him a status, and royal suite, appropriate to a millionaire. The girl, also, is sailing under false colors as a Countess, to push the dress goods of her employer. Comic detectives, a gold digger and mother and a Continental adventurer play their part in a hectic weekend, concluding with the discovery that the bank has gone smash. Buddy gets a directorship for saving the money [and also gets] the girl." (Motion Pict Daily)

*Audience Suitability Ratings*

"A fantasy that owes something to René Clair's 'Le Million.' . . It is a pity that Buddy Rogers has to appear so conceited and that Mary Brian is not given more opportunity. W. H. Berry loses some of his effectiveness through being persistently photographed at a distance. Altogether a good-humoured production, with some noteworthy sound-recording."

+ Mo Film Bul F 24 '36

*Trade Paper Reviews*

"A bright and amusing effort. . . There are plenty of laughs in it for general audiences."

+ Motion Pict Daily p2 Mr 28 '36

"Buddy Rogers is the star here and the film offers an opportunity of boosting his return to straight work. . . What is offered is a capital piece of burlesque ingenious in plot idea and amusing in incident even when it is irrelevant incident. . . It is all done on very broad farcical lines, developing into near-lapstick."

+ Motion Pict Herald p37 Ap 4 '36

ONE RAINY AFTERNOON. My 8 '36 80min  
Pickford-Lasky-United artists

Players: Francis Lederer, Ida Lupino, Hugh Herbert, Roland Young, Erik Rhodes

Director: Rowland V. Lee

Based on a French play, *Monsieur Sans Gene*, by Pressburger and Rene Pujal. "A young actor, keeping a rendezvous with a married woman, goes with her to a Paris cinema. In the darkness, he is given the wrong seat and kisses the wrong girl. The girl slaps his face. The resultant confusion leads to charges by busybody clubwomen and his arrest. His trial is totally mad. Over night he becomes the rage of Paris." (Hollywood Reporter)

*Audience Suitability Ratings*

"It is a picture to enjoy rather than to criticise although it stands criticism well."

+ Bks & Films Je '36

"A and Y: fairly good; C: little interest."

Christian Century p783 Je 3 '36

"Excellent-mature." DAR

"While one counts this picture among the outstanding of the month, it has achieved its position as a soap bubble floats up. . . Adults & young people." Mrs T. G. Winter

+ + Fox W Coast Bul My 9 '36

"A gay, amusing comedy enhanced with a fine cast and skillful direction. Family. Outstanding."

+ + Jt Estimates Ap 15 '36

"Interest never slackens as the episodes follow each other in clever French design."

+ Motion Pict & Family p6 My 15 '36

"With a story so slight as to be almost none at all, this musical farce is nevertheless lightly entertaining. . . Even though after the

curtain falls one may have difficulty in remembering what it is all about, still it leaves a remembrance of pleasant nonsense and relaxing gaiety. Adolescents, 12-16: probably appealing for girls; children, 8-12: little interest."

+ Motion Pict R My '36

"Family."

Nat Council of Jewish Women Ap 22 '36

"Adults."

Nat Legion of Decency My 21 '36

"This delightful musical farce bubbles with nonsense. Each sequence is built up with clever design so that interest never slackens. . . The gentle satire upon the gullibility of the public and the value of the press in building up publicity for an actor is well aimed." S. M. Mullen

Scholastic p23 My 16 '36

"Family."

Sel Motion Pict My 1 '36

*Newspaper and Magazine Reviews*

"Very slight material but engagingly handled."

+ — Canadian M p61 My '36

"[It] keeps the spectators in frequent chuckles." E. C. S.

+ Christian Science Monitor p10 My 19 '36

"The plot is thin, but fast and sparkling, benefiting by a continual flow of unique substantiating detail that is guided by able direction." J. P. Cunningham

Commonweal p76 My 15 '36

"Sparkling with gaiety, beautifully mounted, brilliantly directed, admirably acted, this first offering of Hollywood's newest producer and one of its ablest veterans, comes as a bright spot in a season of notable screen productions. . . The showing of the picture everywhere will have an almost continuous accompaniment of audience laughter."

+ Hollywood Spec p7 My 9 '36

"The picture is of that frothy type known as French farce, and though it is so light that it almost floats away into thin air, the affair bubbles enough to be mildly amusing." (2½ stars) Beverly Hills

Liberty p47 Je 6 '36

"Hugh Herbert and Roland Young furnish enough first-rate comedy to make up for a great deal of pretty silliness by Francis Lederer and Ida Lupino." Mark Van Doren

+ — Nation p754 Je 10 '36

"It's rather pathetic watching Pickfair trying so hard to be continental, parisian and all that. Miss Pickford's first independent production falls woefully short of its European models." Robert Stebbins

— New Theatre p36 Je '36

"Performed enthusiastically by a crack company and shrewdly directed by Rowland V. Lee to minimize its dramatic frailties, it is a pleasant if inconsequential entertainment. . . The work is definitely not in the same league with M. Clair's delightful classics, but it achieves interludes of considerable merriment and has the great virtue of not pretending to be anything more than a frou-frou concoction." Howard Barnes

+ — N Y Herald Tribune p18 My 14 '36

"'One Rainy Afternoon' is too slight to cause much excitement. The Rivoli audience seemed to enjoy it yesterday, laughing loudly at even the frailest jokes. Rowland V. Lee, the director, has managed to keep the mood always buoyant, even when the plot grows desperately thin. On the whole, thanks to its light-hearted romance, this piece of nonsense proved rather cheerful on both a hot and rainy afternoon." Eileen Creelman

+ — N Y Sun p23 My 14 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"'One Rainy Afternoon' is fair and mild—a bit too mild for the purposes of rollicking French farce and merely fair enough to provide an hour or so of moderate entertainment." F. S. Nugent

+ — N Y Times p29 My 14 '36

"Mr. Lederer's art tends to over-ripeness; unbridled, he is coy to being luscious. Seemingly knowing this, his present employers try to overcome the tendency by making him what he is not—a comic. It only makes 'One Rainy Afternoon' all wet as entertainment when it might well have been a smart sophisticated pastime." Douglas Gilbert

+ — N Y World-Telegram p23 My 14 '36

"The film happens to be really quite funny, smartly turned, and fanciful, with a general lightness of treatment that's rare. In fact, it is astonishing, when you stop to think about it, how seldom movies actually achieve anything like a bit of foaminess. . . It's remarkable that it remains farce to the end, and throughout every scene, and that it does not, in the grand Hollywood manner, suddenly turn to pure love, ultimate passion, and the verbose agonies of crushed souls." John Mosher

+ — New Yorker p78 My 16 '36

"The masses should be delighted and if high-brows don't chuckle over it they have dyspeptic senses of humor."

+ — News-Wk p42 My 16 '36

"The absurd story ripples on without belly-laughter but with perpetual purring and delicious giggles. . . Francis Lederer was never more happy or charming in a part and he sets the key for everybody. . . Mary Pickford and Jesse Lasky were entitled to their post-preview smiles." Robert Wagner

+ — Script p10 My 23 '36

"[It] has possibilities for fresh screen humor. Mr. Lee, however, has pummeled his actors into overdoing every gesture, with the result that subtlety, necessary as a base, crumples into burlesque. There are several painful instances of the actors trying to be funny, but humor is at best intermittent."

+ — Stage p10 Je 1 '36

"'One Rainy Afternoon' is probably the most completely casual picture ever offered as the first production of a new company. . . It is a musical comedy without words and without plot. Its virtue is its nonchalance, which inexplicably becomes a striking feat of dramaturgy."

+ — Time p26 My 4 '36

### Trade Paper Reviews

"Rollicking comedy that will delight all audiences, the initial Pickford-Lasky production is exceptionally meritorious. Family."

+ — Box Office p63 My 2 '36

"The plot itself is insignificant, but it is the comedy that permeates the whole picture that makes it such a hit."

+ — Canadian Moving Pict Digest p5 Je 6 '36

"Take our word for it, this is a swell picture. It ought to hit the box office bulls-eye in any situation. A rare combination of comedy, romance, smart direction and acting. Francis Lederer certainly has never been better in any picture and his supporting cast all register strongly."

+ — Film Curb p15 My 2 '36

"As a delightful, highly enjoyable romantic comedy, this picture rates tops. Francis Lederer has one of those light-hearted easy-going roles that seem to be patterned just for him. It's a pleasure to watch him breezing along. Judging from returns on Lederer's previous pictures built on these lines, this show should play to nice grosses. . . The better houses, especially, should do well with it."

+ — Film Daily p8 Ap 27 '36

"It is distinctively continental in manner and in theme. In fact, had it come from a foreign studio, it would have been widely acclaimed by the artistic critics as something quite revolutionary in the art of story-telling. It is revolutionary. And it is thoroughly delightful. . . The picture will definitely re-establish Francis Lederer, its star, as one of the reigning film romantics. He delivers a performance that will stand unchallenged for a long time."

+ — Hollywood Reporter p3 Ap 23 '36

"It bubbles over with mirth and merriment. It seems to have everything the audience or exhibitor will want—bright, subtle dialogue, novel and amusingly contrived situations, and fast, well-paced action. . . The show has speed and coherence. The high quality of action, dialogue and acting frequently brought spontaneous applause from the preview audience here."

+ — Motion Pict Daily p8 Ap 24 '36

"Mary Pickford and Jesse Lasky, who certainly know what theatregoers need for entertainment and what exhibitors require for exploitation purposes, have whipped together in this, their first picture, an attraction potentially pleasing to both. . . [It has] a verve and sparkle that keyed the preview audience to a high pitch of appreciative enthusiasm."

+ — Motion Pict Herald p47 My 2 '36

"Class houses will probably like it most because its satire, comedy, etc., are such that the upper strata will better appreciate it."

+ — N Y Exhibitor p26 My 10 '36

"For the American production there was obviously too much regard for the original. . . Francis Lederer is a handsome juvenile with considerable charm, but on his own has not any box office pull, and needs strong story support. He doesn't get it here. . . Ida Lupino is lovely as the vis-a-vis, but not flip enough for the assignment. Roland Young is fine as a theatrical producer, but doesn't get enough to do."

+ — Variety p12 My 20 '36

"'One Rainy Afternoon' is high class entertainment and an impressive initial production for the Pickford-Lasky organization. Picture has charming flippancy to delight the cultivated taste and with aggregate weight of name roster should hit handsomely in the A houses, with prospects of fat grosses. Appeal is not limited to the sophisticate, however, because story and treatment are in no sense precious or exclusive but have comedy gauged to common level of picture-goers far down the line."

+ — Variety (Hollywood) p3 Ap 23 '36

OURSELVES ALONE. (Release date not determined) 70min Associated British

Players: John Loder, John Lodge, Antoinette Cellier, Niall MacGinnis, Bruce Lister, Clifford Evans

Directors: Brian Desmond-Hurst, Walter Summers

Based on the play, The Trouble, by Dudley Sturrock and Noel Scott. "[It is] a Sinn Fein story of brutal ruthlessness, showing the unceasing feud between the Royal Irish Constabulary and the Irish Republican Army. . . It leads up to the point where the hero, in love with a sister of the leader of the Republican Army, shoots her brother, who is trying to escape, without knowing his identity. She is then placed in the position where she is forced to lure the man she loves to what seems inevitably his doom." (Variety)

### Audience Suitability Ratings

"Suitability: adults & adolescents."  
Mo Film Bul p82 My '36

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



## OURSELVES ALONE—Continued

*Trade Paper Reviews*

"[It] suffers mainly by its too close discipleship to the traditions set by 'The Informer.' Forgetting its model, however, there is much that is fine and convincing in the production, which is handled with restraint and realism. . . Brian Desmond-Hurst has directed the picture with speed and feeling, and with atmospheric touches excellent throughout. Dramatic issues mis-fire, however, by too abrupt interpolation of humorous interludes and much of the tenseness, vitally developed, subsides badly en route."

+ — *Hollywood Reporter* p7 My 14 '36

"This story of the Irish Revolution of 1921 is very reminiscent of 'The Informer.' It is a gripping story, very well directed, scenically beautiful, and well interspersed with comedy."

+ *Motion Pict Herald* p36 My 16 '36

"Censorship worries seem to have been overcome to a remarkable degree. Picture should do well everywhere."

+ *Variety* p15 My 13 '36

**OUTLAWS OF THE RANGE.** (Release date not determined) 59min Spectrum

**Players:** Bill Cody. Bill Cody, Jr. Catherine Cotter

**Director:** Al Herman

A western melodrama.

*Trade Paper Reviews*

"Starting off with a thrill, this Western holds the interest throughout and keeps to a fast pace which includes the usual shooting, riding and a couple of bang-up fist fights. Family."

+ *Box Office* p33 Ap 25 '36

"A typical Bill Cody fast-action, outdoor melodrama that will please [juveniles] and all those who go in for such amusement. Cody does his usual hard-riding and is mixed up in plenty of fist-fights."

+ *Film Curb* p13 Ap 11 '36

"Bill Cody and his young son, Bill, Jr., make a good team in this Western which has enough hard riding and fast shooting to please the most rabid of youthful Western fans. And the appeal for their elders who want plenty doing on the screen is not missing, though the dialogue is stiff and occasionally causes laughter at moments not intended."

+ — *Film Daily* p4 Ap 8 '36

"'Outlaws of the Range,' with which Ray Kirkwood completes a series of eight Western quickies starring Bill Cody, packs a special thrill for [juveniles] in the presence of Bill Cody, Jr., and as a follow-up on its predecessors will win favor with the Cody fans."

+ *Hollywood Reporter* p3 Ap 11 '36

"Even for a Western this is pretty weak. Its inaccuracies, general dullness even the indiscriminate will feel."

— *N Y Exhibitor* p45 Ap 25 '36

## P

**PALM SPRINGS.** Je 5 '36 70min Wanger-Paramount

**Players:** Frances Langford. Smith Ballew. Sir Guy Standing. Ernest Cossart. David Niven

**Director:** Aubrey Scotto

Based on the novel, *Lady Smith*, by Myles Connolly. "It deals with the daughter of an impoverished Englishman who, not aware

of his financial embarrassment, follows him to Palm Springs. He is running a gambling table and she decides to help out by marrying a millionaire." (*Hollywood Reporter*)

*Audience Suitability Ratings*

"Family."

Gen Fed of Women's Clubs (W Coast)  
My 6 '36

"A most unsatisfying musical with an improbable plot. Adults."

— *Nat Legion of Decency* Je 11 '36

"[It is] a slow moving production, hampered by a shop-worn plot. . . However, the beautifully photographed and apparently authentic scenery as well as several delightful western songs add merit to the picture. . . Adults & young people."

+ — *Sel Motion Pict* Je 1 '36

*Newspaper and Magazine Reviews*

"Three song numbers help sustain interest at points where all seems lost."

+ — *Christian Science Monitor* p15 Je 13 '36

"The story is rather slim, the romance between Frances and Ballew being particularly abrupt, but as everything is made light and gay under Aubrey Scotto's intelligent direction, we accept it all in the spirit in which it is offered and enjoy ourselves in a mild way."

+ — *Hollywood Spec* p9 Je 6 '36

"Among the highly agreeable music interlarding this inoffensive picture is 'The Hills of Old Wyoming,' which Wyoming's delegates to both the Republican and Democratic National Conventions chose last week as their official song."

*Time* p57 Je 15 '36

*Trade Paper Reviews*

"This picture turns out to be a highly satisfactory bit of entertainment."

+ *Box Office* p33 Je 13 '36

"A remarkably fine musical with a charming love story. There are several outstanding song numbers with Frances Langford singing delightfully."

+ *Film Curb* p12 My 30 '36

"With a featherweight story, the main drawing card for 'Palm Springs' will be its three smash song numbers. . . But it is definitely a minor effort for Walter Wanger."

— *Hollywood Reporter* p3 My 23 '36

"Judicious use of a trio of songs, plus a series of good personal performances, endow this picture with entertainment qualities far above the worth of the plot motivation."

+ — *Motion Pict Daily* p6 My 25 '36

"Introduction of three song numbers makes lots of difference in this picture. They noticeably strengthen its entertainment caliber and endow it with a showmanship character that should prove helpful to exhibitors. Without the music. . . the picture would be just an average light dramatic comedy romance. With it the show is a bit of pleasing amusement for showmen."

+ *Motion Pict Herald* p56 Je 6 '36

"Estimate: fair program."

+ — *Phila Exhibitor* p23 Je 1 '36

"A pleasant, diverting love fable, hauntingly tuned, is Walter Wanger's 'Palm Springs,' suitable for program topper in the more discriminating houses, where it should take care of itself satisfactorily. Outstanding entertainment element is the music. . . [It is a] bright, colorful, amusing screen play calculated to appeal to curiosity about desert resort diversions and behaviour of film folk, with unusually effective meshing of music with comedy drama."

+ *Variety* (Hollywood) p3 My 23 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**PANIC ON THE AIR.** Ap 10 '36 55min Columbia

Players: Lew Ayres. Florence Rice. Benny Baker

Director: D. Ross Lederman

Based on the short story, *Five Spot*, by Theodore A. Tinsley. "Mr. Ayres is a radio news commentator, who becomes curious when the Giants beat Detroit in the world series. . . [He] and his pal, Andy, are curious to find out why Lefty Dugan failed to take the mound against the Giants in the last crucial game and discover that he was slugged shortly after he had acquired a \$5 bill on which a mustache had been drawn across President Lincoln's face." (N Y World-Telegram)

### Audience Suitability Ratings

"A: hardly; Y and C: fair."

Christian Century p614 Ap 22 '36

"Adults & young people." E Coast Preview Committee

"Family." Nat Bd of R

Fox W Coast Bul Ap 25 '36

"It is a short film with no padding, but far more lively than many others twice its length. The acting is uniformly excellent from the principals down to the smallest parts. . . The story is kept 'on the go' the whole time without being forced. Suitability: family."

+ Mo Film Bul p49 F 24 '36

"Family."

Nat Bd of R M My '36

"General patronage."

Nat Legion of Decency Ap 13 '36

"The story plot is stereotyped and slow-moving and the solution is evident from the beginning. Adults & young people."

+ Sel Motion Pict My 1 '36

"Family."

Wkly Guide Ap 18 '36

### Newspaper and Magazine Reviews

"'Panic on the Air' is the sort of vehicle that suits Lew Ayres, and, with Benny Baker's plaintiveness and Florence Rice looking nice and natural, the film is somewhat entertaining." J. T. M.

+ N Y Times p17 Ap 20 '36

"This 'Panic on the Air' is a reasonably entertaining, sometimes more than just passably exciting little gooseflesh item. Although it has its share of calm moments and is no masterpiece of lethal story telling, it is, for the most part, well enough paced and contains a sufficient amount of thrills to satisfy those who feel that a second-rate shocker is better than none at all." William Boehnel

+ N Y World-Telegram p19 Ap 21 '36

### Trade Paper Reviews

"Sprightly paced mystery drama with a refreshing comedy twist concerning the adventure of a radio commentator who undertakes to solve a baffling crime. Family."

+ Box Office p35 Ap 25 '36

"While it is nothing to rave about it supplies an hour of exciting entertainment. Lew Ayres as the radio guy puts much pep into the playing of his role and largely because of this the picture holds the interest."

+ Film Curb p8 Ap 4 '36

"Good murder mystery with smooth comedy dialogue strong for program fare."

+ Film Daily p7 Ap 23 '36

"A lively and active yarn of murder and romance and mystery, with a news and sports commentator of the radio taking a major part in all three phases of the story, this picture should be found entertaining for those who like

active material even though it is not pretentious."

+ Motion Pict Daily p3 Mr 28 '36

"It is an unpretentious mystery yarn for those audiences [who] prefer action dramas. . . As for exploitation material for showmen, there are several mysterious murders and threats of additional ones; there's the unique radio method of detective work, with Ayres in the part of a Winchellesque announcer."

Motion Pict Herald p50 My 2 '36

"The players do as well as possible with [the] material but the story is against them. For neighborhoods, twin bills, this will prove satisfactory but for de luxers it is handicapped."

N Y Exhibitor p42 Ap 25 '36

"This is quite a far-fetched story, with a title to match, but an exciting screenplay gives it an excellent chance to count in the smaller first-run spots on its own, and it should lend plenty support in the dualers."

+ Variety p29 Ap 22 '36

"Lew Ayres' performance as a radio sports commentator who justifies his high salary by unraveling murder mysteries to sustain a garter program will have to sell 'Panic on the Air' in the lesser dual spots. Picture, unpretentious B classer, relies for entertainment largely on development of plot novelty, and on this score is satisfactory melodrama with comic accompaniment. Ayres plays it with considerable zest, carrying most of the weight."

+ Variety (Hollywood) p3 Ap 11 '36

**PAROLE.** Je 12 '36 67min Universal

Players: Henry Hunter. Ann Preston. Alan Dinehart. Alan Baxter. Noah Beery, Jr. Grant Mitchell

Director: Louis Friedlander

A young released convict on parole exposes the corruption of a gang of criminals who prey on paroled prisoners.

### Audience Suitability Ratings

"Family."

Wkly Guide Je 13 '36

### Trade Paper Reviews

"With newspapers discussing the parole system there has been considerable interest aroused which should help. It is a good all-around program feature. . . Aside from the fact that there is a bit too much talk, this is okay."

+ Film Curb p10 Je 13 '36

"It gets to its point in a very direct manner. There is nothing wishy-washy in its treatment and lecturing is kept down to the very minimum. . . Lacking draw names, this number falls into the classification of better program pictures, and should do especially well in those houses which can put across better action entertainment."

+ Film Daily p10 Je 9 '36

"Propaganda plots seem to be the current rage in Hollywood and, if all were as well handled as this one, there would be no complaints. . . The lack of established name draws will be the only stumbling block to the success of 'Parole.' It rates high as purposeful entertainment."

+ Hollywood Reporter p3 Je 6 '36

"Patterned somewhat after the recent exposure of inadequate and politically duped parole boards, this film is a fast-moving melodrama, replete with good characterizations, excitement, new twists and new faces. It never lags and ends on a hopeful crusading note which attempts to solve the problem."

+ Motion Pict Daily p6 Je 9 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



## PAROLE—Continued

"Estimate: program, more with selling."  
Phila Exhibitor p25 Je 15 '36

"It takes unusual producer-showman's courage and dramatic penetration to deal sincerely and adequately on the screen with a subject as currently controversial as the merits of prison parole. Required amount of these theatric commodities is not in Universal's 'Parole' to make it a picture of more than average box office prospects, but it carries sufficient entertainment for satisfactory program rating."

+ — Variety (Hollywood) p3 Je 6 '36

## PASSING OF THE THIRD FLOOR BACK.

D 15 '35 86min Gaumont British

Players: Conrad Veidt, Renee Ray

Director: Berthold Viertel

See issue of March 30, 1936 for other reviews of this film

## Audience Suitability Ratings

"Mature." Nat Bd of R

"An outstanding picture with a marked ethical appeal. . . The whole is excellently directed. A well worthwhile and highly recommended picture. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 14 '36

"Adults and young people."

Gen Fed of Women's Clubs (W Coast)  
Mr 14 '36

"Adults."

Jt Estimates Mr 15 '36

"Possibly allegory is more difficult to make convincing in the movies than on the stage. At any rate; this picture version of an old stage favorite is distinctly unsuccessful though there still remain some interesting features. . . The tempo is excessively slow. Aside from the fact that an uplifting thought is presented, the film has little value. Adolescents, 12-16: too mature; children, 8-12: no."

— + Motion Pict R Ap '36

"Adults."

Nat Council of Jewish Women Mr 11 '36

"Adults."

Sel Motion Pict Ap '36

## Newspaper and Magazine Reviews

"[It is a] production of exceptional quality."  
+ Christian Science Monitor p10 My 7 '36

"The guttural, at times sinister reenactment etched by the suave, polished and coldly deliberate Conrad Veidt hardly approaches the delicate soulfulness that one would expect from the true Stranger. . . For the most part there is evidence of but little imagination [in the] direction. The strength of the spiritual implication is never realized." J. P. Cunningham  
— + Commonweal p76 My 15 '36

"We went because Berthold Viertel directed. Viertel tries hard to salvage this ancient wreck, but with no success." Robert Stebbins  
— New Theatre p36 Je '36

"The new English film is curiously arresting, in its direction, staging and performance. It is not always entertainment that Herr Viertel offers, for in one sense the piece is singularly unimaginative in its direction, with barren stretches of un captivating dialogue and slow, dull action, but he has caught in the manner of George Gissing a flavor of London that, while sordid and dreary, has a peculiar fascination." Marguerite Tazelaar

N Y Herald Tribune p12 Ap 28 '36

"In spite of a quiet tenderness and dignity, Mr. Veidt is somehow less effective than the other members of the cast. It is the boarding-house and its sordid, squabbling lodgers which kept this reviewer's intent interest. . . They are a curiously fascinating group. The pattern of the Jerome story, frankly a morality play, seems a little old-fashioned in these days of realism and pseudo-realism." Eileen Creelman

+ — N Y Sun p18 Ap 29 '36

"Because it is a thoughtful, engrossing and delicately played picture, it should appeal irresistibly to those among us who do not regard a love story as the sine qua non of screen entertainment and who will not swerve automatically from a marquee just because it is not radiant with the names of Hollywood's glamour girls. . . There is nothing colossal in the production. . . Instead you will find a prodigy of moderation: a mannerly collaboration of a temperate director, a restrained script, an orderly cast. It adds up, we are pleased to report, to a singularly likable picture." F. S. Nugent

+ N Y Times p19 Ap 29 '36

"A curious film this—a film that wavers between sentimental claptrap and effective preachment. That sounds like a cool report, I know, but it isn't intended to be. For not only did I manage to work up a reverent respect for most of it; I also enjoyed the greater part of it. . . But, with all due reverence, I still must protest that I was disappointed in parts of it. For although the film says what it has to say with great dignity, it also says some of it without eloquence or even simplicity. Indeed, it says some parts rather clumsily and in the most threadbare writing." William Boehnel

+ — N Y World-Telegram p19 Ap 29 '36

## Trade Paper Reviews

"A forceful and compelling production of the famous allegorical drama, this will have a definite appeal in the better-class houses as well as for art theatre audiences."

+ Box Office p25 My 9 '36

"It's a bit hard to peg this picture. It has been well done but it depends a good deal on whether your audience likes religious stuff and if they care for British-made pictures."

Film Curb p9 F 8 '36

"Aided tremendously by a perfectly chosen cast and by the unusually effective performance of Conrad Veidt in the central character, this is a distinctly meritorious and entertaining production. . . Although the story does not move along at a particularly brisk pace, it has been kept so closely in tune with its theme under the directorial handling of Berthold Viertel that it never lags in interest."

+ Film Daily p6 Ap 30 '36

"The chief character, of The Stranger, is a modern embodiment of the Christ-idea. . . The Teutonic Veidt, with his accent and suggestion of the brooding sinister, does not meet the requirements, despite dignity and a fine reading of his too few lines. So the picture is weakest where it should be strongest—in the sensed presence of spiritual power. Despite this and other faults, the picture has entertainment value in its characterizations, its movement and its message and should do well enough dualling in the smaller centers."

+ — Hollywood Reporter p2 Ja 28 '36

"Limited as is its box office appeal. . . 'The Passing of the Third Floor Back,' packs a keen concept of dramatic values. While the atmosphere of a long ago out-moded literary fare pervades the narrative, there's nothing musty about the direction or the acting. . . Out of the film's happy combination of talents there develops a fine sustaining of mood and tempo, a background that makes the action feasible and a group of characterizations that impel recognition and interest."

+ Variety p19 My 6 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Made without distinction, and very British in its diction and theatre idiom, although ably enough carried off by well-chosen cast, this first talking version of 'Passing of the Third Floor Back' will have limited appeal to the American trade."

— + Variety (Hollywood) p3 Ja 29 '36

#### PEG OF OLD DRURY. S 28 '35 75min British & Dominions

Players: Anna Neagle. Sir Cedric Hardwicke. Jack Hawkins

Director: Herbert Wilcox

See issue of March 30, 1936 for other reviews of this film

#### Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency Ap 30 '36

#### Newspaper and Magazine Reviews

"Directed with skill and feeling for the period." Robert Stebbins

+ New Theatre p36 Je '36

"Chiefly the film seems to have been planned to give Miss Anna Neagle, as Peg, and Sir Cedric Hardwicke, as David Garrick, an opportunity to play a number of classic roles—and play them, I thought, surprisingly badly. . . Miss Neagle is a bit better as Rosalind, but she hardly makes one impatient to see her in a full-length version of 'As You Like It.'" Richard Watts, Jr.

— + N Y Herald Tribune p15 Ap 14 '36

"The new film [is] a rather gentle but engaging tale. . . Anna Neagle and Cedric Hardwicke, the Nell and King Charles of 'Nell Gwyn,' are again co-starred. They are a particularly well-matched team. . . 'Peg of Old Drury' is one of the more entertaining period pictures, slim of plot, light of heart, and very charming." Eileen Creelman

+ N Y Sun p16 Ap 13 '36

"With superb acting, photography that is effective and unusual, yet not bizarre, and direction that is gentleness and good taste itself, 'Peg of Old Drury' is one of the finest cinema productions ever to come out of England, or of anywhere else, for that matter. . . So engrossing is Miss Neagle's portraiture of Peg Woffington that their personalities have become inextricably blended, in the mind of this reviewer, anyway. . . Sir Cedric's impersonation of Garrick is a remarkable performance generally, but his bits from Shakespeare, his Shylock and his Richard III, and his Abel Druggier from Ben Johnson's 'Alchemist' leave lasting imprints." J. T. M.

+ + N Y Times p15 Ap 13 '36

"Some of the most absorbing films of the last three years have been of the historical and costume school. . . and the best of them, it must be confessed, have come from the British studios. The latest in this category—and it is one of the best of them—is 'Peg of Old Drury.' . . Superbly acted and directed with a perfect blending of taste, sureness and gentleness, 'Peg of Old Drury' deserves a place high on the list of fine cinema attractions that the up-and-coming, British motion picture industry has sent us." William Boehnel

+ + N Y World-Telegram p26 Ap 14 '36

"[It] is told dramatically, with careful attention to historical detail and artistic effect. The picture's chief charm, we'd say, lies in its recreation of eighteenth-century London. The Theatre Royal, Drury Lane, Vauxhall Gardens, even the Cheshire Cheese—all are there, with glamour and humor."

+ Stage p10 Je 1 '36

#### Trade Paper Reviews

"Acting of the highest order, excellent photography and the superb musical score given this biographical tale make this one of the finest productions to issue from England's studios."

+ Box Office p63 My 2 '36

"English production that is slow-paced but excellently acted and of considerable appeal. Herbert Wilcox's excellent direction is somewhat handicapped by the disjointed and episodic character of the picture."

+ Film Daily p10 Ap 14 '36

"This is limited to audiences metropolitan, Anglophile, but is nevertheless a handsome, thoroughly entertaining production."

+ N Y Exhibitor p23 My 10 '36

"One of better British-made productions, 'Peg of Old Drury' unfortunately does not contain enough name draw or popular appeal to grab more than average business. Will prove satisfactory in dual spots and is a neat bet for the more arty type of cinemas."

+ — Variety p23 Ap 15 '36

#### PENSION MIMOSAS. My 5 '36 Franco-American

Players: Francoise Rosay. Paul Bernard. Alerme. Lise Delamare

Director: Jacques Feyder

French dialogue film with English sub-titles. "The Pension Mimosas of the title is a small hotel on the French Riviera managed by the voluble Gaston Noblet and his efficient wife, Louise. Their godson, Pierre Brabant, a gambler by instinct and by inheritance, is constantly becoming involved in scrapes and being protected by Mme. Noblet." (N Y Times)

#### Newspaper and Magazine Reviews

"It contains one of the most masterly exhibitions of ham acting en masse we have yet seen. We were fascinated by the spectacle and stayed on until the grim end." Fred Stein

Hollywood Spec p14 Je 6 '36

"'Pension Mimosas' . . . is very worth seeing." Robert Stebbins

+ New Theatre p36 Je '36

"It is expertly performed, with vigor and warmth, and portrays character with the flair the French have for making Gallic traits familiar. . . Plotty situations and garish scenes enliven the story. . . Even so, the study of [Mme. Noblet's] love for the boy is fascinating screen treatment and the rivalry between her and Nelly, the hard, selfish woman who leads Pierre on, makes for excellent suspense." Marguerite Tazelaar

+ N Y Herald Tribune p14 My 6 '36

"Although it was well received abroad, rating inclusion in the lists of the Continental 'best ten,' it fails to justify the accolades given it by the foreign press. Part of that may be due, of course, to its cutting before being exhibited here. . . Its pace is somnolent; certain episodes are extraneous and immaterial, and it suggests it might have had a tragic meaning other than the one it now conveys." F. S. Nugent

+ + N Y Times p27 My 6 '36

"The picture is faulty in its sequences because many of them wander from the story and are thus obfuscating. Gaston, whose cast name is only given as Alerme, is overplayed. And there are incredible 'gangster' shots indicating a false Parisian reaction to Warner Bros. But Mme. Rosay in her subtle characterization, in her realization of a difficult role is admirable. The film is commended to

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**PENSION MIMOSAS—Continued**

sophisticated observers with the halting irony of how well it could have been done on the west coast—un-Haysed." Douglas Gilbert  
+ — N Y World-Telegram p31 My 8 '36

**Trade Paper Reviews**

"Weak drama of mother love and gambling at Riviera gaming house too sombre for American audiences. Acting is fine."  
+ — Film Daily p9 My 7 '36

"This film has a good amount of drama, but registers as a tear-jerker. . . [It] will be found acceptable entertainment by French picture clientele."  
+ — Motion Pict Daily p17 My 8 '36

"It is not the kind of subject matter in use in American pictures and the production has been supplied with English titles that make clear but do not emphasize the nature of the affection that prompts the godmother to extreme material sacrifices in behalf of the young man. . . Audience classification, adult French."  
Motion Pict Herald p36 My 16 '36

**PETTICOAT FEVER. Mr 13 '36 80min MGM**

Players: Robert Montgomery. Myrna Loy. Reginald Owen. Winifred Shottor

Director: George Fitzmaurice

Based on the play of the same title by Mark Reed. "An airplane wreck forces an English lord and his fiancée to become the guests of a wireless operator in the frozen north. He hasn't seen a white woman for two years and he finds his feminine guest fascinating. . . The wireless operator shamelessly makes love to her. Then his former fiancée who had deserted him arrives." (Hollywood Reporter)

**Audience Suitability Ratings**

"A and Y: fairly amusing; C: no interest."  
Christian Century p646 Ap 29 '36

"Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Good. Mature." DAR

"Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Bd of R

"A competent cast and clever direction are combined to make highly entertaining, exhilarating and stimulating relaxation of this improbable and dramatic story. Family." Nat Council of Jewish Women

"Mature." Nat Fed of Business & Professional Women's Clubs

"Family." Nat Soc of New England Women

"The whole is sophisticated entertainment suitable for adults." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 28 '36

"Family."

Gen Fed of Women's Clubs (W Coast)  
Mr 14 '36

"Mature."

Jt Estimates Mr 15 '36

"The direction, following the stage version with the addition of very artificial exteriors, extracts every ounce of fun from the dialogue, and the efficiency of the production seldom allows a dull minute. Suitability: family."  
+ — Mo Film Bul p67 Ap '36

"Very good-adult & young adult."

+ — Motion Pict Guide Je '36

"There is little attempt at characterization, and the ending is abrupt and not entirely convincing, but much may be forgiven a story

when its gaiety is so consistently maintained and its interpreters so obviously enjoy their roles. Adolescents, 12-16: entertaining; children, 8-12: probably no interest."

+ — Motion Pict R Ap '36

"Adults."

Nat Legion of Decency Mr 15 '36

"A: pretty good light farce; Y: entertaining; C: little interest."

Par M p50 Je '36

"Clever dialogue, humorous situations, spirited characters, novel backgrounds, and a good story make this an enjoyable picture." S. M. Mullen

+ — Scholastic p28 My 2 '36

"Mature."

Sel Motion Pict Ap '36

"[This is a] bright and highly diverting comedy."

+ — Wkly Guide Mr 21 '36

**Newspaper and Magazine Reviews**

"Though it cuts some amusing capers, it is at best a pretty hollow type of humor that tends to grow tiresome as the story progresses." E. F. M.

+ — Boston Transcript p4 Ap 25 '36

"This is one of the brightest, gayest farce comedies presented in a long time. . . [It is] hilarious and stimulating screen fare." Laura Elston

+ — Canadian M p60 My '36

"A trivial farce with Robert Montgomery too cute for some tastes. . . Myrna Loy's calm humor lends tone to the proceedings."

+ — Christian Science Monitor p13 Ap 25 '36

"There is not much to say about 'Petticoat Fever' except that it is amusing entertainment, cleverly directed, well acted, graphically produced and competently photographed. . . It is an extraordinary production feat. In the few outdoor shots we see miles of ice, great blocks piled up by a surging sea to lose themselves against the far horizon."

+ — Hollywood Spec p9 Mr 28 '36

"The whole mood of the film is flippant. And since its stars—Myrna Loy and Robert Montgomery—are Hollywood's best exponents of flippancy, the picture gives the illusion of being much brighter than actually it is. . . Though it hits occasional doldrums, the film remains, for the most part, a slyly entertaining bit of froth. No other actress can handle light dialogue with the same casual ease and sureness of Miss Loy. And, with Montgomery as an adept verbal sparring partner, she makes 'Petticoat Fever' a highly amusing farce." (3 stars) Beverly Hills Liberty p57 Ap 25 '36

"Since Robert Montgomery doesn't smirk and grimace as violently as Dennis King did on the stage in the same role, I suppose that the cinema edition of 'Petticoat Fever' is superior to the original version. In neither incarnation, however, is it anything to cause loud cheering from the assembled multitudes. . . The outdoor Arctic settings look particularly unbelievable and I will insist on that even if it is proved to me that they were actually photographed at the North Pole." Marguerite Tazelaar

+ — N Y Herald Tribune p12 Mr 21 '36

"The comedy is lively enough and consistently funny. The audience laughed through it yesterday, evidently finding the monotony of its theme rather entertaining. . . 'Petticoat Fever' is one of the season's more frothy comedies, but rather a diverting one." Eileen Creelman

+ — N Y Sun p10 Mr 21 '36

"'Petticoat Fever,' which was one of the better farces on Broadway last season, has come to the screen suffering from a severe attack of whimsy. Although it has the stuff of which gay, unusual and effervescent comedies are made, it is belabored by such

bludgeons of cuteness that not even the charming presence of Miss Myrna Loy is sufficient to restore it to our good favor. . . Mark it down as a picture which might have been a brilliant comedy." F. S. Nugent

— N Y Times p13 Mr 21 '36

"In its present form, it is a short-winded, harmless little sex anecdote somewhat enlivened by the performance of its three principals, but not enlivened enough to recommend unreservedly to movie-goers in search of satisfactory entertainment." William Boehnel

+ — N Y World-Telegram p9 Mr 21 '36

"'Petticoat Fever' is a pert, bright, and not startling comedy." John Mosher

+ — New Yorker p72 Mr 28 '36

"The climax of 'Petticoat Fever' is reached in a scene which shows Actor Montgomery, dressed in white tie & tails, serving an underdone pemmican steak. For cinemaddicts to whom such a scene suggests noteworthy comic vistas, this otherwise innocuous little farce can be wholly recommended."

Time p34 Mr 30 '36

### Trade Paper Reviews

"A gay, sparkling comedy with bright dialogue, amusing situations and feverish romance expertly combined to produce splendid entertainment that will undoubtedly satisfy all types of ticket buyers. . . Reginald Owen delivers a first-rate performance as the disappointed groom. Family."

+ Box Office p27 Mr 21 '36

"The fun is fast and furious." L. S. Niemeyer

Canadian Moving Pict Digest p7 Mr 28 '36

"A delightfully amusing yarn that will keep any audience in rare good humor throughout its showing. It has a plentiful supply of laughs and moves along at a swift pace."

+ Film Curb p8 Mr 21 '36

"This one will have no trouble pleasing audiences. It is full of laughs and the comedy is of a refreshing nature. . . The roles are ideal for Robert Montgomery, Myrna Loy and Reginald Owen and they romp through them for a heavy score of laughs."

+ Film Daily p7 Mr 14 '36

"A grand little laugh picture from beginning to end, 'Petticoat Fever' is something of a high comedy in the near sophisticated school. Box-office is assured by the personal drawing power of Robert Montgomery and Myrna Loy, made doubly sure by happy casting in a popular success. If anything, the screen version of Mark Reed's stage play is an improvement upon the original."

+ Hollywood Reporter p3 Mr 11 '36

"Not entirely novel, the show has an airy refreshing character for any kind of audience. Additionally there are many suggestions for attention—stimulating showmanship. Dialogue lines easily can be transposed to catchy selling copy. Previewed in Ritz Theatre, Los Angeles first-run neighborhood house. Audience laughter many times drowned out the following conversation."

+ Motion Pict Herald p41 Mr 21 '36

"Every effort has been made to make a screen howl out of the 'Petticoat Fever' play. . . But the result isn't much. Picture is up to its ears in hokum, the situations are often silly and the love interest fails to garner strong appeal. An expert cast struggles with the material at hand and gets a few laughs here and there, but not much else. They won't break down box offices for this one, but the Robert Montgomery-Myrna Loy names may keep grosses from being bad news."

— + Variety p15 Mr 25 '36

"[It is] a smart comedy that should mean good returns. With the Montgomery-Loy names for the top draw, picture has good marquee value. Smartly written, directed, and produced,

it has audience appeal both in the first runs and subsequent houses."

+ Variety (Hollywood) p3 Mr 11 '36

**POOR LITTLE RICH GIRL.** J1 24 '36 75min  
20th century-Fox

Players: Shirley Temple, Alice Faye, Gloria Stuart, Jack Haley, Michael Whalen

Director: Irving Cummings

Music and lyrics: Mack Gordon, Harry Revel

Based on the play of the same title by Eleanor Gates. "It is a reverse Cinderella theme with a child wandering away from her wealthy young father to engage in adventures of her own. She calls it 'taking a vacation.' . . She is picked up by a team of down-and-out vaudevillians and joins their act for a radio audition. They win a contract to broadcast for a soap firm competing with the product the child's father manufactures." (Hollywood Reporter)

### Audience Suitability Ratings

"Family & junior matinee."

Gen Fed of Women's Clubs (W Coast)  
Je 1 '36

"Certain of Shirley Temple's unfailing charm and talent the producers of her latest picture do not stress plausibility or originality. In spite of story weakness this irresistible little star proves herself fully capable with her songs, dances and dialects. . . Family & junior matinees."

Nat Council of Jewish Women Je 3 '36

"Shirley sings and taps in her own inimitable way through a vehicle hardly worthy of her talents. General patronage."

+ — Nat Legion of Decency Je 18 '36

### Newspaper and Magazine Reviews

"There is much to recommend in this modern fairy tale, its greatest recommendation possibly being that it offers the most natural portrayal yet to come from Shirley Temple. . . The narrative, decidedly weak in substance and logic, comes to us as a film rich in simple charm and humor, a light, scintillating piece of diversion, devoid of dullness." Allan Hersholt

+ Hollywood Spec p11 Je 6 '36

### Trade Paper Reviews

"Superb directorial handling and intelligent scripting combined with tunes that'll send the customers out of the theatre whistling their heads off, make this Shirley Temple's best by far."

+ Box Office p33 Je 6 '36

"A typical Temple picture. Shirley's fans can hardly find any fault with this—her latest screen vehicle. . . There is little left of the stage play or the previous film version of the story but that matters little as long as Shirley troupes through the picture."

+ Film Curb p10 Je 6 '36

"Darryl Zanuck and 20th Century-Fox have in 'The Poor Little Rich Girl' a box office honey. It is not too far fetched to predict that it will be the biggest grosser of all Shirley Temple pictures. . . Buddy De Sylva should rate a big hand for a picture that spells box-office in big letters."

+ Film Daily p7 Je 6 '36

"Ranking with 'Curly Top' as one of the best of the Shirley Temple pictures, 'The Poor Little Rich Girl' is literally packed with entertainment and gives its tiny star some of her finest opportunities to date. . . It is a fanciful modern fairy story and serves admirably as vehicle for its star. . . Even so, the results



**POOR LITTLE RICH GIRL—Continued**

might have been less effective had the note of precociousness crept into Shirley's performance. In this regard, the direction by Cummings must share credit."

+ **Hollywood Reporter** p3 My 28 '36

"This follows the you-can't-give-them-too-much-Shirley Temple legend. For entertainment and showmanship purposes, and with all due respect to the supporting players, who strive worthily to be effective, the little starlet is the whole show. . . . A campaign concentrating on the inimitable Shirley looks like the best selling angle."

+ **Motion Pict Daily** p11 My 29 '36

"Just about nine-tenths of this picture is Shirley Temple singing, dancing, acting and being the same charming girl that has endeared her to legions of theatre-goers. Considering the vogue, it doesn't seem to be such an unwise technique. The motivating story isn't much. Quite a bit in it may be difficult for audiences to swallow."

+ **Motion Pict Herald** p56 Je 6 '36

"Estimate: up to the Temple standard."

**Phila Exhibitor** p25 Je 15 '36

"20th-Fox's moppet star walks through 'The Poor Little Rich Girl' in grand style, does everything her faithful followers expect her to do, does it excellently. To this extent, picture should be a heavy grosser despite an incongruous story. . . . Lack of continuity is mainly due to cutting which has overlooked many angles."

+ **Variety (Hollywood)** p3 My 28 '36

**POPPY, Je 19 '36 70min Paramount**

Players: W. C. Fields, Rochelle Hudson, Richard Cromwell, Catherine Doucet, Lynne Overman

Director: A. Edward Sutherland

Based on a play of the same title by Dorothy Donnelly. Previously filmed in a silent version called *Sally of the Sawdust*. "Fields is a carnival grifter who comes into a small town with his daughter. She meets the mayor's son, falls in love with him. Fields with Lynne Overman, a scheming lawyer, manage to bilk a wealthy spinster out of a fortune by framing Fields' daughter as the rightful heiress to the fortune." (*Variety* [Hollywood])

**Newspaper and Magazine Reviews**

"It goes almost without saying that 'Poppy' is the funniest and most completely diverting comedy that has come to local screens for a long time. In spite of the serious illness that has made acting for Mr. Fields a brave challenge to adversity, the new photoplay finds him magnificently comic. . . . The Donnelly work has not entirely escaped the ravages of time. It has a rather incredible romance of the musical comedy variety and a lost heiress theme that demands your tolerance. . . . It is a motion picture which requires no reservations in saying that it should not be missed." Howard Barnes

+ + **N Y Herald Tribune** p16 Je 18 '36

"W. C. Fields's army of well-wishers will rejoice that a new Fields comedy, 'Poppy,' is on the screen, and will regret that this is not among his better pictures. . . . The fault does not lie with the star that [it] is only fair, although Mr. Fields, like so many comedians, is funnier in supporting roles than when trying to carry the whole picture. Here he is asked to carry the whole picture, and it's not worth all that trouble. The story, however it may have seemed in its heyday, is well worn by now. The direction is choppy, and most of the photog-

raphy below Hollywood standard." Eileen Creelman

+ - **N Y Sun** p28 Je 18 '36

"Ordinarily the bare announcement that a new W. C. Fields film has arrived on Broadway is sufficient to send the countless Fields enthusiasts scurrying to the theater post haste to see the greatest of all screen comics. But when that news is further supplemented by the information that Mr. Fields has never been funnier, the announcement becomes an event and calls for a revival of those old customs of street dancing and hat tossing. . . . It can be definitely set down as one of the most hilarious and satisfying of the recent motion pictures." William Boehnel

+ + **N Y World-Telegram** p19 Je 18 '36

**Trade Paper Reviews**

"Wherever they like W. C. Fields this one will have no trouble in pleasing. It is a light amusing mixture of comedy and romance. Fields' gags are laugh getters and his dialogue is rib tickling."

+ **Film Curb** p7 Je 13 '36

"This is a laughfest, which will please the Fields fans and make new ones for the comedian. . . . A. Edward Sutherland's direction is of the best. Rochelle Hudson is excellent in the title role and she and Richard Cromwell supply the love interest."

+ **Film Daily** p10 Je 9 '36

"W. C. Fields scored one of his memorable early stage successes in 'Poppy' some twenty years ago. Now he comes to the screen with an amplified version of the old comedy that will score as high in laughs as the original for a new and greatly amplified audience. It is artful nonsense from a master of mad-waggery and it will capture fat profits at box offices all the way down the line."

+ **Hollywood Reporter** p3 Je 5 '36

"A liberal serving of W. C. Fields' gag, situation and conversation comedy, this is leavened by a thread of youthful romance and serio-drama, mainly involving Rochelle Hudson. . . . There is definite evidence of an effort to divide audience interest in the adventures of both. . . . The screen play is jerky as it concentrates on the comedy and romantic and dramatic highlights. . . . Up to the standard of his best appearances, Fields gives an amusing performance which should provoke much laughter. The affair of Miss Hudson and Cromwell, while not completely convincing, is given an air of realism by the sincere way in which they go about their work."

+ - **Motion Pict Daily** p3 Je 6 '36

"Not a pretentious attraction, but an amusing and interesting one, it provides plenty of the Fields' brand of entertainment, both as he is a participant in the story's action and in specialty features. . . . Previewed in Alexander Theatre, Glendale. Audience reaction indicated appreciation of Fields' comedy and the efforts of Rochelle Hudson, Richard Cromwell and other cast members to hold up their end in face of his competition."

+ **Motion Pict Herald** p68 Je 13 '36

"Welcome after a long absence, W. C. Fields again demonstrates he is capable of carrying the entire load. While he is on the screen, everything is okay, when he is off, it becomes a matter of waiting for him to show up again. Result is that where the star is popular the picture will be too."

**Phila Exhibitor** p24 Je 15 '36

"Slow and lacking smoothness, 'Poppy' needs straightening out before it will please many other than out-and-out W. C. Fields' fans. Picture is interesting, however, when the star is on the screen. . . . Main trouble is that the plot, though familiar, has been allowed to lag to give the star the middle of the road. . . . Fields takes advantage of everything in the script. His dialog is perfectly suited to the Fields delivery."

+ - **Variety (Hollywood)** p3 Je 5 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

**PREVIEW MURDER MYSTERY. F 28 '36**  
65min Paramount

Players: Reginald Denny. Frances Drake.  
Gail Patrick. Rod La Rocque. George  
Barbier

Director: Robert Florey

"Film star Rod La Rocque, who has been warned that he will never live to see the picture he is making, is killed at the theatre preview. Publicity director Reginald Denny, assisted by Frances Drake, takes charge of the case, and the scene moves into the studio itself as the sinister activities of the murderer continue." Motion Pict Daily

*Audience Suitability Ratings*

"A and Y: good of kind; C: no."  
Christian Century p550 Ap 8 '36

"Adults and young people." Am Legion  
Auxiliary

"Adults: entertaining; 14-18: fair; 8-14: doubtful." Calif Cong of Par & Teachers

"Good. Mature." DAR

"Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Bd of R

"Family." Nat Council of Jewish Women

"Interesting for adult audiences." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

+ Fox W Coast Bul F 29 '36

"Mature."

Jt Estimates F 15 '36

"There is a tenuous thread of flippant romance, which, however, diverts attention unduly without contributing much to the film. Although completely engrossing while it runs, one is justified, in looking back on it, in grumbling at the number of 'blind alleys' up which one is led, at the consequent number of loose ends left quite unexplained, and at the summary way in which the real criminal is dragged in. Clearly, the story violates all the known canons of detective fiction ethics as respected by our modern novelists in that field. But the development is so slick, ingenious, and rapid that one is given no real pause for the exercise of one's own detective faculties. Suitability: adult."

+ — Mo Film Bul F 24 '36

"An average mystery tale doubles its effectiveness because the plot is laid in a studio interior where talking pictures are made. Adolescents: yes; children: too exciting."

Motion Pict R Mr '36

"Exciting with plenty of suspense. Family."  
Nat Bd of R M Mr '36

"Family."

Nat Council of Jewish Women F 19 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"Mature."

Sel Motion Pict F 1 '36

"Family."

Wkly Guide F 22 '36

*Newspaper and Magazine Reviews*

"This picture is one of the best murder mystery offerings we have had and one of the few good pictures Paramount has given us in some months. . . 'The Preview Murder Mystery' is well worth seeing if you like that sort of screen entertainment. Students of the screen should view it. Its depiction of what goes on in a motion picture studio will interest them."

+ Hollywood Spec p6 F 15 '36

"With his customary pictorial sense, Mr. Florey directs the picture with a decorative flourish, achieving a real feeling for the studio atmosphere. His detailed description of what a set looks like, both interior and exterior, is excellent, even if his photographic genius at times is at the expense of the story." Marguerite Tazelaar

+ N Y Herald Tribune p12 Mr 21 '36

"Good murder mystery seems to be largely a matter of packaging nowadays, and the sound stages, dressing rooms and ballyhoo of the wonder city provide as novel a bit of integument for homicide as one could imagine."

The picture has rapid pace, surface plausibility—despite too many close-ups of significant glances being exchanged by persons having no connection with the murders—convincing behind-scenes atmosphere." B. R. C.

+ N Y Times p13 Mr 21 '36

"'The Preview Murder Mystery' is a first-rate shocker that has in it enough excitement, action and thrills to send the creeps up and down the spine and to leave one limp and pale, but happy, with its clever blood spilling." William Boehnel

+ N Y World-Telegram p23 Mr 24 '36

*Trade Paper Reviews*

"Thrilling murder-mystery with studio background. . . It moves at a rapid and thrilling pace, is packed with tense situations, hair-raising suspense and should prove a money-maker in any situation. Family."

+ Box Office p25 F 29 '36

"Unusually entertaining murder mystery melodrama. . . Florey has done a mighty fine job of directing and taken all-in-all this picture should please in most any theatre."

+ Film Curb p14 F 15 '36

"Murder mystery played in Hollywood movie studio has strong interest based on locale."

+ Film Daily p4 Mr 21 '36

"This high-tension mystery yarn is different. It is not merely bigger and better but it is a highly diverting novelty, for the three murders and all the excitement that follows take place on a motion picture lot, easily recognizable as the Paramount plant, and while the blood is tingling with the unflagging suspense of the story, the audience is on a close-up personally-conducted tour of the whole works."

+ Hollywood Reporter p3 F 6 '36

"There is much in this that is refreshingly new in the way of a murder mystery, plus many inside revelations of the art of picture making which should provide unique entertainment for audiences and give the exhibitor a wealth of angles on which to base intriguing exploitation."

+ Motion Pict Daily p6 F 7 '36

Motion Pict Herald p42 F 15 '36

"Estimate: saleable programmer."

+ N Y Exhibitor p35 F 25 '36

"Apparently planned to meet the independent competition on duals, but thanks to good direction, excellent acting and a good script, this picture gets beyond its class in spite of a trite central idea. It should be able to solo in the smaller spots and front the lesser duals. Selling angle is the fact that it gives an excellent glimpse of film studio processes."

+ Variety p15 Mr 25 '36

"This mystery opera, obviously a B picture, stands chances of getting important money through several exploitation angles. Cast contains a flock of names recognizable by the fans. Some of them are old timers, but they still mean something in numbers as they have been cast here. Picture is based on a murder, several of them in fact, within a studio. It's about the best inside stuff on studio workings seen. Fans who want to get a look-see on picture making should be satisfied with the atmosphere."

+ Variety (Hollywood) p3 F 6 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**PRIDE OF THE MARINES.** Ap 2 '36 63min  
Columbia

Players: Charles Bickford. Florence Rice.  
Ward Bond. Robert Allen. Billy Burrud  
Director: D. Ross Lederman

"An orphan boy meets four Marines, wins his way into their hearts, becomes mascot of the regiment and finally is adopted." Nat Legion of Decency

### Audience Suitability Ratings

"The story is laid against the background of a U. S. Marine base—obvious flag-waving 'patriotic' propaganda. As entertainment, mediocre screenfare."

— + Bul on Current Films Je 6 '36

"Family." E Coast Preview Committee  
Fox W Coast Bul My 2 '36

"General patronage."  
Nat Legion of Decency Mr 29 '36

"The situations, played against a background of a United States Marine base, are artificial and evidently arranged for their appeal to patriotism. Family."

Sei Motion Pict My 1 '36

### Newspaper and Magazine Reviews

"[It is] another of those star-spangled, Hip! Hip! Hooray! products that Hollywood can turn out before you can say 'Sanction.' . . . Throughout the film Mr. Bickford is convincingly tough and Miss Rice winningly winsome. Master Billy Burrud seems perhaps a bit too well fed to suggest an undernourished orphan, but he knows his school-books." J. T. M.

N Y Times p19 Ap 27 '36

"Not only is its plot pretty mediocre, but its dialogue is at times ridiculously childish. But these are really minor matters compared with its more grievous sin, which is that it completely wastes the talents of really first-rate players." William Boehnel

— N Y World-Telegram p10 Ap 28 '36

### Trade Paper Reviews

"Although pictorial backgrounds of the film offer interesting shots, the story offers nothing that would logically connect it with the reputation these tough leathernecks have for fighting. All action has been relegated to a secondary position, while the human interest and romantic angles are played up. Family."

Box Office p31 My 23 '36

"A most appealing story of the Marines. It is interesting because [it shows] the life of these men."

+ Film Curb p9 Ap 25 '36

"Although the U. S. Marine Corps provides an interesting background for it, this yarn hasn't enough in the way of story, novelty and general punch to rate it better than a moderate program offering."

— + Film Daily p4 Ap 28 '36

"[It] has no story and little else besides. It attempts to do at this late date what every other producer has done so much better so far regarding the U. S. Marines, and the picture is far from entertaining, audience interest never being whetted. The phoney climax with the marines fighting an imaginary enemy is entirely without meaning and looks [as if] it came out of the stock shot library."

— Hollywood Reporter p4 Ap 30 '36

"This picture, although not in any sense a big picture, still should be found generally enjoyable, especially by youngsters."

+ — Motion Pict Daily p5 Ap 3 '36

"'Pride of the Marines' is program material for neighborhoods, twin bills. . . . Players are generally satisfactory but the net result is program."

+ — N Y Exhibitor p42 Ap 25 '36

"Flimsy yarn throws the switch on this flag-waver, and pretty well side-tracks it down the juvenile and adventure route. . . . Patriotism and military photography appear to be mainly a means of changing pace and framing a background. As integral elements of the film they figure very little, nor is the photography of flags, parades, etc., more than a stock catalog of a marine base."

— + Variety p15 Ap 29 '36

**PRINCESS COMES ACROSS.** My 22 '36 75min  
Paramount

Players: Carole Lombard. Fred MacMurray.  
Douglass Dumbrille. Alison Skipworth.  
William Frawley

Director: William K. Howard

Based on the novel, *The Duchess*, by Louis Lucien Rogger. A chorus girl, masquerading as a Swedish princess on board ship is implicated in a murder and blackmail case. She is cleared through the help of a band leader who has fallen in love with her.

### Audience Suitability Ratings

"A: good of kind; Y: amusing; C: hardly."  
Christian Century p823 Je 3 '36

"Good-mature." DAR

"While the plot is somewhat confusing at times, the suspense and excitement are so well sustained that the climax comes as a complete surprise. . . . Adults & young people." E Coast Preview Committee

+ Fox W Coast Bul Je 6 '36

"Family."

Gen Fed of Women's Clubs (W Coast)  
My 6 '36

"Family."

Nat Bd of R M Je '36

"Although the story is a trivial one, so expert is the direction and capable the cast that the result is a very interesting murder mystery. Family."

+ Nat Council of Jewish Women Je 3 '36

"General patronage."

Nat Legion of Decency My 28 '36

"Adults & young people."

Sei Motion Pict Je 1 '36

"[It is] an entertaining and smoothly running comedy drama. Family."

+ Wkly Guide My 23 '36

### Newspaper and Magazine Reviews

"Carole Lombard and Fred MacMurray give performances they never have excelled. Carole's masquerade as a Swedish princess is maintained cleverly and as the American girl she is convincing. It is an intelligent screen performance, quiet, restrained, natural, devoid of any suggestion of acting. . . . [MacMurray] gives the most convincing performance of his career. I have liked him before but not as much as I did this time. . . . Anyway, if you like murder mysteries, you will find this to be one of the three or four best we have had yet."

+ + Hollywood Spec p11 My 23 '36

"A curious compound of sentimental farce and grim seriousness, 'The Princess Comes Across' contrives to fuse these seemingly incompatible elements into a thoroughly enjoyable photoplay. For all its lack of balance, the film is consistently engrossing, whether comic

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

or near-tragic, and for an evening of swiftly moving excitement it comes off very well." (3 stars) Beverly Hills  
Liberty p49 Je 20 '36

"The Princess Comes Across' is an engaging and diverting screen melodrama, marked by brilliant staging, adroit performances and glib dialogue. . . It finds Carole Lombard actually acting, Fred MacMurray increasing his stature as a leading man and an expert supporting company at its best. The film may strain one's notion of the credible, but it is always entertaining." Howard Barnes  
+ N Y Herald Tribune p18 Je 4 '36

"It [is] brisk, comic and pleasantly mystifying. . . With William K. Howard in charge, 'The Princess Comes Across' was off to a happy start. . . Even with as trivial a plot as that of the current film, Mr. Howard can send waves of excitement crackling through an audience." Eileen Creelman  
+ N Y Sun p27 Je 4 '36

"With the subtlety of a sledge hammer, the Paramount's new film pounds away at the pin-sized story. . . [It] just about gets across as a mild-to-boresome comedy. If our reaction happens to be several degrees cooler than the theatre's refrigerating system, blame it on the cheap dialogue thoughtlessly offered to Miss Carole Lombard and Fred MacMurray by a quartet of script writers who should have known better." F. S. Nugent  
— + N Y Times p27 Je 4 '36

"[It is] an urbane, witty and singularly effective comedy-drama. . . Although it is a boisterous lampoon, it never gets beyond Mr. Howard's control, and after enjoying the sagacious manner in which he has treated his subjects and the expert way he has handled his players I can only say that it is one of the summer season's more deserving and entertaining recreations." William Boehnel  
++ N Y World-Telegram p23 Je 4 '36

"Some humor is achieved in 'The Princess Comes Across,' largely because Carole Lombard manages a Garbo accent and Fred MacMurray is active with an accordeon." John Mosher  
New Yorker p83 Je 13 '36

"In 'Hands Across the Table,' Paramount found a valuable team in Carole Lombard and Fred MacMurray. Their follow-up is superior nonsense. . . [There is] a hilarious end to a continuously diverting film."  
+ News-Wk p27 My 23 '36

"Here is mystery melodrama of a pseudo-serious order, but pleasant enough entertainment for all its failings. . . 'The Princess Comes Across' will engross you until train time."  
+ — Stage p10 Je 1 '36

"Carole Lombard performs a fine imitation of the accent, mannerisms and to some extent the appearance of Greta Garbo."  
Time p26 Je 1 '36

### Trade Paper Reviews

"Delightful successor to 'Hands Across the Table.' . . The team of Lombard and MacMurray . . . definitely prove in this that they are the most captivating team of funsters in all filmdom. Family."  
+ Box Office p18 My 16 '36

"[It is] above the average picture. Can be played in any situation and will surely more than satisfy."  
+ Film Curb p10 My 16 '36

"Very pleasing summer entertainment. Even though it develops into a murder mystery, it is handled in a light vein throughout, tending toward comedy. It should meet with popular approval. Carole Lombard does an impersonation of Garbo that stands out. It is one of the most enjoyable features of the picture. . . There may be a couple of questionable spots in the plot, but as a whole the situations are well

motivated and interesting, the dialogue clever and sprightly, and William K. Howard's direction keeps the affair moving at a good pace."  
+ Film Daily p12 My 12 '36

"Starting out with the promise of a light satirical comedy, 'Princess Comes Across' suddenly becomes a murder mystery on the high seas. The result is pleasantly entertaining, although slightly confusing. It it were not for the presence of the decorous Carole Lombard and the personable Fred MacMurray in the starring bracket, and the always capable direction of William K. Howard, the picture would never rise above the B classification. . . Direction and cast have to struggle against a story that never seems to make up its mind what sort of a story it is."  
+ — Hollywood Reporter p3 My 7 '36

"This comedy-romance, the ingredients of which run all the way from satirical burlesque to mystery murder, is a worthy entertainment successor to 'Hands Across the Table.' . . The stars and supporting cast should have no difficulty clocking with mass patronage."  
+ Motion Pict Daily p13 My 8 '36

"A mixture of farce comedy, differently concocted love interest and murder mystery melodrama, this picture provides much to engage the attention of both exhibitor and show-goer. . . It makes available for commercial purposes the exploitation worth of a popular screen team, an amusing yarn in which there is no lack of variety and a list of supporting players, name worth of which is high ranking."  
+ Motion Pict Herald p29 My 16 '36

"Pleasant, amusing, with some dramatic moments, when a mystery murder comes in, 'The Princess Comes Across' should have no trouble. Good programmer."  
+ Phila Exhibitor p17 My 15 '36

"With William K. Howard's direction accounting for a slick piece of satire and [mystery] merging, and Carole Lombard and Fred MacMurray given a set of story personalities that jell, 'The Princess Comes Across' spells happy tidings around the box office. Even though the plot occasionally gets murky, the whole thing is managed with such crispness and lightness that the defects become hardly noticeable."  
+ Variety p18 Je 10 '36

"An alluring title, with Carole Lombard and Fred MacMurray to sell it, gives 'The Princess Comes Across' strong initial advantage, indicating prosperous business in spots where it counts most. . . Carole Lombard plays her role with amusing farcical swagger, creating an outstanding portrait of chorus girl posing in what will generally be accepted as caricature of a screen celebrity. Dialog, especially in the romantic passages, and in Miss Lombard's caricaturing, is delightful. Tale is a bit complex in spots but not enough to detract from audience enjoyment."  
+ Variety (Hollywood) p3 My 7 '36

PRISONER OF SHARK ISLAND. F 28 '36  
93min 20th century-Fox

Players: Warner Baxter. Gloria Stuart.  
Claude Gillingwater

Director: John Ford

See issue of March 30, 1936 for other reviews of this film

A Guide to the study of the screen version of The Prisoner of Shark Island, prepared by Gladys G. Gambill, is obtainable from Educational and Recreational Guides, Inc, 125 Lincoln Avenue, New Jersey at fifteen cents per copy.

### Audience Suitability Ratings

"The most interesting angle of the film, to me, was the excellent presentation of the mob spirit, of the prejudice, the partisanship, much

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**PRISONER OF SHARK ISLAND**—*Continued*  
of it ignorant, that ran rampant at that time. The film would have been improved by the omission of details of the hanging of Mudd's so-called fellow conspirators and the shortening of scenes in the prison, especially the attempted escape."

Bks & Films Ap '36

"The Prisoner of Shark Island' is more than just the problem of one individual—it shows the intolerance and violence that follow in the wake of war—the misery of the Reconstruction Days in the old South after the War between the States. . . [It] is a powerful and compelling drama. . . adult screen-fare."

+ Bul on Current Films Ap 15 '36

"A: strong; Y: possibly; C: no."

Christian Century p583 Ap 15 '36

"The details of brutality and a certain medical incident make the film entirely unsuitable for children and for anyone of a nervous disposition. Suitability: adults."

Mo Film Bul p68 Ap '36

"The school classes in history do not learn about Dr. Mudd: here for once is a movie that is usefully educational. The film has great virtues and commonplace faults. . . Once the doctor is on our American Devil's Island a more theatrical element begins to creep in, not only into the story but into the manipulation of it. . . The massed shiny bodies of negroes, the lines of sharks cleaving the water like a flotilla of submarines—such things seem too obviously manufactured for effect and not done well enough to be effective. . . But for all these drawbacks, which stand out unpleasantly because they are a weakness in a fabric that is otherwise so strong and substantial, the picture is unusual and important." J. S. H.

Nat Bd of R M Mr '36

"A and Y: significant historical drama; C: mature."

Par M p64 Ap '36

### Newspaper and Magazine Reviews

"The Prisoner of Shark Island' will only be appreciated by a few with strong enough constitutions to stand the harrowing sight of so much brutality and suffering. Whether any play or movie of this sort is entertainment or not, depends upon one's conception of how much or how little of life the theatre should present."

Canadian M p41 Je '36

### Trade Paper Reviews

"Strong, human interest drama with deep appealing admirably acted by Baxter and surrounding cast."

+ Film Daily p7 F 13 '36

**PRIVATE NUMBER.** Je 5 '36 75min 20th century-Fox

Players: Robert Taylor, Loretta Young, Basil Rathbone, Patsy Kelly, Joe Lewis  
Director: Roy Del Ruth

Based on the play, Common Clay, by Cleves Kinkead. This is a third screen version. "Loretta Young, an American girl of obviously gentle breeding, being stranded in New York, applies for a position as servant in a wealthy family. . . The son of the house, Robert Taylor, home from college, falls in love with her and persuades her against her better judgment into a secret marriage." (Hollywood Reporter)

### Audience Suitability Ratings

"A: fair; Y: doubtful; C: no."

Christian Century p855 Je 10 '36

"Family." Am Legion Auxiliary

"Adults & 14-18: entertaining; 8-14: mature. Possible for family." Calif Cong of Par & Teachers

"Good-mature." DAR

"The story is not remarkable for originality or depth, but the screen play is shrewdly contrived to make the most of the human and dramatic values inherent in the story and arouses and holds our interest in a most convincing way. Mature." Nat Fed of Business & Professional Women's Clubs

"Mature." S Calif Council of Fed Church Women

+ Fox W Coast Bul Je 6 '36

"Adults & young people. A tender romance, beautiful photography, and lovely outdoor settings further enhance this entertaining picture."

+ Gen Fed of Women's Clubs (W Coast) My 27 '36

"It is entertaining only because it is a vehicle for the ascendant Robert Taylor and lovely Loretta Young, but it chalks up nothing on their scores because it is intrinsically trashy. Motives are confused, situations forced, direction not remarkable. Adolescents, 12-16: poor; children, 8-12: no."

+ Motion Pict R Je '36

"Mature."

Nat Bd of R M Je '36

"A trite and time-worn story is so well cast and directed as to become good entertainment. Family."

Nat Council of Jewish Women My 27 '36

"Adults & young people."

Sel Motion Pict Je 1 '36

"The plot . . . is hardly new, but the production, direction and acting are good enough to give it new life. Mature."

Wkly Guide My 30 '36

### Newspaper and Magazine Reviews

"[It] reworks the imperishable taffy about the rich boy who marries the poor girl without telling his parents. . . Robert Taylor's quality and Loretta Young's charm lend personal interest to the unsuspensive story. Basil Rathbone thrown away on another mechanical villain part."

+ Christian Science Monitor p15 Je 13 '36

"Here is something of which only Hollywood is capable. It is a magnificently acted, masterfully directed, tastefully mounted example of what the child-minds in the office consider to be a story, worthy of the money and brilliance wasted on it. Apparently starting with the forlorn assumption that, in truth, there is nothing new and that to attempt an original idea would be dangerous, 'Private Number' is just a beautifully executed rehash of the Great American Meleddramer at its time-worn best. . . 'Private Number' is a peerless expression of Hollywood's tragic inability to understand the dramatic fundamentals of its medium." Paul Jacobs

Hollywood Spec p12 Je 6 '36

"The banalities that stud 'Private Number' are not likely to militate against the film's popular success. A formulized synthesis of narrative oddments, it pulls all the cinematic stops. . . Cunningly directed and ably acted, it represents a rather sorry triumph of production tricks over fraudulent material. . . Roy Del Ruth, the director, has brought the piece to the screen expertly, giving it a handsome production and guiding the players through a lot of nonsense with the illusion that they are involved in a substantial motion picture." Howard Barnes

+ — N Y Herald Tribune p20 Je 12 '36

"Believe it or not, the picture is well acted throughout. . . The plot, however, creaks, as the saying goes, and the two really capable juvenile leads will probably never get over

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

having had to speak the lines they say in 'Private Number.'" J. T. M.

— + N Y Times p19 Je 12 '36

"I felt a sorrow for the handsome mastiff named Prince, who plays the part of the pet dog, Hamlet, and even managed to extend a similar sympathy to other victims, such as Loretta Young, Robert Taylor, and Basil Rathbone. I fear the piece should be considered one of the frauds of June." John Mosher

— New Yorker p67 Je 20 '36

"In spite of its mystifying title and occasional turgidity, 'Private Number' is more than a cliché in modern dress. Its interest does not lie in the love affair but in its exposition of the complicated backstairs politics of a big household."

Time p57 Je 15 '36

### Trade Paper Reviews

"Introducing the initial teaming of a new pair of screen lovers, Robert Taylor and Loretta Young, this will score solidly as far-above-par romantic audience fare with resultant satisfactory turnstile grosses."

+ Box Office p33 Je 6 '36

"Just another picture that isn't going to do much of anything anywhere. Hamlet, a great Dane dog, is a swell comedian providing the only highlight of the picture."

— Film Curb p10 My 23 '36

"[It has a] good marquee cast but [the] hodge-podge story makes this amusing popular fare for the not too critical. . . Miss Young and Taylor register despite the drawbacks of their roles. Rathbone, who is even more handicapped with heavily written melodrama lines, exerts manifold effort."

+ — Film Daily p13 Je 12 '36

"A love story that hits romantic high for the year, bringing together as a modern Cinderella and her prince, Loretta Young and Robert Taylor. . . The combination spells box office returns in the smash category. Its appeal is especially to women, who will give it unlimited word-of-mouth boosting, but it is candy entertainment for any man with a spark of romance in his make-up."

+ Hollywood Reporter p3 My 16 '36

"This is typical Hollywood fare. . . Miss Young is as appealing as ever. Taylor is less boyish than usual and offers a more finished performance."

Motion Pict Daily p11 My 18 '36

"Showmanship calls for proper explanation of entertainment value. The tools are at hand in story content and personalities presented, with Taylor whose popularity is increasing by leaps and bounds, Loretta Young, Rathbone and Patsy Kelly. It can be sold either as a tense drama or a heart-touching romance, especially for adults."

Motion Pict Herald p36 My 30 '36

"Estimate: good."

+ Phila Exhibitor p26 Je 1 '36

"This effort to turn a literary lemon into a cinematic peach appears to have been more than slightly successful. For, despite its several shortcomings, a few of which are downright terrible, 'Private Number' has a couple of things in its favor, and these are likely to carry it through at the box office. . . All in all, the picture is a good example of the art of making something out of practically nothing."

+ — Variety p23 Je 17 '36

"This picture should draw good grosses. Yarn . . . has been given several new sock twists in story and direction which, make for solid entertainment for the masses."

+ Variety (Hollywood) p3 My 16 '36

## R

RAGGEN, DET AER JAG DET. My 21 '36  
Europa

Players: Isa Quensel. Nils Wahlbom. Anna Ohlin. Karl G. Wingard

Director: S. Bauman

A dialogue film in Swedish without English sub-titles. Based on the novel of the same title by Gunnar Widegren. Also known as Raggen, That's Me. "Isa. Quensel, [portrays] the sprightly eldest of a family of five girls who makes a flying trip to Paris to seek distraction from home and office troubles. . . She and a girl friend encounter Consul Westerlund, an American, in a cabaret." (N Y Times)

### Audience Suitability Ratings

"Family."

Nat Bd of R M Je '36

"Family."

Wkly Guide My 30 '36

### Newspaper and Magazine Reviews

"The cast does excellent work, the scenes in Sweden and Paris are well done and the picture is interesting for persons familiar with its language." H. T. S.

+ N Y Times p19 My 22 '36

"[It is] a sprightly piece of semislapstick that our Swedish population ought to go for. . . The plot creaks like a dog-cart, but the individual performances give it a lift that is wholesome, honest and entertaining." Douglas Gilbert

+ N Y World-Telegram p29 My 22 '36

### Trade Paper Reviews

"[It is a] fair comedy."

+ — Film Daily p9 My 25 '36

"This [is] a lively comedy, which should be sold with no difficulty by the exhibitor whose patronage numbers people understanding the language. Chiefly by reason of the lack of sub-titles, there is little in the film which should register an appeal with the average American audience, since the story presents nothing outstanding, and the performances, although definitely satisfactory, offer nothing which is unusual."

Motion Pict Daily p16 My 26 '36

"As the film is not equipped with English titles or other interpretative devices, the American appeal of this Swedish production is exclusively to audiences linguistically qualified to appreciate it. . . The story is told principally in dialogue, although several incidents involve considerable action of unmistakable import. Not all of these are above reproach in the matter of taste."

Motion Pict Herald p40 My 30 '36

"'Raggen, That's Me' contains some animated performances, fairish looking Swedish girls and reams of dialog. . . Picture's glaring weakness is a slipshod story, and inability of the director to focus attention on any one of two sets of characters until the last few reels."

+ — Variety p15 My 27 '36

IL RE BURLONE. Mr 27 '36 95min Capitani

Players: Armando Falconi. Luisa Ferida. Mario Pisu

Director: Enrico Guazoni

Dialogue film in Italian with English sub-titles. It is also called The Jester King. "The period with which it deals is the middle Eighteen Forties at the time of one of the several revolts of the people of Naples against

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**IL RE BURLONE—Continued**

Ferdinand II, the Bourbon tyrant, then ruling the "Two Sicilies" with the aid of Austria and France." (N Y Times)

**Audience Suitability Ratings**

"Laid in the 1840's, the picture has excellent atmosphere, and is well produced. Family." E Coast Preview Committee

+ Fox W Coast Bul Ap 11 '36

"Family."

Nat Bd of R M My '36

"Of special interest to lovers of Italian history. Splendid acting and photography. General patronage."

+ Nat Legion of Decency Ap 6 '36

"Family."

Wkly Guide Ap 4 '36

**Newspaper and Magazine Reviews**

"Just why Italian film-makers should try, at this late date, to whitewash Ferdinand and to make him appear as not such a bad fellow at heart may remain another movie mystery. . . As the comedy element and the pleasing music predominate, the twisting of history may be over-looked by persons desirous of enjoying one of the best films to reach New York from Italy." H. T. S.

+ N Y Times p11 Mr 28 '36

**Trade Paper Reviews**

"[It] seems to have pleased the Italian-understanding audience, but was hardly of a character to bring rounds of applause from one lacking a knowledge of the language, despite the occasional use of superimposed dialogue titles. . . Outside of a few sumptuous sets and several large groups of extras, it does not reach a complete justification of the program line: 'First Italian Million-Dollar Film.'" — + Motion Pict Daily p3 Mr 28 '36

"Response of [the] audience to the Italian dialogue, (a great deal of which is of humorous character and does not translate readily into the English subtitles with which the picture has been supplied by May Carlisle,) indicated enthusiastic satisfaction. The dramatic action, which begins about midway of the picture and continues to the end, is more effectively interpreted by these captions."

Motion Pict Herald p37 Ap 4 '36

"The foreign-language production lacks the requisites of even an average European film. Will have tough sledding at wickets, even with tolerant Italian audience. Drawbacks include thin story, meandering, lack-lustre direction, transparent plot development and injection of ponderous details. Several neat performances fail to survive these burdens. Added handicap is the 95 minutes that it takes to unfold."

— Variety p17 Ap 8 '36

**RED WAGON. D 8 '35 74min First division**

Players: Charles Bickford. Raquel Torres. Greta Nissen. Don Alvarado

Director: Paul L. Stein

Filmed in England. "Born with the smell of sawdust in his nostrils, the hero, after years of training, becomes a famous rider and eventually owns his own circus. A fascinating tiger-tamer catches his eye, but when he finds her in the arms of his best friend, he marries a wild gypsy girl on the rebound. This union proves unhappy. But in a dramatic climax, matters are straightened out satisfactorily." (Box Office)

**Trade Paper Reviews**

"Five players known to American audiences have leading roles in this expensively-produced English film, giving it considerable box-office appeal. Charles Bickford gives a powerful performance in this red-blooded tale of circus life and the action allows him plentiful opportunities to use his fists. Family."

+ Box Office p23 F 1 '36

"This Britisher with nicely-shaped frame of authentic circus background should reap nice harvest in duals for the family trade. It's too long, and its title is ill-timed for children nowadays. At about an hour's run, its speed would be likened to American films."

+ Variety (Hollywood) p3 Ap 29 '36

**REVOLT OF THE ZOMBIES. Je 4 '36 65min Academy**

Players: Dorothy Stone, Dean Jagger, Roy D'Arcy, Robert Noland

Director: Victor Halperin

"Starting with scenes at the end of the World War, it shows how a scheming officer comes into possession of the partial secrets of Zombeism, and journeys to the ancient city of Cambodia in the Far East to perfect his knowledge of this weird cult of half-living, half-dead control." Film Daily

**Audience Suitability Ratings**

"General patronage."

Nat Legion of Decency My 21 '36

**Newspaper and Magazine Reviews**

"The entertainment, while goofy, proved diverting, holding yesterday's audience rapt, if not hypnotized. Mr. Jagger seemed miscast as the insidious villain, being much more in character as the young soldier with an inferiority complex when the story opens. He spoke his lines woodenly, and has considerable to learn in the way of stage presence and ease before the cameras. More could be asked of the jerky direction and even of the settings." Marguerite Tazelaar

+ N Y Herald Tribune p16 Je 5 '36

"It is only in the beginning that the Halperin brothers' new treatise on the undead achieves any real degree of horror. . . The picture deflates itself rather pitably into a crudely produced and generally ridiculous melodrama." F. S. Nugent

+ N Y Times p17 Je 5 '36

"Although the Times Square motion picture sector hungers for blood and fury and needs a good spine-chiller, these wants are far from satisfied by 'The Revolt of the Zombies,' which is as unintelligent a botch as has been produced this season: stuffy, spurious, stilted and ridiculous. The characters are as robot-like as the living dead men who are at once the villains and the heroes and the speech is an outlandish conglomeration of stereotyped melodramatic phrases." William Boehnel

— N Y World-Telegram p19 Je 5 '36

**Trade Paper Reviews**

"This is a weird tale of the Far East which should provide enough chills and thrills to satisfy not too particular audiences. . . Seems best fitted for down-town stands where it can be sensationally ballyhooed."

+ Film Curb p4 Je 13 '36

"This production has the same general appeal as 'White Zombie,' also a Halperin production. In this case, the scene is set in the Far East instead of the isle of Haiti."

Film Daily p5 Je 5 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"There is a wealth of exploitation material in this picture. The story has weird angles and situations in good proportion to the drama. It builds dramatically to an exciting conclusion."

+ Motion Pict Daily p8 Je 8 '36

"Reviewed at the Rialto Theatre, Times Square, where a lobby ballyhoo attracted crowds that impeded pedestrian traffic and filled the theatre to capacity. Audience reaction non-committal."

Motion Pict Herald p68 Je 13 '36

"Estimate: depends on exploitation."

Phila Exhibitor p29 Je 15 '36

"[It] will probably react to intensive exploitation, particularly in the drop-in spots but has little to offer on its own with [Dorothy] Stone not yet able to carry the marquee shoppers. Hardly strength enough to move alone and will need good support to send them out happy."

— Variety p18 Je 10 '36

**RHODES, THE DIAMOND MASTER.** F 20 '36  
95min Gaumont British

Players: Oscar Homolka. Peggy Ashcroft.  
Walter Huston. Basil Sydney

Director: Berthold Viertel

See issue of March 30, 1936 for other reviews of this film

### Audience Suitability Ratings

"A and Y: excellent; C: mature but good."  
Christian Century p687 My 6 '36

"The film moves slowly, at times seemingly weighted by its own importance, yet it is nonetheless impressive. A consistently excellent performance is given by Walter Huston, in the title role. Family." Calif Cong of Par & Teachers

"Excellent. Mature." DAR

"Family." Nat Bd of R

"Authentic scenes of Africa, a glimpse into the lives of the natives, fine photography and a gripping tale make this production noteworthy as entertainment and education. Family." Nat Council of Jewish Women

"The dialogue is elevated in tone, terse and revealing. Acting is of the highest order, voices are those of cultivated people and enunciation is superior. A sympathetic analysis of a greatly misunderstood man and a vivid reproduction of a period in British history filled with stirring events. A film long to be remembered by any audience." Nat Soc of New England Women  
Fox W Coast Bul Ap 4 '36

"The director Berthold Viertel, continental in his technique, has given us a picture of tremendous force, outstanding in its entertainment value. Family."

+ Gen Fed of Women's Clubs (W Coast)  
Mr 21 '36

"A dignified, authentic and highly interesting picture, suitable for the family. Outstanding."

+ Jt Estimates Ap 1 '36

"Certain adjustments are necessary for dramatic purposes, and certain inaccuracies almost inevitable for the same reason. The physical unlikeness of Walter Huston to Rhodes will disturb some, though none will deny that he gives a most interesting and thought-provoking performance. . . The production is sincere and dignified, and worthy of its theme. Suitability: family, children over 12."

+ Mo Film Bul p43 F 24 '36

"A fascinating biographical picture tells the story of the life of Cecil Rhodes."

+ Motion Pict & Family p2 Mr 15 '36

"Family (mature). Very good."

+ + Motion Pict Guide Je '36

"The picture presents undistorted facts and is a stimulating contribution to historical drama, well worth seeing. Adolescents, 12-16: fine; children, 8-12: mature."

+ Motion Pict R Ap '36

"A: interesting; Y: high historical value; C: interesting as any Western."

Par M p64 Ap '36

"This picture, one of the most pretentious ever produced in England, is a powerful drama. . . The South African background is expertly delineated through beautiful photography. The direction, especially in the handling of native mobs and army troops, is excellent."

S. M. Mullen

+ Scholastic p28 My 2 '36

### Newspaper and Magazine Reviews

"[It] is a worthy effort. Slightly derivative, both in conception and in photography, it recalls the old American picture, 'The Covered Wagon.' . . The film is a very intelligent entertainment." H. H.

+ Christian Science Monitor p10 Mr 31 '36

"This is a picture all Hollywood should see. . . For technical excellence [it] has not been surpassed by anything we have made here. . . 'Rhodes' is one of England's important pictures and reflects the rapid advance English producers are making in overcoming Hollywood's lead in the world's market. Time spent in its study will prove profitable to those who make our pictures. It is one of those rare pictures the most caustic critic will have to record as flawless. And for students of history it is a document of great value."

+ + Hollywood Spec p6 Mr 28 '36

"If the film was designed as a flagwagging boost of Empire, it must have sadly disappointed its promoters. Probably seventy per cent. of those that see it will come away with their sympathies firmly on the side of Kruger. The case for the Boers and the Matabele natives is put with great force, largely owing to Miles Malleon's excellent dialogue. . . The film is by no means technically flawless, but it will be an important discovery if producers now realise that the truth, even about Empire-building, can provide good scripts."

New Statesman & Nation p457 Mr 21 '36

"In its sum total [it is] an expertly conceived whitewashing of the celebrated diamond snatcher. Here you will find little of the shrieking imperialist jingoism the West Coast seems to find necessary at the slightest mention of the Union Jack." Robert Stebbins

+ New Theatre p33 Ap '36

"'Rhodes of Africa' is a dull, but painstaking, piece of work. . . In this picture everyone has been so careful not to tread on each other's toes that the life blood has been drained from the characters, and what might have been a stirring affair looks like a page from Little Arthur's history. The trouble is that Cecil Rhodes, Barney Barnato, and the others have not been gone long enough for anyone to make a pictorial record of their doings without so many reservations that they cease to have any characters at all." Mark Forrest

+ + Sat R p416 Mr 28 '36

"Sober, worthy, humourless, 'Rhodes of Africa' unrolls its eleven well-bred reels with all the technical advantages of 1936. . . Nobody concerned with the film has any passionate conviction whether for or against Rhodes and his work in Africa. . . A good film might have been made about it. . . Now as an Empire we are too old, the pride isn't there, the heart seems to have failed once too often." Graham Greene

+ — Spec p575 Mr 27 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**RHODES, THE DIAMOND MASTER—Cont.**

"Characteristically slow in pace and sometimes confused in its imperialism, it is, however, an event in biographical cinema. Masterful dialogue and effective performances by Mr. Huston and Mr. Homolka counteract some hasty and not too ingenious telescoping toward the end. The whole, in other words, is not quite as good as its parts."

Stage p10 Ap '36

*Trade Paper Reviews*

"'Rhodes,' competently and impressively made, offers substantial entertainment of popular brand and looks like satisfactory merchandise for most American exhibitors. Biggest obstacle to surmount to make the registers ring is lack of romance and woman interest."

+ Variety (Hollywood) p3 Mr 25 '36

**RIO GRANDE ROMANCE.** Mr 15 '36 60min  
Victory

Players: Eddie Nugent. Maxine Doyle.  
Lucille Lund

Director: Bob Hill

A western melodrama.

*Audience Suitability Ratings*

"General patronage."

Nat Legion of Decency Je 4 '36

*Trade Paper Reviews*

"A well produced murder mystery melodrama. . . There are some crackerjack fights and all in all it will more than satisfy the lovers of action drama."

+ Film Curb p13 My 9 '36

"As a fast-moving number, in which the G-Man gets his man, this is the type of entertainment that should get over in the action houses. The picture . . . is nicely handled and developed, the suspense is well built up and directed, and it moves quickly."

+ Film Daily p11 My 1 '36

**ROAD TO GLORY.** 95min 20th century-Fox

Players: Fredric March. Warner Baxter.  
Lionel Barrymore. June Lang. Gregory  
Ratoff

Director: Howard Hawks

The story of a French regiment in the World War in which two officers fall in love with a nurse. When one goes blind after he learns that the nurse loves the other, he goes over the top to face death.

*Audience Suitability Ratings*

"Adults & young people."

Gen Fed of Women's Clubs (W Coast)  
My 6 '36

"Written perhaps to emphasize the utter futility of war, 'The Road to Glory' is a strangely indecisive film. Yet no one should come away from seeing it with any sentimental flag-waving emotions. . . The horror and uselessness of war are shown by the picture. As a social indictment it serves its purpose. It is a good but not a great film. Adolescents, 12-16; depends on individual; children, 8-12: too harrowing."

+ Motion Pict R Je '36

*Newspaper and Magazine Reviews*

"Quite an interesting study will the box-office career of this picture provide. It contains nearly all the box-office essentials: draw names, excellent direction, good performances, a production of sweep and power, photography

of rare artistic quality, gripping drama and spine-tickling thrills. To offset these assets it has one liability: practically no story. . . The picture lacks the one thing which could have given it emotional sweep to make its story weakness less apparent—a continuous musical score. . . By all means see 'The Road to Glory.'"

+ — Hollywood Spec p10 Je 6 '36

*Trade Paper Reviews*

"A gripping story of love, hate and sacrifice, with an abundance of big names in the cast, this production wins a place among the best in war pictures and is at the same time an eloquent plea for peace."

+ Box Office p33 Je 13 '36

"It is a question as to whether or not film fans are fed up on war melodramas. If your patrons do not care for such stories it might be just as well to pass this one up. . . Perhaps this may be a war picture to end war pictures."

Film Curb p10 Je 6 '36

"There is very little preaching, but the visualization of the horrors of war is full enough to get across the message. The piece attains the height of suspense and with material that is gripping, one at times is held spellbound. The subject is certainly a timely one and from the success of other pictures of this type, this one should go over big at the box-office."

+ Film Daily p29 Je 2 '36

"While this is primarily concerned with the record of one French regiment in the World War, it also portrays vividly the personal story of several individuals, blending the whole into a drama of stark realism. . . With the current war interest to spur attention, this should show highly satisfactory returns."

+ Motion Pict Daily p7 Je 1 '36

"It is an arresting drama, neither glorifying war nor condemning it. . . Previewed in Grauman's Chinese Theatre. The force and impressiveness of the production held the audience continually in hushed and appreciative silence."

+ Motion Pict Herald p50 Je 6 '36

"Backed by three male names that should draw, impressive production, 'The Road to Glory' has everything to make it a potential box office candidate. What it will do will depend on how women are attracted. The picture takes no sides for peace or for war."

Phila Exhibitor p25 Je 15 '36

"With the names of Fredric March, Warner Baxter, Lionel Barrymore, Gregory Ratoff and others to blaze the way and a tragic but splendidly heroic drama of battle, love, sacrifice, consecration to project powerful appeal, 'The Road to Glory' will take the box office by frontal attack. . . There is no overt propaganda in the picture, for or against war. Drama treats the conflict objectively, with only the natural reflective ironies. . . Most considerably handled for local as well as world market are the battle scenes. German soldiers are shown in but one quick flash in all the detailed welter of the grand attack, and there is no savagery of hand-to-hand combat."

+ Variety (Hollywood) p3 My 29 '36

**ROAMIN' WILD.** (Release date not determined) 58min Reliable

Players: Tom Tyler. Carol Wyndham. Al  
Ferguson

Director: Bernard B. Ray

A western melodrama.

*Trade Paper Reviews*

"A good, satisfactory, fast-action Western. Sure to please in all situations where outdoor dramas are liked. Photographed amid some

unusually attractive scenery, there is enough gun-play, chases, and hard-riding and fights to satisfy anyone."

+ Film Curb p10 My 9 '36

"For the houses playing Westerns, this is satisfactory fare. Everything happens out-of-doors and the photography shows the natural backgrounds off beautifully. The story has enough material to hold one interested, and with the chases and gun play, the action moves along well."

+ Film Daily p9 Ap 29 '36

"Estimate: good."

+ Phila Exhibitor p49 My 15 '36

ROAMING LADY. Ap 12 '36 69min Columbia

Players: Fay Wray. Ralph Bellamy. Thurston Hall

Director: Albert S. Rogell

Based on a short story of the same title by Diana Bourbon. "A dare-devil heiress pursues her flying instructor into a camp of Chinese bandits before she can persuade him that love can sweep away the barriers of wealth and position." (Nat Legion of Decency)

### Audience Suitability Ratings

"A: elementary; Y: harmless; C: hardly." Christian Century p75 My 20 '36

"A good picture for the family." Am Legion Auxiliary

+ Fox W Coast Bul My 9 '36

"Adults." Nat Legion of Decency My 7 '36

"Seeking to combine fast action with interesting glimpses of China, the production is hampered by a commonplace story which often verges on the unbelievable. The cast does its best but the result is hardly satisfactory."

+ Sel Motion Pict My 1 '36

### Trade Paper Reviews

"Typical fast-action fare spiced with considerable good comedy and several romantic interludes, the mixture resulting in a consistently entertaining programmer."

+ Box Office p33 Je 6 '36

"Rather an unbelievable story. Seems destined for the duals and perhaps it was made for them at that. There is a bit of excitement here and there but for the most part it is trite, obvious stuff."

+ Film Curb p8 My 2 '36

"Fairly satisfying action story that should please in the neighborhood stands."

+ Film Daily p3 My 2 '36

"Fine screen treatment by Fred Niblo and Earle Snell . . . plus the well-paced, speedy direction of Al Rogell, lifts this none-too-novel story above the usual programmers turned out by Columbia."

+ Hollywood Reporter p3 My 7 '36

"An ineffectual story which seeks to combine romance and fast-moving action, scattered over a considerable portion of the globe, this picture emerges as routine, suitable chiefly for a double bill program. It has action and romance, but the basic theme is rather far-fetched, and in general the story is not worthy of the leaders in the cast."

+ Motion Pict Daily p4 Ap 23 '36

"Action drama that never gets beyond the program classification. 'Roaming Lady' should serve in neighborhoods, on twin bills."

+ N Y Exhibitor p22 My 10 '36

"Fay Wray and Ralph Bellamy are back together again in an adventure film that is not swamped with too many implausibilities. . .

Picture is light enough to make enjoyable summer fare, and tops for first feature in dual set-up. In spots where the pair draw, it may stand alone."

+ Variety p19 My 6 '36

ROBIN HOOD OF EL DORADO. Ap 10 '36 86min MGM

Players: Warner Baxter. Ann Loring. Bruce Cabot. Eric Linden

Director: William Wellman

See issue of March 30, 1936 for other reviews of this film

### Audience Suitability Ratings

"A and Y; strong but unpleasant; C: by no means."

Christian Century p550 Ap 8 '36

"Mature."

Jt Estimates Mr 1 '36

"The film is brutal, exciting and moving in parts, but the uncertain characterization of Murrieta and the excursions into sententious moralising and song and dance sequences befitting light opera [spoil] the effect of these parts and the film disappointingly fails to become the film it promises to be. Suitability: adult; definitely not for children."

+ Mo Film Bul p68 Ap '36

"The romantic and colorful episodes of California history are well selected, the scenery is beautiful and a certain quality of tragic destiny makes this an impressive picture. Adolescents, 12-16: mature; children, 8-12: no."

+ Motion Pict R Ap '36

"Family. Romantic and stirring and beautifully directed, as well as shedding a useful light on our history."

+ Nat Bd of R M Ap '36

"Reclassified on second review. Grounds for B Classification—suggested rape, excessive cruelty. Objectionable in part."

Nat Legion of Decency Mr 29 '36

"Good horsemanship and excellent rhythm, especially Margo's dancing, give it distinction. It is a strong melodrama, not to be selected for younger children or sensitive individuals."

Scholastic p26 Ap 4 '36

"Mature."

Sel Motion Pict Ap '36

### Newspaper and Magazine Reviews

"'Robin Hood of El Dorado' is a tremendously handsome production. . . The action is melodramatically exciting—at times almost too exciting and too melodramatic for audience comfort. . . There is, for the average woman patron, anyhow, a bit too much brutality in the film." B. L.

+ Boston Transcript p4 My 16 '36

"It is a swashbuckling, somewhat overdone romantic melodrama, with Warner Baxter dragging out his broken English accent, which is pretty poor, but which everyone appears to love. Gorgeous photography of authentic scenery adds much to the pictorial angle and some native feasts, songs and dances enliven the whole." Laura Elston

Canadian M p60 My '36

"Strictly for adults not easily upset by spectacles of violence."

Christian Science Monitor p14 My 16 '36

"It would seem that Murrieta was an unfortunate choice as a hero for a motion picture story. 'Robin Hood of El Dorado' is a ponderous production which strives mightily to justify his pillaging, but he remains throughout just a bandit whose only motive is revenge.



**ROBIN HOOD OF EL DORADO**—*Continued*  
He benefited no one outside of the band of his cutthroat followers. . . Metro has given the picture a production of sweep and vigor, making it a great outdoor epic in which the camera plays the leading part, but it remains an unsatisfactory piece of screen entertainment."

Hollywood Spec p7 Mr 28 '36

"There is fine material in the true study of a Mexican driven by the brutality of the white settlers in early California into banditry. But this is not a true study, the real tragedy of the situation being treated as so much background (overdrawn at that) for a thriller. It is colorful, however, and with some really smashing action." Otis Ferguson

+ — New Repub p222 Ap 1 '36

"This might have been a rollicking film—and there is nothing the films do so well as rollick. But it turns out to be one of those comparatively rare motion-pictures that are wholly imbecile."

— — New Statesman & Nation p860 My 30 '36

### Trade Paper Reviews

"Impressive, colorful and picturesque screen version of the book by Walter Noble Burns, abounding in action and suspense. Dealing with banditry, murder and miscarried justice, it reaches an apex in heavy drama. Adults."

+ Box Office p27 Mr 28 '36

"Of special interest to Californians, and a sure fire box office [hit]." L. S. Niemeyer

Canadian Moving Pict Digest p7 Mr 28 '36

"Melodramatic, with a good characterization by Warner Baxter, it seems much too strong for women, will probably have its grosses affected because of it. Men will like it. It possesses strong selling angles for them, but the net result will probably depend on the women."

N Y Exhibitor p30 Mr 25 '36

**ROGUE OF THE RANGE.** (Release date not determined) 58min Supreme

Players: Johnny Mack Brown. Lois Janu-ary. Alden Chase. Phyllis Hume

Director: S. Roy Luby

A western melodrama.

### Audience Suitability Ratings

"[It is] a rather dull Western. General patronage."

+ — Nat Legion of Decency Je 4 '36

### Trade Paper Reviews

"Typical of the general run of outdoor melodramas. It has its share of gun-play, fast-action, fights, chases, jail breaks and hold-ups. Satisfactory material for dual bills in the smaller stands and okay for theatres where such films are liked."

+ Film Curb p14 My 16 '36

"Suspense coupled with fast action makes this Western a good number for houses showing this type of fare. Although the plot follows conventional lines, its development is logical and S. Roy Luby's direction gives the piece an air of mystery that causes interest to be maintained throughout."

+ Film Daily p12 My 12 '36

"Estimates: good."

Phila Exhibitor p27 Je 1 '36

"Aimed directly at the subsequent run trade and spots where action pictures have a following, this production will fill the bill satis-

factorily. . . Story by Earle Snell doesn't ring true in all spots, although some portions of it are okay. S. Roy Luby's direction follows the accepted style for Western thrillers but will have to be speeded up in a few spots for best results."

+ Variety (Hollywood) p3 My 9 '36

**ROYAL WALTZ.** Ap 9 '36 78min UFA

Players: Paul Hoebiger. Willi Forst. Heli Finkensteller

Director: Herbert Maish

Music: Franz Doelle

A German dialogue film with English subtitles. "It tells about an incident during the reign of Franz Josef, when young Count Ferdinand Tettenbach, an officer in his majesty's army, visits Munich and falls in love with a confectioner's daughter." (N Y Herald Tribune)

### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ap 13 '36

### Newspaper and Magazine Reviews

"For those who love Blue Danube music, paternal monarchy and flowery dialogue, 'The Royal Waltz' should prove enchanting. . . The final scenes, too, with German brass bands, flags waving and the Emperor Franz Josef, then in his youth, arriving behind plumed horses, are impressive, while the musical score is pleasant and the acting capable." Marguerite Tazelaar

+ N Y Herald Tribune p12 Ap 10 '36

"A happy picture of the easy-going court life in Munich in the reign of the popular King Max, 'The Royal Waltz' moves smoothly to its predestined happy ending, sure of winning the approval of admirers of well-staged period screen efforts. A few slight historical slips may be overlooked, as they are harmless." H. T. S.

+ N Y Times p27 Ap 10 '36

"Although the tale is more sprightly than the way they tell it in 'The Royal Waltz,' the new German operetta is an extremely tuneful, elaborate and generally satisfactory entertainment. . . The whole thing has a nice, finished quality about it, and were it not for the sluggish direction might have resulted in a really first rate film. As it is, it has enough in it to recommend as pleasant film fare." William Boehnel

+ — N Y World-Telegram p26 Ap 14 '36

"'The Royal Waltz,' [has] prettyish tunes and terrible English captions." John Mosher

New Yorker p80 Ap 18 '36

### Trade Paper Reviews

"[It has] fine acting and direction."

+ Film Daily p8 Ap 11 '36

"Done in a light fashion, it is on the whole enjoyable entertainment. . . even for those lacking a knowledge of the language."

+ Motion Pict Daily p2 Ap 11 '36

"Reviewed at the Fifty-fifth Street Playhouse, New York. Audience reaction: favorable."

+ Motion Pict Herald p40 Ap 25 '36

"Weaving through this operetta is a fine, feathery touch that easily fetches and holds the attention and accounts for an exceptionally pleasant 80 minutes of entertainment. Players play their parts with a keen sympathy for the mood of the piece. . . As far as the English titles are concerned, the translator proves to be anything but a stickler for appropriateness."

+ Variety p23 Ap 15 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

## S

LE SCARPE AL SOLE. See Alpine love

SCOTLAND YARD MYSTERY. Mr 15 '36 63min Alliance

Players: Gerald Du Maurier, George Curzon, Grete Natzler, Belle Chrystall

Director: Thomas Bentley

Based on a play of the same title by Wallace Geoffrey. "The directors of a large insurance company are seriously troubled over a series of sudden but presumably natural deaths, so they call in Inspector Stanton of Scotland Yard to investigate the problem." (N Y World-Telegram)

### Newspaper and Magazine Reviews

"This film does maintain a brisk pace. Something is always happening. It may be something silly. Too often it is. It is dramatic, anyway, and lively, adjectives that can seldom be applied to more pretentious English entertainment. . . 'The Scotland Yard Mystery' is not a picture to call for shouts even from the most patriotic British. Technically, especially as to photography, it is below almost any standard. Perhaps it was here in America that the skillful job of editing was done which gives the film some slight claim to excitement." Eileen Creelman

— + N Y Sun p30 Mr 18 '36

"Gerard Du Maurier really should have known better, after all his years in the theatre, than to have accepted the rôle of Inspector Stanton in 'The Scotland Yard Mystery,' the new British picture which is puzzling all the kindergarten pupils in the Globe's audience this week. . . The picture trudges leaden-footed to its dénouement and, when it reaches it (to commit an Irishism) there is none. The cast is infinitely above its material, and we still feel that the real mystery for Scotland Yard to solve is why the players permitted themselves to be treated that way." F. S. Nugent

— N Y Times p21 Mr 16 '36

"A generally feeble time-waster, the film's cast includes such well-known actors as Gerald Du Maurier and George Curzon, who was seen here earlier in the season in the stage production of 'Parnell.' They do their duty nobly, but their efforts are of no avail for 'The Scotland Yard Mystery' is so destitute of originality that it squanders their noble efforts." William Boehnel

— N Y World-Telegram p25 Mr 17 '36

### Trade Paper Reviews

"This melodramatic importation from England doesn't hold a bid for important American patronage. It's weak in all three of the prime phases of a picture, production, story and acting. For the dualers at best."

— Variety p29 Mr 18 '36

SECRET AGENT. 85min Gaumont British

Players: Peter Lorre, Madeleine Carroll, Robert Young

Director: Alfred Hitchcock

Based on the play of the same title by Campbell Dixon, which in turn was based on the volume of short stories, Ashenden; or the British Agent, by W. Somerset Maugham. "The film opens with people filing past the coffin of a soldier. When they have gone a servant removes the coffin, and we realise that his master is supposed to be dead in order that, under another name, he may undertake a secret mission to Switzerland. As Ashenden

he therefore arrives in Geneva, where he finds that, in order to complete his disguise, a woman spy has been appointed to pose as his wife." (Manchester Guardian)

### Audience Suitability Ratings

"There is considerable dialogue and the tempo of the film throughout is abnormally slow—by intention, to make the sensational element more exciting by contrast—with the result that, until one knows just how the plot is going to develop, the story shows a visible tendency to drag; the artificially facetious interchanges between the characters are not exactly a help. The slowness does, however, create a novel intimacy of atmosphere, which is increased by very skilful photography. . . The ending is brief and not very satisfactory, and—quite apart from a certain general insufficiency of explanation—there are one or two distinct loose ends in the plot. There is, incidentally, one scene—where a man is found murdered in a church—which might conceivably be found objectionable by certain religious bodies. . . There is much to be said for the technical quality and finish of this film; but the puzzling indeterminacy of outlook which pervades it makes it less than a completed whole. Suitability: adults & adolescents."

+ — Mo Film Bul p33 My '36

"Objection: a highly unwholesome character portrayed by Peter Lorre. Suggestive incidents and dialogue. Objectionable in part."

— Nat Legion of Decency Je 18 '36

"Spy story of the World War, interesting of its kind, well acted and directed, but somewhat vague in spots. Mature."

+ — Wkly Guide Je 13 '36

### Newspaper and Magazine Reviews

"It is the action which counts in 'Secret Agent,' and this Hitchcock has controlled so skilfully as to make most other spy films look silly, and seem much too slow." R. H.

+ Manchester Guardian p13 My 11 '36

"Alfred Hitchcock's long-awaited 'Secret Agent' is a disappointment. The situation is still unsettled at the end. . . All the elements for an excellent spy film are there, including the dazzling trio of Madeleine Carroll, Peter Lorre, and John Gielgud; but the pace of the narrative is desperate, not easy, and the incontinent use of noise to emphasize emotion or situation, though it is in some cases effective, tends to become a substitute for emotion or situation itself." Robert Giroux

— Nation p821 Je 24 '36

"It is quite as good as the average American film. Yes, but why is it not as good as the best American films? To begin with, Mr. Maugham's Ashenden has been 'improved' almost out of recognition. . . The dialogue is lame, the jokes pitiful. . . A lot of trouble has been taken with this film—it needed also a little thought. For the same producer, the same actors, with a good script and someone to keep an eye on details, could have produced a first-class entertainment."

+ — New Statesman & Nation p764 My 16 '36

"It is a credible, handsome and frequently exciting film. The pace may prove a bit deliberate for audiences accustomed to high-pressure violence and suspense, and there are romantic interludes that interrupt the action, but the production has definite distinction. . . The sound reproduction in 'Secret Agent' is far from good. Combined with very British accents, it causes some of the dialogue to be quite unintelligible. The production is in no sense the equal of 'The Man Who Knew Too Much,' or 'The Thirty-Nine Steps,' but it is still a highly entertaining melodrama." Howard Barnes

+ N Y Herald Tribune p10 Je 13 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**SECRET AGENT—Continued**

"When that cheerful, rotund Englishman, Alfred Hitchcock, sets out to make a melodrama, he can—and he does—make most of the Hollywood thrillers look like placid bedtime stories. . . . For sheer melodrama, a blood-curdling tale of adventure and spiced with romance, you won't find anything in town to equal it. . . . Mr. Hitchcock has another top-notch melodrama to his credit. 'Secret Agent' is grand entertainment for summer, winter or any other season of the year." Eileen Creelman

++ N Y Sun p8 Je 13 '36

"It is a defect of the screen narrative that all the spies seem to be continually engaged in melodramatic shadow boxing and that the authors, who couldn't have been Mr. Maugham, never really make out a case for the necessity of spying and never convince you that there is anything in Geneva worth spying on. But there are scattered high-lights. Peter Lorre, for example, plays one of the most amusing and somehow one of the most wistfully appealing trigger men since Victor Moore. . . . The picture as a whole is marred by inept camera technique, film editing whose incorrectness hits one between the eyes, and strangely uneven sound recording which, at one point, simply causes the screen to go dead." B. R. C.

— + N Y Times p13 Je 13 '36

"Although the film lacks the pace and the excitement, the terror and the humor, of 'The 39 Steps,' or 'The Man Who Knew Too Much,' it is a facile contrivance which represents Mr. Hitchcock in some of his most ingenious maneuverings. . . . Mr. Hitchcock's sure manipulation of character and incident is calculated to give you an hour of vastly thrilling and at times horrifying entertainment. The acting, as already indicated, is of unusual excellence." William Boehnel

+ N Y World-Telegram p14a Je 13 '36

"[It] is directed by Alfred ('The 39 Steps') Hitchcock. 'The 39 Steps' was a first-rate English thriller, you may know, and the bright, quick, fresh touch that made it good isn't lacking here. . . . Obviously Mr. Gielgud . . . will in due time enjoy the honors of a cinema career. . . . He does this pleasant melodramatic rôle with all the ease in the world, and looks exactly as all those young sports from Kansas City and points West who buy their clothes at Poole's would give their lives to look." John Mosher

+ New Yorker p83 Je 13 '36

"Had 'Secret Agent' been in the hands of any one of half a dozen other British directors, all capable men, one would perhaps have been satisfied with what is certainly a workmanlike job. But Mr. Hitchcock is blessed with a cinematic imagination that is generally in advance of his fellows, and one therefore expects something a little more than good workmanship. . . . There is one admirable performance, that of Peter Lorre as the hairless Mexican. . . . This film, and a good deal of the acting in it, gives one the impression that it is a mechanical exercise and no more, and Mr. Hitchcock must bear the blame for that." Mark Forrest

+ — Sat R p672 My 23 '36

"It is all a great pity; a pity because of the immense wasted talent of Mr. Peter Lorre, and because Mr. Hitchcock too has talent. How unfortunate it is that Mr. Hitchcock, a clever director, is allowed to produce and even to write his own films, though as a producer he has no sense of continuity and as a writer he has no sense of life. . . . Very perfunctorily he builds up to tricky situations . . . and then drops them. As for Mr. Maugham's Ashenden, on which this film is said to be based, nothing is left of that witty and realistic fiction." Graham Greene

— Spec p879 My 15 '36

"'Secret Agent' introduces to U. S. cinema audiences a hero who should please them highly: Operative Ashenden of the British Intelligence Service, whose activities have been recorded so successfully in fiction by Author Somerset Maugham. . . . In contrast with old-time fiction operatives like Sherlock Holmes, whose deductive gifts were superhuman, Ashenden belongs to the modern school of sleuths whose fallibility makes them plausible. . . . Directed by England's pudgy master of melodrama, Alfred Hitchcock, 'Secret Agent' is a first-rate sample of his knack of achieving speed by never hurrying, horror by concentrating on the prosaic."

+ Time p56 Je 15 '36

**Trade Paper Reviews**

"Just about the tops in the war spy field, with an intelligent plot that keeps twisting and building toward suspense and shock surprises all the way. . . . Recommended highly for thrills and intelligent handling of melodramatic situations."

+ Film Daily p4 Je 13 '36

"With the exception of the last twenty feet, this looks like a box office natural equal to or better than 'Thirty-Nine Steps.' It is typical Hitchcock direction. . . . He has certainly hit the mark again, though the ending is terrible and should be cut without delay."

+ Hollywood Reporter p6 My 18 '36

"This story of espionage during the World War combines mystery, romance and action in what is for the most part an intriguing film. For the exhibitor in the United States there are three leading cast names which to a certain extent should simplify the job of selling, which is further aided by the fact that Maugham was the author of the original novel, and the pull which lies in the nature of the story."

Motion Pict Daily p14 My 15 '36

"There is no glorification of patriotic duty and no waving of flags. Implication, if any, is to the effect that war is a deplorable institution, a circumstance suggesting a possibility of recruiting exploitation cooperation of organizations active in behalf of peace."

Motion Pict Herald p44 My 23 '36

"Well played, it ought to interest anywhere. Estimate: good."

+ Phila Exhibitor p22 Je 1 '36

"'Secret Agent' dallies much on the way and does lots of looping to get over a dramatic point, but withal rates as good spy entertainment, suave story telling, and, in one particular case, brilliant characterization. . . . Director Alfred Hitchcock has done well at blending the tale's grim theme with deftly fashioned humor, appropriate romantic interplay and some swell outdoor photography. Despite the defects, it has what it takes to fare well at the box office."

+ Variety p23 Je 17 '36

**SECRET PATROL.** My 22 '36 58min Columbia

Players: Charles Starrett. Finis Barton. J. P. McGowan

Director: David Selman

A melodrama of the Royal Northwest Mounted Police.

**Audience Suitability Ratings**

"Family."

Nat Bd of R M Je '36

"Adults & young people."

Sel Motion Pict Je 1 '36

"Family."

Wkly Guide My 23 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

*Trade Paper Reviews*

"All those fans who enjoy this sort of film fare will have nothing to complain about in this one."

+ Film Curb p7 My 30 '36

"Following pretty much in the familiar grooves of its type of outdoor melodrama, this is a moderately entertaining secondary attraction."

+ Film Daily p15 Je 3 '36

"Action fare set in the Northwest and concerning the activities of the Royal Northwest Mounted Police, this picture should be satisfactory entertainment on a dual program or on the week-end bill when action is the requirement."

+ Motion Pict Daily p12 My 22 '36

"Estimate: fair Mountie stuff."

+ Phila Exhibitor p22 Je 1 '36

**SEVEN BRAVE MEN.** Je 14 '36 Amkino

Players: N. Bogolybov. T. Makarova. I. Noseltzev

Director: S. Gerasimov

Russian dialogue film made in U.S.S.R. with English sub-titles. "The story describes the adventures of seven men and a woman doctor who pass the winter at the Bay of Happiness in the Arctic, where 275 days of the year are cold and snowy. A geologist, a metallurgist, a radio operator, an air pilot and inventor of an airdred are in the group besides the physician and a boy stowaway, who is put to work as cook." (N Y Herald Tribune)

*Newspaper and Magazine Reviews*

"[It is] a fair-to-middling Soviet picture. . . The photography of the Arctic and the virility of the production are noteworthy, but the plot is rather weak, and, compared to Russian expedition films based on fact, this one seems a trifle sirupy. Yet it is not boring, and during its climax late in the story the suspense is handled well." Marguerite Tazelaar

+ N Y Herald Tribune p10 Je 15 '36

"The photography, taken under difficult, outdoor conditions, has a rugged distinction, but if you dislike propaganda, even when sugar-coated and in a dialectically good cause, 'Seven Brave Men' is not the picture for you." B. R. C.

N Y Times p24 Je 15 '36

"Expert characterizations, finished performance by a cast of excellent actors and some rugged outdoor photography . . . save that melodrama of the hardships of polar exploration from being second rate. A halting and muddled story of bravery under trying conditions in the Arctic wastes, it loiters vaguely through a long hour, promising frequently to stir itself out of the doldrums. However, it never quite succeeds in doing so." William Boehnel

+ N Y World-Telegram p21 Je 16 '36

*Trade Paper Reviews*

"It is lifted somewhat out of the average plane of most of the importations from the Soviet state-controlled industry, in that it is characterized by some excellent photography and occasional drama. . . It has rather less of propaganda for Russia than most of the importations from that country."

Motion Pict Daily p21 Je 16 '36

**SHOWBOAT.** My 1 '36 115min Universal

Players: Irene Dunne. Helen Morgan. Paul Robeson. Allan Jones. Charles Winninger. Donald Cook

Director: James Whale

Based on the novel and musical comedy of the same title by Edna Ferber and the musical

comedy by Oscar Hammerstein, II. Romantic story of a showboat player who makes her way up the ladder of success, after her husband deserts her, her child is taken away and she finds herself in dire poverty.

*Audience Suitability Ratings*

"Don't miss the second film made from Edna Ferber's one-time best-seller because you fear the two pictures may be alike. They are not. The second 'Show Boat' is far superior to the first."

+ + Bks & Films Je '36

"A and Y: excellent; C: very good."

Christian Century p783 Je 3 '36

"Excellent. [It is a] smash-hit photo production. Mature—family." DAR

"The river sequences are far the best, so that there is a little sense of 'let down' when the play goes into the more familiar scenes of city life, back stage, and the triumphs of show life. Family." Mrs T. G. Winter

Fox W Coast Bul My 16 '36

"Notable in the expert direction is the care given the smallest detail and the use made of every dramatic possibility. Outstanding in quality and in entertainment value. Family." E Coast Preview Committee

+ + Fox W Coast Bul My 23 '36

"A picture we should not miss. Family."

+ + Gen Fed of Women's Clubs (W Coast) My 9 '36

"It is a pretentiously mounted series of episodes, each one of which is a complete dramatic unit, highlighted with excellent music. . . The most consistent characterization is that of Charles Winninger as Cap'n Andy Hawks of the 'Show Boat.' He brings us the true spirit of the peripatetic original."

+ Motion Pict & Family p6 My 15 '36

"The whole is a skillful blending of drama and music, of excitement nicely balanced with sentiment. Adolescents, 12-16: yes; children, 8-12: yes."

+ Motion Pict R My '36

"Family-outstanding."

+ + Nat Bd of R M Je '36

"Superbly acted, beautifully photographed and magnificently directed 'Showboat' again makes its appearance on the screen with three new songs added and the plot somewhat changed. Family."

+ Nat Council of Jewish Women My 13 '36

"Adults."

Nat Legion of Decency My 21 '36

"Outstanding—family."

+ + Sel Motion Pict Je 1 '36

"Family. Outstanding."

+ + Wkly Guide My 9 '36

*Newspaper and Magazine Reviews*

"This memorable story of the Mississippi River and of early Chicago days gives promise of being a stand-out picture."

+ Canadian M p61 My '36

"Paul Robeson's singing of 'Ole Man River' alone would make the picture memorable." E. C. S.

Christian Science Monitor p14 My 23 '36

"[It] incorporates all of the melodious spirit of musical gaiety and charm that Miss Ferber's novel inspired in the predecessors on stage, screen and radio, recreating the glamour of one of America's best-known earlier institutions: the river showboat. . . Intelligent direction molds all forces, and settings and locales are highly interesting." J. P. Cunningham

+ Commonweal p48 My 8 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**SHOWBOAT—Continued**

"'Showboat' is an extraordinarily effective production, musically entertaining, dramatically sound and scenically beautiful. The story is a human one that will run its fingers, not too roughly, over the emotional strings of the audience. . . The production is not just 'Showboat' done over again. It is a new 'Showboat,' one you never saw before, one only the screen could present with so much sweep, vigor and esthetic appeal. From a cinematic stand-point it is an interesting study. Its primary elements are a story and music, and so adroitly are they mixed we do not lose sight of one when our attention is engaged with the other."

++ Hollywood Spec p7 My 9 '36

"Even those who know every twist of the Edna Ferber story should succumb once more to its nostalgic charm. . . 'Showboat' is enthusiastically recommended as a beautifully photographed tale, as entertaining as the day it was first staged." (4 stars) Beverly Hills

Liberty p49 Je 13 '36

"All Hollywood was amazed when James Whale, a Briton, was assigned to direct 'Showboat.' Its amazement probably will be renewed in another direction when the photoplay is released. Mr. Whale has directed as if born and bred in the Southern show-boat country. Unless there is public resentment over the arbitrary furnishing of a new ending, obviously designed to fetch the tears boiling into the eyes, 'Showboat' should be one of the most satisfying pictures of this year."

++ Lit Digest p20 My 9 '36

Reviewed by Mark Van Doren  
Nation p754 Je 10 '36

"'Showboat,' one of the sturdiest and most captivating shows of our day, has been shaped to an opulent, spectacular and generally enchanting screen musical. . . It might have benefited by judicious cutting in the passages that carry the narrative through the turn of the century and down to the last decade. Outside of a few lagging interludes a bit top-heavy with exposition, it is a stunning entertainment." Howard Barnes

++ N Y Herald Tribune p19 My 15 '36

"This is the third version of Edna Ferber's popular story; right at the moment it seems by far the best. It is all as dramatic, as sentimental, as comic, as gay and as touching as ever. And it is even more melodious. . . 'Showboat' is sure to be, whatever else the year may offer, one of the season's finest productions. No one can make a mistake by seeing it or by hearing Helen Morgan sing 'Can't Help Lovin' That Man of Mine' and 'My Bill.'" Eileen Creelman

++ N Y Sun p29 My 15 '36

"Universal's excellent screen transcription, preserving the Jerome Kern score and Oscar Hammerstein's book and lyrics, is the pleasantest kind of proof that it was not merely one of the best musical shows of the century but that it contained the gossamer stuff for one of the finest musical films we have seen. . . Here is one of the few musical shows which is not merely a screened concert. The picture has a rhythmic pace and a balanced continuity of movement which is as exceptional as it is welcome. . . Universal is to be congratulated this morning, and so are we, for 'Showboat' is in port again and we hope it finds safe harbor." F. S. Nugent

++ N Y Times p29 My 15 '36

"Universal has done right by our great American classic—'Showboat.' It moves across the screen—a grand pageant of song, sentiment and loamy nationalism—the finest piece of filmic folk-lore since 'Cimarron.' It is an admirable picture and a delight to commend it wholeheartedly. . . James Whale has done a beautiful job of direction and the cast responds to him with a perfection that at times is astonishing, notably, in Paul Robeson's superb singing of 'Old Man River.' . . The

film is excellent entertainment." Douglas Gilbert

++ N Y World-Telegram p27 My 15 '36

"['Showboat'] has been magnificently handled. Never have I seen a musical show so satisfactorily and intelligently adapted. And, I assume, the credit goes chiefly to its director, James Whale, whose name now belongs to the history of 'Showboat.'" John Mosher

++ New Yorker p87 My 23 '36

"It suffers mostly by comparison with the Ziegfeld productions and points up the screen's limitations when approaching this type of film. The musical numbers are excellent. . . Robeson's warm voice records the melancholy 'Ol' Man River' and one other song, a new one, but the Negro actor has been badly photographed—almost beyond recognition. . . Most of the film deserves praise. Sharper cutting would have brought it closer to perfection. Too abrupt transition from scene into song makes for jerkiness. The new ending, sloppy from many angles, including the sentimental, should have been sheared."

++ News-Wk p41 My 16 '36

"As a spectacular motion picture, 'Showboat' is deficient in many departments: background and atmosphere never dominate as they should; there is little or no emotional pull to the story as a whole; the dramatic climax is weak; many of the musical numbers are photographed without imagination; the film lacks continuous action, rhythm and pace. Some of the performances are excellent, within the limitations of the script. . . Certainly no one could fail to be thrilled by the musical portions of 'Showboat.'" R. S. Ames

Script p10 My 16 '36

"No tremendous effort has been expended in effecting a realistic background, but this is unimportant in a film that reproduces the memorable songs so effectively. The 'Ol' Man River' sequence is musically and photographically as excellent as anything yet accomplished on the sound screen. It is woven majestically into a film which intermittently exalts and moves and amuses."

++ Stage p10 Je 1 '36

"'Showboat' which takes nearly two hours to unroll, is well worth the care which Producer Carl Laemmle Jr. bestowed upon it as his final picture before leaving Universal. Handsomely directed by James Whale, magnificently photographed by Leon Shamroy, it brings to the screen what has become a U. S. institution."

++ Time p61 My 18 '36

**Trade Paper Reviews**

"Loaded to the gunwales with bales of Triple X entertainment, this picture carries an insurance policy for record-setting grosses. Family."

++ Box Office p25 My 9 '36

"Not for a long, long time have I heard an audience applaud in the middle of a picture, nor have I heard such applause at the end of a picture, as was evident at the screening of 'Show Boat.' . . The picture has everything that one could want in the way of entertainment. . . Mark this down on your booking sheet as a 'must.'"

++ Canadian Moving Pict Digest p9 Je 13 '36

"Grand entertainment from every standpoint. Certain to be a clean-up at the box office. Universal has done a most commendable job in producing this screen version of the stage hit. . . To sum it all up this is top notch film fare for both old and young of both sexes and in any walk of life. It ought to break records in many a theatre."

++ Film Curb p13 Ap 18 '36

"Entertainment like this can't possibly help but play to smash box-office returns. Most of the outstanding material of the stage success has been kept, but a lot of new material has been added. There is a different ending, a

changed plot in part and the addition of some very worthy song numbers."

+ Film Daily p6 Ap 30 '36

"Magnificent in scope of production and unlimited in audience appeal, 'Show Boat' will have smooth sailing as a world's box office attraction. The picture's great musical triumph, 'Old Man River,' [is] superbly and stirringly rendered by Paul Robeson. The staging of this number is very effective photographically. Finally there is 'Can't Help Loving That Man of Mine,' sold by Helen Morgan as only she can sell it."

+ Hollywood Reporter p3 Ap 27 '36

"Its music, particularly Paul Robeson's singing of 'Ol' Man River,' was received by a preview audience with thunderous applause and actually is an artistic masterpiece. . . . As the picture was shown here, and accepting a preview audience's reactions as a gauge, everyone associated with the production will share in the credit of participating in what is probably the most important Universal production in years. . . . A show that will grip the imagination and sate the appetite of any kind of audience, 'Showboat' is destined for grand grosses if showmen will only put half the effort into the selling that the producers, writers, directors and players did in the making."

+ Motion Pict Daily p10 Ap 14 '36

"Anyone fortunate enough to have 'Showboat' on its program can start in shouting about it right now. Enthusiasm need not be stinted in heralding the picture's entertainment worth. The quality of merchandise delivered will not let anyone down. . . . 'Showboat' is first a musical drama. Its music, no matter in what form, is an artistic treat, and because it is an integral part of the story and sung thereas by Irene Dunne, Allan Jones and Helen Morgan, it is beautiful in the way it accents the motivating spirit."

+ Motion Pict Herald p39 My 9 '36

"'Showboat' will be money at anybody's box office. . . . In lavishness, in appeal, in authenticity, it is a picture that shouldn't lack for word-of-mouth selling."

+ Phila Exhibitor p47 My 15 '36

"'Showboat,' Universal's second talkerized version, is a smash film-musical. A cinch for big grosses, from the deluxers down. Coming at this time, when there seems to be a lull in choice-product releases, 'Showboat' should sail to even higher financial waters. . . . The now classic songs, 'Make Believe,' 'Ol' Man River,' 'Can't Help Lovin' That Man,' 'Why Do I Love You,' 'Bill' and 'You Are Love,' as the duet thematic, have been retained and three new numbers, all in a novelty vein, have been added."

+ Variety p12 My 20 '36

"As important today as entertainment as it was when Ziegfeld produced it a decade ago, 'Show Boat' is a money picture. Impressive in cast and production, theatres should have no trouble selling it. . . . 'Old Man River,' sung by Paul Robeson is the best piece of musical reproduction yet done in pictures. The resonant baritone voice of Robeson brought cheers from the preview mob, should repeat this everywhere. Doubtful if the number has ever been sung so well as it is in this picture."

+ Variety (Hollywood) p3 Ap 27 '36

**SILLY BILLIES.** Mr 20 '36 65min RKO

Players: Bert Wheeler, Robert Woolsey, Dorothy Lee, Harry Woods

Director: Fred Guiol

See issue of March 30, 1936 for other reviews of this film

### Audience Suitability Ratings

"A: absurd; Y: poor; C: doubtful value."  
Christian Century p646 Ap 29 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"Family."

Jt Estimates Mr 1 '36

"The appeal will be mainly, if not entirely, to admirers of Wheeler and Woolsey. Suitability: family."

Mo Film Bul p68 Ap '36

"Fair-family."

+ - Motion Pict Guide Je '36

"General patronage."

Nat Legion of Decency Mr 8 '36

"Children will enjoy the fast riding of the Indians in all their war paint. Family."

Sel Motion Pict Ap '36

### Newspaper and Magazine Reviews

"'Silly Billies,' has nothing to do with hill-billies, it is a relief to learn, and while it is silly, it possesses the germ of an original idea. For it is a burlesque on the old 'Covered Wagon' type of Western, and had it been worked out with greater pains and less Wheeler and Woolsey, might have resulted in a fairly good comedy. . . . [The director] seems to have a sense of comedy, but should restrict himself to one or two reels of film; at least 'Silly Billies' could have packed all its humor into a short with nothing lost." Marguerite Tazelaar

+ N Y Herald Tribune p8 Ap 6 '36

"If it was because they couldn't find a more descriptive label for the latest Wheeler and Woolsey opus that the title writers for RKO decided upon the name 'Silly Billies' they must have lacked either courage or succinctness. Otherwise they would certainly have called it 'Spinach.'" J. T. M.

+ N Y Times p18 Ap 6 '36

"It features Bert Wheeler and Robert Woolsey, and, while I admit openly that I am violently prejudiced against their attempts to tickle the funny bone, I feel certain that even their most ardent admirers will have to confess that 'Silly Billies' is one of their least successful efforts. . . . Parts of this are, as has already been mentioned, mildly funny. . . . But these parts do not occur frequently enough, and when they do are not funny enough, to lift the film out of the mediocre class." William Boehnel

+ N Y World-Telegram p27 Ap 7 '36

### Trade Paper Reviews

"Fair comedy for popular programs is burlesque on Indian fighting in covered wagon era."

+ Film Daily p4 Ap 4 '36

"'Silly Billies' will have to depend on whatever draw Wheeler and Woolsey retain. As far as the picture goes, it is just another entrant in W-W series."

N Y Exhibitor p31 Mr 25 '36

"Two authors and two scripters get credit for this Wheeler and Woolsey script, and there's not enough credit for one. Story may appeal to dyed in the wool W. & W. fans, but not even they are apt to regard it as one of the comedians' best. Draggy all the way and the gags are preposterous and stretched far too long. Negative results seem indicated for most spots."

+ Variety p17 Ap 8 '36

**SINGING COWBOY.** My 11 '36 63min Republic

Players: Gene Autry, Smiley Burnette, Lois Wilde, Lon Chaney, Jr.

Director: Mack Wright

A western melodrama.

### Audience Suitability Ratings

"Striking photography of beautiful scenery, fine riding and a thrilling rescue of a girl from



**SINGING COWBOY—Continued**

a runaway horse lift this production above the mediocre. . . The picture suffers from poor singing and stilted acting and a somewhat loosely constructed plot. Family." E Coast Preview Committee

+ — Fox W Coast Bul Je 6 '36

"A rather ordinary production. General patronage."

+ — Nat Legion of Decency My 28 '36

"Family."

Sel Motion Pict Je 1 '36

**Trade Paper Reviews**

"This has been well made and contains plenty of thrills and excitement. . . 'The Singing Cowboy' should have no difficulty in pleasing wherever this type of film is in favor."

+ Film Curb p12 My 16 '36

"Gene Autry, Smiley Burnette and gang get together for a superior Western in which there is no lack of action but careful pacing of it."

+ Film Daily p11 My 13 '36

"A pleasant mixture of drama, romance, villainy and song in measured quantities. . . make this an appealing Western for the Gene Autry radio fans and the theatre-seat cowboys."

+ Motion Pict Daily p8 My 12 '36

"Gene Autry's singing of western ballads, with which this picture opens and closes and to which approximately half of the screening time is given over in between, is its dominant exploitation factor. Another unusual angle consists of the presentation of television as a realized, commercially practiced and generally accepted medium for the dissemination of entertainment and advertising sales copy."

Motion Pict Herald p32 My 16 '36

"Family Western. Strong on song, this has action, romance. Estimate: good."

+ Phila Exhibitor p47 My 15 '36

**SINGING KID. Ap 11 '36 85min Warner**

Players: Al Jolson, Beverly Roberts, Sybil Jason, Edward Everett Horton, Allen Jenkins, Cab Calloway, Yacht Club Boys

Director: William Keighley

See issue of March 30, 1936 for other reviews of this film

**Audience Suitability Ratings**

"The picture is packed with clean, wholesome fun, good music and dancing. The ensembles make harmonious pictures instead of being the muddled affairs, created to startle rather than to please that prevail in so many spectacle films."

+ Bks & Films My '36

"A: depends on taste; Y: probably good; C: little value."

Christian Century p647 Ap 29 '36

"Family." Am Legion Auxiliary

"Family & junior matinee." Calif Cong of Par & Teachers

"A most entertaining elaborate and pretentious production. Family." Gen Fed of Women's Clubs (W Coast)

"Al Jolson heads a notable cast in this musical revue. Mature. Good." Nat Fed of Business & Professional Women's Clubs

"Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 28 '36

"Clever direction, sparkling music, rhythm, and pep, make this picture most entertaining. Family."

Jt Estimates Mr 15 '36

"Suitability: adults & adolescents."

Mo Film Bul p88 My '36

"In a loose-jointed, noisy production, Al Jolson revives his old successes and offers new songs which are below past standards. The most spectacular as to setting, 'Save Me, Sister,' is dull and in doubtful taste. . . Many of the jokes are so hoary that they could be eliminated without regret. . . Al Jolson's personality will compensate his admirers for weak points in the film. Others should skip it. Adolescents, 12-16: harmless if it entertains; children, 8-12: tiresome."

+ — Motion Pict R Ap '36

"Family."

Nat Bd of R M Ap '36

"Family."

Nat Council of Jewish Women Mr 18 '36

"General patronage."

Nat Legion of Decency Mr 29 '36

"A, Y and C: popular type of musical drama."

Par M p50 Je '36

"This is one of Al Jolson's best pictures." S. M. Mullen

+ Scholastic p28 My 2 '36

"Family."

Sel Motion Pict Ap '36

"Family."

Wkly Guide Mr 28 '36

**Newspaper and Magazine Reviews**

"Jolson suffers from excessive nobility of character and, intermittently, a nervous ailment that causes him to lose his voice. Consequently he doesn't sing as much as usual and is not as buoyant. . . The picture lacks humor and drags out mouldy gags. The outstanding song, 'I Love to Singa,' though effective on first hearing, is plugged too much. Edward Everett Horton and Allen Jenkins have little to work with and have to depend on sheer personality. Little Miss Jason, though natural enough is unfortunately a very plain child. Nor is Miss Roberts particularly glamorous." M. E. P.

+ — Boston Transcript p4 Ap 11 '36

"Possibly this latest Al Jolson vehicle will turn out to be his best movie effort to date. It has plenty of the glorified show girls, some back stage atmosphere, not too strong a story, but enough to sustain interest." Laura Elston

+ Canadian M p60 My '36

"The Singing Kid' [is] one of the best bits of entertainment of the sort I ever saw. . . [It] is a picture you should see if you are looking for clean, decent, clever and lively entertainment which does not endeavor to interest you in the working out of domestic and social problems. The picture was designed to amuse you, and you will find it achieves its purpose."

+ Hollywood Spec p8 Mr 28 '36

"Few American entertainers have stayed at the top of their field as long as mammy-loving Al Jolson. And his latest picture, 'The Singing Kid,' finds him doing, with undiminished energy, the same things he has done in all his other shows. . . Louder than it is funny and more full of jokes than it is of humor, 'The Singing Kid' is a nervous, tuneful trip through Warners' special Broadway." (2½ stars) Beverly Hills

Liberty p57 Ap 25 '36

"Al Jolson's new musical photo-play, a Warner production, is for those who like Jolson, music, and back-stage plots. . . Jolson, plus burnt cork and eight bars of music, is an evening's entertainment to many movie-

goers. They will like 'The Singing Kid.' It is the best of the last three Jolson pictures."

+ Lit Digest p19 Mr 28 '36

"A good semi-musical in which the burden of entertainment has been wisely shifted from the aging shoulders of Al Jolson. . . He still sings with the same indifference to pitch and quality that won him the epithet the 'golden-voiced Jolson.' In fact, he's more out of tune than ever, so there ought to be no complaints. But singing aside, he manages to be really amusing in the picture's best number. . . William Keighley's direction of this scene reaches a high-water mark in the medium."

+ New Theatre p18 My '36

"[It is] a routine, familiar and surprisingly common-place musical comedy picture. . . It is the work of that remarkable quartet known as the Yacht Club Boys, who sing topical songs in an incomparable style of their own, that contributes the chief gayety to the occasion. Unfortunately, they are given but two numbers. It would have been advisable to have omitted some of the narrative and, I am heretic enough to add, a few of Mr. Jolson's own precious moments in the interest of providing the Yacht Club Boys with another song or two." Richard Watts, Jr.

+ N Y Herald Tribune p8 Ap 6 '36

"Mr. Jolson as usual puts on a good show, whatever his material. He has nothing original to offer here; but the songs are lively, the story briskly told and the jokes, however familiar, related with the Jolson gift for comedy. . . This is not his best picture, but it does prove that Al Jolson, as Eddie Cantor remarked at the Strand premiere, is still one of the world's greatest entertainers." Eileen Creelman

+ N Y Sun p24 Ap 6 '36

"Equipped with the usual production numbers and—fortunately not so usual—bad Joe Millers, an incredible love story and a hackneyed backstage formula, the new picture is one of the least entertaining of the Jolson series. Among its slender store of assets might be numbered Mr. Jolson himself, singing as exuberantly as ever and trying with might and mammy to give zest to an indifferent score and a lifeless script." F. S. Nugent

+ N Y Times p11 Ap 4 '36

"From all the intrigues, stock figures and stereotyped phrases of backstage romances that have been collected and thrown together under the title of 'The Singing Kid' Al Jolson emerges once again as a trustworthy entertainer—a performer far too engaging and talented to be wasted on such preposterous highjinks. . . In spite of several interesting scenes, 'The Singing Kid' is thin and repetitious, with very little originality at anytime. Moreover, the leisurely pace of the performance rather increases the apathy of the impression it leaves." William Boehnel

+ N Y World-Telegram p15 Ap 6 '36

"It is a hodge-podge of singas and dancas that revolves about the irrepressible person of Al Jolson and his stooges. It isn't a story; it is a series of moving photographs of Mr. Jolson doing thisa and thata and not getting away with ita, as far as we are concerned."

+ Stage p10 My '36

"Unfortunately, even a galaxy of new talent plus Al Jolson, cannot entirely disguise the fact that, aside from its personnel, 'The Singing Kid' sticks with alarming fidelity to the tradition of its predecessors. . . As entertainment, it boils down to a simple question of taste: Is Jolson's hoarse, good-humored style of putting over a song as acceptable to cinemaddicts now as it was eight years ago when he used it to launch an era of entertainment in the first talkie ever made, 'The Jazz Singer?'"

Time p32 Ap 13 '36

### Trade Paper Reviews

"Typical Al Jolson offering with the mammy singer in top form, aided by the Yacht Club

Boys, in a fast-stepping and singing novelty. . . For the jazz maniacs, it will prove 85 minutes of hilarious entertainment. Family."

+ Box Office p27 Mr 21 '36

"It makes a swell evening's entertainment."

L. S. Niemeyer

+ Canadian Moving Pict Digest p7 Mr 28 '36

"There's much that's entertaining in this picture. . . Novelty in every phase is the tune to which the show spins. As such it is unique entertainment. It would be wise, if possible, to see the picture in advance of playing to get ideas on how best to publicize it."

+ Motion Pict Herald p38 Mr 21 '36

"Spotty entertainment and one of Al Jolson's minor efforts for Warner Bros. The star should attract enough attention on his own for fair money, but 'The Singing Kid' on its merits won't rate the customary Jolson musical grosses. Story trouble, which is the picture's chief weakness, might have been overcome, as others have, by plenty of trimmings, but the trimmings are not so plentiful this time and it's a case of too much story and not the right kind."

+ Variety p16 Ap 8 '36

SINS OF MAN. My 29 '36 86min 20th century-Fox

Players: Jean Hersholt, Don Ameche, Allen Jenkins, J. Edward Bromberg, Ann Shoemaker

Directors: Otto Brower, Gregory Ratoff

Based on the novel, Job, by Joseph Roth. Jean Hersholt portrays a simple Tyrolian sexton with a passion for music. When his two sons fail him, he is reduced to virtual vagrancy until he is reunited with the younger son, now a famous composer.

### Audience Suitability Ratings

"The story has a splendid moral, beautifully told, superbly acted and directed. Family." Am Legion Auxiliary

"Well directed and skillfully enacted with Jean Hersholt outstanding in a role admirably suited to his talents. Adults; excellent; 14-18: very good; 8-14: depressing." Calif Cong of Par & Teachers

"Good-mature. A fine, thought-provoking picture; smoothly directed." DAR

"In less capable hands the characterization might have been sentimental and maudlin. Understanding direction brings out the high spiritual quality of the story. Family." Nat Fed of Business & Professional Women's Clubs

"A masterly production throughout. Outstanding-family." S Calif Council of Fed Church Women

+ Fox W Coast Bul My 23 '36

"Family. This picture pleasingly and understandingly directed, to which beautiful photography, lovely music, sound effects and silences add so much, is one of the truly fine pictures of the year."

+ Gen Fed of Women's Clubs (W Coast) My 9 '36

"It is not in the plot that the film excels, it is in the touchingly human little episodes that make up the story and in the life-like characterizations. Jean Hersholt is superb. Through his interpretation the character of Chris Freyman is unforgettable. Adolescents, 12-16: yes, but too depressing for some; children, 8-12: too sad."

+ Motion Pict R Je '36

"The story is dramatic and well told, appropriate sound effects and music develop the theme, and the stage settings and photography are excellent. Family."

+ Nat Council of Jewish Women My 13 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



## SINS OF MAN—Continued

"Adults."

Nat Legion of Decency My 23 '36

"Family. (Perhaps too sad for emotional children.) Outstanding."

+ + Sel Motion Pict Je 1 '36

"Interesting story, well acted and directed but over-sentimental. Family."

+ — Wkly Guide Je 13 '36

## Newspaper and Magazine Reviews

"Beautiful bit of screen work, lacking the elements of wide popularity, but a picture all lovers of the screen as an expressive art will enjoy for its outstanding cinematic merits. . . Darryl has reason to be proud of 'Sins of Man.' Wise showman that he is, he probably does not look for great returns from it, but no doubt recognizes its value as a prestige picture, one which dignifies the screen as a whole and gains more friends for it."

+ Hollywood Spec p11 My 23 '36

"A relentless attack on the tear ducts, 'The Sins of Man' is so lushly emotional, so unrestrained in its masochism that it more or less defeats itself. In this Jean Hersholt suffers and suffers. . . The film shows that tragedy needs occasional touches of lightness and restraint to be completely moving." (2 stars) Beverly Hills

Liberty p50 Je 20 '36

"That stalwart character actor . . . Jean Hersholt . . . has been given a rich and varied role in 'Sins of Man.' He handles it with assurance and restrained power. In a screen drama that is constantly skirting the danger line of mawkish sentimentality, he gives a forthright and remarkably persuasive impersonation. The narrative itself is likely to try your patience. It is episodic and disjointed, and leans too heavily on synthetic tragedy. 'Sins of Man' is always more of an exercise in proficient acting than a compelling motion picture. It does not afford Mr. Hersholt a sure-fire part." Howard Barnes

+ — N Y Herald Tribune p18 Je 19 '36

"Jean Hersholt acts his part to the hilt but it's all in pretty much the same key. It does, however, give him a chance in the latter half to show his mastery of make-up. His ragged, broken, old man is a triumph of characterization. . . Otto Brower and Gregory Ratoff directed like a pair of bang-up morticians. A good job but almost too funereal. However, sincerity should always get a hand." Rob Wagner

+ — Script p8 Je 13 '36

## Trade Paper Reviews

"An overdose of pathos and a dragging story, which a truly magnificent performance by Jean Hersholt cannot entirely overcome, will create hard-going for this picture so far as appealing to all classes is concerned. Top-notch entertainment for those who like tear-jerkers, it will require intensive selling to interest other classes. Family."

Box Office p17 My 16 '36

"Sentimental tear-jerker designed to satisfy those who like a good cry. Other than the excellent work of Jean Hersholt there is nothing outstanding in the picture. If your patrons like this sort of stuff okay but if not lay-off. Just why two directors were required to make this movie is not quite apparent."

— + Film Curb p12 My 9 '36

"Powerful emotional drama scores for all types of audiences. Story, direction, acting rate highly."

+ Film Daily p12 My 12 '36

"Here is a performance—a magnificent performance—in a simple drama that will literally tear your heart. It is a picture that once seen will never be forgotten. . . At the same time, the picture presents a problem to theaters. It cannot be sold by ordinary

methods, for it lacks the usual material for exploitation. You cannot depend upon a ranking star name for draw. There is no spectacle nor light romantic interest. What its destiny may be at the box-office depends entirely upon how it is handled."

+ Hollywood Reporter p3 My 5 '36

"Jean Hersholt scores a personal triumph in this beautifully produced tearjerker which reeks with sentimentality in its relentless determination to send the audience out red-eyed."

Motion Pict Daily p14 My 6 '36

"'Sins of Man' is a class picture. In theme, as acted and in morale it points its primary appeal at those who understand and appreciate fine things. In content it is a somber-toned, sympathy-inspiring, human interest drama. . . The picture will not be an easy one to sell. . . The stunt of showing the picture to the community's opinion-makers may prove effective in stimulating word-of-mouth advertising based upon their comments to create interest among the average theatre-goers."

+ Motion Pict Herald p29 My 16 '36

"Hersholt turns in a swell performance. What the picture does will depend on his draw."

Phila Exhibitor p49 My 15 '36

"Dolorous and somewhat slow through much of its dramatic build-up, and rather exclusively concerned with one man's anguish, 'Sins of Man' will have considerable handicap to overcome in catering to popular taste, which may restrict its box office. . . Picture will be liked and praised where artistic and pure dramatic merits are appreciated because it has careful, effective production, direction and playing and doesn't lack in genuine emotional appeal."

Variety (Hollywood) p3 My 5 '36

## SKAERGAARDS-FLIRT. Ap 7 '36 90min Europa

Players: Gideon Wahlberg. Dagmar Ebbesen. Eric Laurent

Director: Arne Bornbusch

A Swedish dialogue film made in Stockholm without English sub-titles. 'Osterman and Sjoeholm are neighboring residents of an island frequented by summer visitors. They plan the marriage of Inga and Erik, respectively their daughter and son, but Lilly, daughter of a wealthy merchant visiting the island, lures Erik away from Inga. When fire destroys the Osterman home he rescues Inga and discovers it is she he really loves.' (Motion Pict Herald)

## Audience Suitability Ratings

"Family."

Nat Bd of R M My '36

"Amusing comedy. Family."

+ Wkly Guide Ap 11 '36

## Newspaper and Magazine Reviews

"The little Cinéma de Paris . . . is echoing these days to the laughter provoked by 'Skaer-gaards-Flirt,' the latest romantic comedy to reach here from Stockholm." H. T. S.

+ N Y Times p26 Ap 8 '36

## Trade Paper Reviews

"[It is a] lukewarm comedy."

— + Film Daily p10 Ap 9 '36

"The photography possesses a peculiarly brilliant quality. In pattern the story is comparable to contemporary American material. . . Reviewed at the Fifth Avenue Playhouse, New York, which features foreign-language pictures. Reaction to the comedy dialogue in Swedish was manifested by frequent laughter ranging from chuckle to guffaw."

+ Motion Pict Herald p38 Ap 18 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**SKY PARADE.** Ap 17 '36 70min Paramount  
 Players: Jimmie Allen, William Gargan.  
 Katherine De Mille, Kent Taylor  
 Director: Otho Lovering  
 Based on a radio serial, *The Air Adventures of Jimmy Allen*.

### Audience Suitability Ratings

"A fine family picture." Am Legion Auxiliary

"Family & junior matinee." Calif Cong of Par & Teachers

"Good. Family-mature." DAR

"The production, though slowly paced at times, presents a fine review of the development of aeroplane flying, with special emphasis on the use of automatic control. . . The cast is uniformly excellent and the direction deft, with the whole picture keyed to a thrilling climax. Family." E Coast Preview Committee

"Any picture which emphasizes the finer elements of character is worthy of commendation, and this one shows the earnest desire to improve aviation more for the sake of safety than for commercial advantage." Nat Fed of Business & Professional Women's Clubs

"Family & junior matinees." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul Ap 18 '36

"Family. Tense, dramatic situations, crisp direction and convincing acting by a strong cast, led by popular Jimmie Allen, gives this picture unusual and stimulating entertainment."

+ Gen Fed of Women's Clubs (W Coast) Ap 6 '36

"Family & junior matinees," Jt Estimates Ap 15 '36

"Suitability: family." Mo Film Bul p89 My '36

"As an exposition of the progress made in commercial aviation since the close of the World War, this picture has a definite educational value. Adolescents, 12-16: good; children, 8-12: if interested."

Motion Pict R My '36

"Juvenile."

Nat Bd of R M Ap '36

"The story is interesting and will doubtless find enthusiastic welcome by juvenile audiences, especially boys since it is not only entertaining, but contains much that is informative of the progress of aviation since the World War. Family & junior matinee."

+ Nat Council of Jewish Women Ap 6 '36

"A drawn out story. . . Unconvincing and poorly portrayed. General patronage."

Nat Legion of Decency Mr 29 '36

"A and Y: not particularly interesting; C: probably entertaining since it is planned and produced for them."

Par M p50 Je '36

"Family & junior matinees."

Sel Motion Pict My 1 '36

"Juvenile."

Wkly Guide Ap 4 '36

### Newspaper and Magazine Reviews

"Another melodrama of family interest." E. C. S.

Christian Science Monitor p15 Je 6 '36

"Its first ten minutes and its last twenty are nearly perfect; its story body is poor talkie. . . Apparently cocky over an excellent beginning, director Otho Lovering evidently sat back and let the picture struggle self-consciously through microphony dialogue and haphazard continuity." Paul Jacobs

+ — Hollywood Spec p13 My 9 '36

"While the picture is, on the whole, quite dull and often downright silly to adults, it should please the air-minded boys for whom it is designed." (1½ stars) Beverly Hills Liberty p38 My 16 '36

"[It] may seem incredible in its story of sky banditry, but as entertainment will be found engrossing as the early Westerns were, when swift hoofbeats marked the tempo and lurid color embellished the plot."

+ N Y Herald Tribune p14 Ap 21 '36

"The picture no doubt is a fine and accurate specimen of contemporary wish-fulfillment for the average immature person. . . Katherine De Mille is the incidental romantic interest, and everybody plays the picture as it should be played; that is, as much like a Saturday afternoon episode of 'The Perils of Pauline' as possible." B. R. C.

N Y Times p17 Ap 20 '36

"Even if its story is more than just a little bit familiar and consists of all the formulae of a nickel-weekly fiction, it has thrills galore and is performed by a cast of pleasant actors." William Boehnel

+ — N Y World-Telegram p15 Ap 20 '36

### Trade Paper Reviews

"Albeit of only average entertainment value, this Harold Hurley production packs unusual exploitation possibilities because of the pre-selling of Jimmy Allen, via radio, to millions of youngsters. Family."

+ — Box Office p57 Ap 4 '36

"Jimmy Allen is said to have a large [juvenile] following because of his radio serial. . . This fact will, no doubt, help to get business for the picture. It is interesting to note the progress of aviation since the World War but we are very much afraid there is too little excitement to satisfy the children. As for the grown ups the picture simply isn't there."

+ — Film Curb p16 Ap 4 '36

"For the houses which play the better action numbers and for those which have a large [children] patronage, this show is swell stuff. Though logically constructed, the plot is hardly a routine one, and it is loaded with suspense. . . The air scenes look good and the picture shows up well."

+ Film Daily p4 Ap 1 '36

"No cheering will greet the introduction to the screen of the popular radio serial. . . Someone got off on the wrong foot in devising an introductory screen story. It just hasn't enough of what it takes to please [children]."

— Hollywood Reporter p3 Mr 28 '36

"Aided by the exploitation it has received over the air, this should do nicely as juvenile entertainment."

Motion Pict Daily p5 Mr 30 '36

"Unless adults are interested in the exploits of Jimmy Allen or are aviation fans, the picture may not hold much interest for them, but for the children who like plenty of action and excitement and want to know the inside workings of airplane manufacturing and flying, the feature is an unusual attraction for special juvenile shows."

Motion Pict Herald p34 Ap 4 '36

"Where Jimmy Allen is popular on the radio, 'The Sky Parade' may get some backing. Elsewhere it will be double featured or neglected. . . Well produced for that type thriller, the show deserves more attention than it will get, except in those sections where radio-conscious fans might be impressed."

N Y Exhibitor p43 Ap 25 '36

"Strong bet for juvenile trade, with plenty of promotional possibilities via the Jimmie Allen radio and newspaper strips. May also get by for general trade in those spots which serve adventures and Westerns as the regular dish. Children are the prime market, however, for



**SKY PARADE—Continued**

'Sky Parade' is essentially a cross between a radio serial, a newspaper strip, and a horse opera of the ozone with planes for nags."

Variety p14 Ap 22 '36

"Smartly produced by Harold Hurley, this feature, aimed at the mass of [children] who follow the exploits of Jimmy Allen on the air and in the newspapers should show good returns. Picture will hold little interest for adults but Jimmy Allen in the picture turns out to be all that his juvenile followers expect. . . Screen play is written down to Allen's followers as is necessary, at times might seem foolish to adults, but the idea is okay."

+ Variety (Hollywood) p3 Mr 28 '36

**SMALL TOWN GIRL. Ap 10 '36 90min MGM**

Players: Janet Gaynor, Robert Taylor, Binnie Barnes, Lewis Stone

Director: William A. Wellman

Based on the novel of the same title by Ben Ames Williams. "Janet Gaynor is a small town ingenue, weary of a dull suitor, an exasperating family, the monotonous routine of a village store and the whole depressing round of small town activities. Running out in a tantrum, she meets an engaging young stranger, Robert Taylor, breezing through town from a football game, is invited for a ride and finds herself married to the young surgeon after both have been pretty high with bubbly—married without love and on the eve of Taylor's promised wedding to a fellow socialite, Binnie Barnes." (Variety [Hollywood])

**Audience Suitability Ratings**

"A: fair; Y: not the best; C: No."

Christian Century p647 Ap 29 '36

"Faulty direction in the surgical scenes, but entertaining fare for the adults." Am Legion Auxiliary

"Considerable drinking and the 'gin marriage' which is the crux of the plot, might preclude this picture from impressionable youth. Adults: very good; 14-18: very good; 8-14: mature. Possible for family." Calif Cong of Par & Teachers

"Good. Mature." DAR

"No detail has been overlooked to make this story ring true and the result will be gratifying to all ages of audiences. Family." Nat Fed of Business & Professional Women's Clubs

"A good story, improbable but entertaining with good comedy relief. Audiences over 14." Nat Soc of New England Women

Fox W Coast Bul Ap 18 '36

"Adults & young people."

Gen Fed of Women's Clubs (W Coast) Ap 6 '36

"Adults & young people."

Jt Estimates Ap 15 '36

"Suitability: family."

Mo Film Bul p89 My '36

"Janet Gaynor, by her personality, almost convinces one that a refined and innocent young girl may pick up a ride with a perfect stranger, spend the night drinking at a road house and end by marrying the gentleman before dawn—but she doesn't quite succeed in such an impossible task. . . The presentation of such a farcical story as realism is far from satisfactory. It is regrettable that these actors and actresses are placed in a story of such low moral tone. Fair. Adults."

+ Motion Pict Guide My '36

"Although a 'gin' marriage is a poor point of departure for any young people when the haze lifts, *Kay* and *Bob* are very genuine and

worthwhile, and their problem and that of the boy's parents in working out an unpropitious situation wins the sympathy and undivided attention of the audience. . . Credit is due for the good taste with which difficult moments are treated, the amusing use of incident, natural conversation, up-to-date direction. Adolescents, 12-16: needs mature judgment to evaluate; children, 8-12: no."

Motion Pict R My '36

"Mature."

Nat Bd of R M My '36

"Excellent entertainment is provided by a large and capable cast, ably directed in an interesting adaptation of a popular novel. Family."

+ Nat Council of Jewish Women Ap 6 '36

"[It] contains a marriage under questionable circumstances. Objectionable in part."

Nat Legion of Decency Ap 6 '36

"A and Y: enjoyable modern Cinderella story, based on Ben Ames Williams' novel, well-directed and acted; C: if it interests."

Par M p50 Je '36

"Adults & young people."

Sel Motion Pict My 1 '36

"Rather long for the mild suspense involved, but rich in amusing incidents and characters. Mature."

Wkly Guide Ap 11 '36

**Newspaper and Magazine Reviews**

"Exaggeratedly lavish story-book settings and a pleasantly unreal plot make 'Small Town Girl' an excellent box-office proposition, particularly—it may be added—for the small towns." B. L.

Boston Transcript p5 Ap 18 '36

"The story gives the leads full opportunity to turn on their widely-liked charm and few spectators seem to mind the story's trashiness."

Christian Science Monitor p15 Ap 18 '36

"After seeing the picture, I still think the story is a trivial one. . . But when all of it is put in a well written script, produced as a picture by Hunt Stromberg, directed by William Wellman, with Janet Gaynor, as the girl—well, it makes a lot of difference."

+ Hollywood Spec p23 Ap 11 '36

"The picture retells the Cinderella tale without the slightest variation on the original theme. But so smartly is it constructed, so amiable are playing and dialogue, that the old situations take on a sprightly freshness that compensates for their lack of novelty. . . While it is true that 'Small Town Girl' works out in a way that will surprise no one, it is also true that Director William Wellman and the scenarists have injected enough playfully sharp incidents to keep the piece lively and entertaining." (3 stars) Beverly Hills

Liberty p37 My 16 '36

"Mr. Robert Taylor repeats in 'Small Town Girl,' the portrayal he inflicted upon us in 'Magnificent Obsession' of an asinine, quippy, windy, rich, young idiot. . . I have been dodging Janet Gaynor pictures for a long time, but she is really a pretty nice girl fundamentally, and gives us, in this picture, only a minimum of her Shirley Temple twinkle and baby talk, and is a very sweet person in her more serious moments." Don Herold

Life p22 Je '36

"[It] is a typical piece of magazine fiction, running along smoothly and inconsequentially. Its situations are improbable, its characters lightly sketched, its eventual outcome never difficult to foresee. . . It is, thanks to the happy unreality of its mood, almost always entertaining." Eileen Creelman

+ N Y Sun p10 Ap 11 '36

"[It] has been animated by a facile group of players and may, as easily, be dismissed as another pleasant, if incurably romantic, bit

of Metro-Goldwyn-Mayer. There were moments in the beginning when it promised to be considerably more and we permitted ourselves the luxury of anticipating another 'Alice Adams.' But then up jumped the plot-boilers." F. S. Nugent

+ — N Y Times p19 Ap 11 '36

"Although the material is familiar, the treatment is fairly fresh and imaginative. . . Take this 'Small Town Girl' as a moderately amusing romp that should enjoy a fair amount of spring-time popularity." William Boehnel

+ — N Y World-Telegram p7 Ap 11 '36

"'Small Town Girl' is a sprightly film, well acted, directed, and produced by Metro-Goldwyn-Mayer, who spotted it with a generous share of amusing incidentals."

+ News-Wk p32 Ap 18 '36

"[The story] is told unaffectedly and often quite entertainingly."

+ Stage p10 My '36

Time p49 Ap 20 '36

### Trade Paper Reviews

"Modern Cinderella story with the usual happy ending, this is better than average entertainment for all types of audiences. [It is] intelligently produced, well directed and adequately acted. Family."

+ Box Office p23 Ap 18 '36

"'Small Town Girl' is one of the Real pictures to flash onto the screen this year, and one which is bound to be a great box-office attraction."

+ Canadian Moving Pict Digest p6 My 30 '36

"With some judicious cutting and the action speeded up a bit thereby, this will be very appealing entertainment. Perhaps it will be more successful in the smaller situations but it is a right good comedy-drama for anybody's theatre."

+ Film Curb p12 Ap 25 '36

"Robert Taylor and Janet Gaynor are presented in an enjoyable piece of comedy-drama which should appeal to the masses, and appealing to them means box-office. It may be a Cinderella story but it is very modern and so well written and directed that it can't help pleasing most everyone. The working girls, especially, won't miss it."

+ Film Daily p12 Ap 2 '36

"It should bring satisfactory results everywhere. In addition to a plot with wide appeal, the picture offers a performance by Janet Gaynor which should place her anew in the front rank of name attractions. Teamed with Robert Taylor, Miss Gaynor offers a characterization which, while similar, is at the same time different from her previous efforts and demonstrates conclusively her complete understanding of acting nuances. . . . Aided by the benefit of newspaper serialization, plus the strength of the picture itself, top results seem assured."

+ Motion Pict Daily p12 Ap 1 '36

"Modern in atmosphere and tastefully produced, this looks like a show to engage the attention of both patrons and exhibitors. . . . Previewed in Wilshire Theatre, Los Angeles, first-run neighborhood house. Though long drawn out in several situations, which undoubtedly will be trimmed, the picture held the attention of the audience, which seemed to be highly appreciative of the work of the starring players."

+ Motion Pict Herald p54 Ap 11 '36

"Backed by a national newspaper serialization, with star names to sell, 'Small Town Girl' is an exploitable picture that should account for itself nicely. . . . Estimate: good program anywhere."

+ N Y Exhibitor p42 Ap 25 '36

"'Small Town Girl' is romance with nice comedy sequences and with a well-balanced cast. All classes short of the hard boiled

minority will accept it on its own terms. . . . Story has been worked and the cast paced along standard formula. [This] is not a criticism but a classification."

Variety p16 Ap 15 '36

"'Small Town Girl' has the poignant quality which, coupled with impressive production and name appeal, spells reliable box office. . . . Picture will amply please the Gaynor admirers, plus the growing rank of Robert Taylor fans, and holds particular strength for women audiences in its captivating love story."

+ Variety (Hollywood) p3 Mr 31 '36

SNOWED UNDER. Ap 4 '36 63min Warner

Players: George Brent. Genevieve Tobin. Glenda Farrell. Patricia Ellis. Frank McHugh

Director: Raymond Enright

See issue of March 30, 1936 for other reviews of this film

### Audience Suitability Ratings

"Although just a light bit of nonsense the film is very funny."

+ Bks & Films My '36

"A: mediocre; Y and C: no."

Christian Century p783 Je 3 '36

"Mature."

Jt Estimates Mr 1 '36

"Objection: the whole moral tone is bad—the divorce angle and the suggestive remarks. Objectionable in part."

Nat Legion of Decency Mr 22 '36

"Though it is an artificial little comedy, treading on delicate ground at times, it is well done. Mature."

Sel Motion Pict Ap '36

### Newspaper and Magazine Reviews

"The play moves at a merry pace. Not important, but decidedly cheerful."

+ — Canadian M p61 My '36

"'Snowed Under' is full of those things that are always happening in the movies and that seldom happen in life. . . . The only ambition of pictures like this is to fill out the tail end of double-feature bills. With bank nights, Mickey Mouse, newsreels, and Pete Smith to help, 'Snowed Under' should accomplish its little task." (2 stars) Beverly Hills

Liberty p58 Ap 25 '36

"In retrospect one doesn't know whether to laugh or yawn at the entertainment. It certainly strains for effect, and its theatrical situations are definitely phony, yet its antics remain reasonably hilarious, and some of its bright lines are actually bright." Marguerite Tazelaar

+ — N Y Herald Tribune p10 Mr 30 '36

"It must have struck someone in Hollywood as funny to coop up in a snowbound Connecticut farmhouse, a playwright, two of his ex-wives, a susceptible subdebantante, a deputy sheriff, and an alimony-demanding lawyer. . . . The film, badly in need of witty lines or amusing characters, gets instead some minor slapstick. Even that helped. . . . 'Snowed Under' is one of those sad episodes, a farce which doesn't come off." Eileen Creelman

— N Y Sun p24 Mr 30 '36

"Only a strong sense of duty, coupled with the grim realization that things could not possibly take a turn for the worse, kept us chained to a seat in the Strand yesterday watching one of the Warner stock companies struggling as best they could with a loud, witless and tiresome farce called 'Snowed Under.'" F. S. Nugent

— — N Y Times p17 Mr 30 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**SNOWED UNDER—Continued**

"Although the central idea of 'Snowed Under'—three women going out to get their man—may have good possibilities for routine entertainment, the unsteady writing and the awkward acting spare the audience excessive pleasure. If it were competently written and if the actors were less noticeable, audiences going into the Strand might be fairly well served. But those who do will be greeted with slovenly speeches, slipshod direction and a quite artless little series of complications involving all the staple elements of farce. Indeed, they will scarcely be compensated at all, for 'Snowed Under' is just another transient visitor at that theater," William Boehnel

— N Y World-Telegram p13 Mr 30 '36

**Trade Paper Reviews**

"Amusing farce which, due to fast pace, will please average patron in spite of weak plot, flippant dialogue and slapstick comedy. Family."

Box Office p27 Mr 28 '36

"Farce comedy, this majors in ingredients that ordinarily make customers laugh. The humor is sometimes broad, sometimes subtle, yet always it has the power to attain its objective. . . . Fast moving, not bothering with inconsequential but devoting itself solely to the purpose of being nonsensically amusing, the show has plenty to interest the comedy fans."

+ Motion Pict Herald p40 Mr 21 '36

**SONG OF CHINA. 65min Douglas MacLean**

Players: Lim Cho-cho. Shang Kwah-wu. Li Shoh-shoh

Director: Lo Ming-yau

A silent film with musical background produced in China with Chinese and English subtitles. "[It] unfolds as a naive saga of filial devotion. Covering family life for four generations, it shows the second and fourth sons devoted to the Chinese tradition of parental respect, with the third son a prodigal who goes to the city for a period of riotous living, but returns repentant at the end." (Motion Pict Daily)

**Audience Suitability Ratings**

"The lives of several generations of a fine Chinese family are followed through discontent, disobedience, and redemption, in a beautiful manner in the very best of taste. Family." Am Legion Auxiliary

"Slow-moving, it yet offers an interesting study of Oriental life. Musical background. Adults: interesting; 14-18: mature; 8-14: doubtful." Calif Cong of Par & Teachers

"Outstanding, and an educational picture for all ages. Notable for manners and customs, use of silences, the beauty and suitability of the musical score, the photography, and because entirely done by Chinese. Mature-family. Excellent." DAR

"'Song of China' is a picture of great dignity and charm. Family." Nat Fed of Business & Professional Women's Clubs

"Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul Je 6 '36

"The remarkably fine characterizations of the actors make this a picture to be enjoyed and long remembered. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) My 27 '36

"The acting is superb in its restraint, symbolism is used throughout, and while the story moves at snail's pace according to American standards, it has a distinct artistic and educational value. . . . Adolescents, 12-16: worth while; children, 8-12: tiring."

+ Motion Pict R Je '36

"Entirely different in tempo it cannot be compared with American and English productions. . . . Interesting for the entire family."

+ Nat Council of Jewish Women My 27 '36

"[It is] an excellent production. General patronage."

+ + Nat Legion of Decency Je 11 '36

**Newspaper and Magazine Reviews**

"I was surprised by the high degree of excellence achieved in its making. In Hollywood we have a smug sort of view of ourselves as picture makers. We are surprised when someone working somewhere else sends us something as good as our best. . . . Before the first reel has been run you will cease wondering at the fact of its being a wholly Chinese creation and become aware you are looking at one of the finest motion pictures it ever has been your good fortune to see. . . . It is a production only intelligent audiences will appreciate. . . . Our audiences, however, trained by the general run of Hollywood pictures to a lower order of intelligence than 'Song of China' demands for its full appreciation, may not accord it the welcome its artistic merits entitle it to."

+ + Hollywood Spec p7 Je 6 '36

**Trade Paper Reviews**

"For the arty theaters and for houses that have a large Chinese following, this picture should be good fare. Produced, directed, written, photographed, and played by the native Chinese, it makes an interesting novelty. The picture was made as a silent and with explanatory titles, one can follow the plot without any difficulty."

Film Daily p6 My 26 '36

"This odd and interesting feature-length picture, produced in China by Chinese and brought to this country by Douglas MacLean, will find a special welcome in the art theaters and among young students everywhere. It will do well as a cultural novelty to fill out neighborhood double bills where there is a class or school patronage and can, as a rule, best be exploited through educational groups. . . . Apart from the naive charm of its rather slow-moving story it has study interest in its glimpse of old Chinese manners and customs," and of the later infiltration of western ways."

+ Hollywood Reporter p3 My 22 '36

"[It] may hold interest as a novelty in metropolitan centers. . . . A musical background accompanies the action which will please some western ears but grate on others. The photography is surprisingly good and the acting and direction have a strong professional flavor."

Motion Pict Daily p7 My 26 '36

"Estimate: for Chinese, art houses, only."

Phila Exhibitor p25 Je 15 '36

"'Song of China' might just as well have stayed in the Orient for all the good it will do at the box office in this country. Truly this is a poignant drama of life in the far east, but nearly everyone in America knows much more of the situation currently than is displayed pictorially in the film. . . . For a novelty it's okay, but not in a theatre where people pay good coin to see something. . . . The musical score carries it along beautifully. In fact, if it weren't for the music people would walk out on it. Secondly, the photography is excellent."

— Variety (Hollywood) p5 My 22 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**SONG OF THE SADDLE.** F 22 '36 63min First national

Players: Dick Foran. Charles Middleton.  
George Ernest. Bonita Granville. Alma  
Lloyd

Director: Louis King

See issue of March 30, 1936 for other reviews of this film

*Audience Suitability Ratings*

"This is a western drama, constructed on familiar lines. Suitability: family."

Mo Film Bul p30 Ja 27 '36

"Adolescents, 12-16: not recommended; children, 8-12: unsuited."

Motion Pict R Ja '36

*Newspaper and Magazine Reviews*

"Not since the glorious days of Bill Hart, Tom Mix, Harry Carey et al. has there been a sagebrush drama as full of action as [this] Warner production. . . [It] is a horse opera embodying practically all of the elements which distinguished the rip-snorting silent films of the covered-wagon days in the West." T. M. P.

+ N Y Times p13 Mr 21 '36

*Trade Paper Reviews*

"A better than average Western, good enough as program fare for even those who don't usually go for this type of film."

+ Film Daily p9 Ap 29 '36

"The vengeance motivation of 'The Count of Monte Cristo' animates this western drama in which Dick Foran manages, between stage-coach holdups and similar dramatic incidents, to sing a couple of song numbers which do not detract from the earnestness of the plot presentation."

Motion Pict Herald p56 Ap 11 '36

"Warner Bros. has a sprightly bronc from the western corral, and one that will do well at the window of family and Western houses. Title is a misnomer because it gives no hint at glowing action and spirited abandon found in this sagebrush Robin Hood tale. . . Absence of name draw will make real selling essential. But properly sold, word-of-mouth should help to put it over. A sure bet for dualers and may stand alone in some spots."

+ Variety p63 Mr 25 '36

**SONG OF THE TRAIL.** F 24 '36 68min Ambassador

Players: Kermit Maynard. Evelyn Brent.  
Fuzzy Knight. Antoinette Lees

Director: Russell Hopton

Based on novel of same title by James Oliver Curwood. A western melodrama.

*Audience Suitability Ratings*

"A, Y and C: regulation Western."

Par M p50 Je '36

*Trade Paper Reviews*

"Regulation horse opera that contains its full share of what it takes to make a Western. One novelty is a male chorus who do one song in good style."

+ Film Curb p6 Ap 4 '36

"This Western isn't all fighting, chasing, and gun play, although there is enough to satisfy the action folks. In one of the

sequences, Kermit's antics reminds one of Douglas Fairbanks with his flying, jumping, and sliding. Maurice Conn has given this production more entertainment value than is usually found in products of this classification and on that score, the picture might play some dates in the better bracket."

+ Film Daily p9 Mr 27 '36

"Though constructed on a routine action formula, this picture offers a cast headed by Kermit Maynard and Evelyn Brent and the name of James Oliver Curwood as author of the original story to attract followers of hard-riding drama."

+ Motion Pict Daily p2 Mr 28 '36

"Sticking true to Western formula this offers nothing new in the treatment that goes to make for hard riding, two-fisted and triple-gun-toting gents of the wide open spaces. As for action, plot and simplicity of narrative, it will never smash the illusion of a 10-year-old mind that the glamorous wild west is a series of galloping hoofs, riding to victory against showers of bullets that hit every mark but the hero. . . As for story and plot, it is not what one expects from the pen of James Oliver Curwood."

— Variety (Hollywood) p8 Mr 25 '36

**SONS O' GUNS.** My 30 '36 82min Warner

Players: Joe E. Brown. Joan Blondell.  
Beverly Roberts. Eric Blore. Winifred  
Shaw. Joseph King. G. P. Huntley, Jr.

Director: Lloyd Bacon

Based on a musical comedy, Tin Hats, by Fred Thompson and Jack Donahue. "Story deals with Joe E. Brown, an actor, a slacker during late war. He's dragged into the army because he happens to come out of the theatre wearing a stage uniform. In France he gets mixed up with a spy, goes to prison, escapes with the aid of a British officer's uniform. Sent over the top, he manages to capture an entire regiment of German soldiers, returns to find himself a hero." (Variety [Hollywood])

*Audience Suitability Ratings*

"A, Y and C: amusing."

Christian Century p855 Je 10 '36

"Family." Am Legion Auxiliary

"Adults: good; 14-18: good; 8-14: good. Family & junior matinees." Calif Cong of Par & Teachers

"This picture has several genuinely funny sequences and is spiced with bits of clever dialogue, but there is too little substance to keep it from being a bit draggy now and then. Family." Nat Fed of Business & Professional Women's Clubs

"Splendid entertainment for the family. (Objections to Y.M.C.A. entertainment episode.)" S Calif Council of Fed Church Women

Fox W Coast Bul My 16 '36

"All ages & junior matinee."

Gen Fed of Women's Clubs (W Coast)  
My 7 '36

"As a rollicking satire on the assinnity of war from the point of view of the actual combatants, this film is priceless. As a Joe E. Brown comedy it is one of his very best. . . Enthusiastically recommended for family groups or any other audience. Family."

+ Jt Estimates My 1 '36

"Another Joe E. Brown picture in the typical Joe E. Brown style—perfectly silly and yet it may be of some real value in that it joins the 'Veterans of Future Wars' movement in making fun of war, and very few men or things can stand up against ridicule. Adolescents, 12-16: amusing; children, 8-12: yes."

+ Motion Pict R My '36



## SONS O' GUNS—Continued

"Family—junior."

Nat Bd of R M Je '36

"Full of humor and hearty laughs, this satire on war, which might serve as peace propaganda, is clever and delightful, and while it puts no tax on the mentality will prove real relaxation for the entire family."

+ Nat Council of Jewish Women My 6 '36

"General patronage."

Nat Legion of Decency My 21 '36

"Family—junior."

Wkly Guide My 16 '36

## Newspaper and Magazine Reviews

"'Sons O' Guns' may be just another funny film to the unobserving, but a closer scrutiny of its make-up will show an exceptional depth and a clear evaluation of our emotional thinking. . . Of course Joe Brown's ability needs no comment or praise. His amazingly consistent successes eulogise him beyond anything I might add. Joe Brown is simply Joe Brown. There is no other comedian who can replace him." Paul Jacobs

+ Hollywood Spec p13 My 9 '36

"'Sons O' Guns' is often quite amusing. In fact, it's much funnier than it has any right to be." (2½ stars) Beverly Hills

Liberty p50 Je 13 '36

"Out in Hollywood, where the picture has been seen, there is an impetuous desire to class it with some of the best of Chaplin, notably that superlative comedian's 'Shoulder Arms.' Some critics may agree with this, most won't. None, however, is likely to find the film anything but first rate. It is a very funny motion-picture. . . It definitely is Joe E. Brown's best picture."

+ Lit Digest p20 My 9 '36

"It is the typical Joe E. Brown comedy of making faces, emitting odd noises and managing to be an altogether ridiculous buck private, an achievement that kept the Strand audience yesterday in stitches over his one-man show. . . The wisecracking dialogue is bright, and while the story is pretty outmoded by now because satires on the war and farces about war having been run into the ground, the absurdity of war is made sharply evident even in a slapstick a thing as this." Marguerite Tazelaar

+ N Y Herald Tribune p19 My 15 '36

"The plot gets pretty rough-and-tumble before it's over, with the slapstick humor fading into silliness toward the close. Mr. Brown's fans will undoubtedly like it all, however, and the picture has some really funny episodes. Not all the gags are fresh, but Mr. Brown performs his antics with a contagious enjoyment." Eileen Creelman

N Y Sun p23 My 14 '36

"[It is an] apparent attempt at a war film to end all war films. It is only fair to assume that such a consummation was what Director Lloyd Bacon had in mind, because the war he has produced for Warners is just the silliest business in the world. Not a single soul goes west." J. T. M.

N Y Times p29 My 14 '36

"This is a routine vehicle. . . It emerges from Warner Brothers' studios a Model T job, creaking with hoary gags and hokum humor, and the face-making Mr. Brown is forced to spasms in his heroic attempts to redeem it. . . There are some sequences that do razz the sorry silliness of embattling nations. It is a minor film tragedy, that nothing is done about it to make them effective and they appear in the film only as episodes meant to be funny. A little more punch and a little more point would have resulted in a clever satire of humanity's meanest side." Douglas Gilbert

+ — N Y World-Telegram p4b My 16 '36

"Joe E. Brown rushes into No Man's Land and returns scarred, but in a better-than-expected condition. . . Like most of this comedian's films, 'Sons O' Guns' is nearly a one-man job but in this instance Jerry Wald and Julius Epstein have manufactured a series of gags, mainly derivative, that pop with machine-gun rapidity. . . Eric Blore is immensely humorous as a valet who finds it difficult to forget that he's been a gentleman's gentleman." H. S.

+ Script p11 My 23 '36

"People who are amused by the fact that Joe E. Brown's mouth resembles an omelet will not mind this version of a music-comedy in which the late Jack Donahue danced in 1929-30. . . Good pantomime: Brown, convinced that he is to be shot, rehearsing the way he will smoke a last cigaret with heroic nonchalance."

Time p50 My 25 '36

## Trade Paper Reviews

"Rampant with extraordinarily clever situations timed perfectly, this is by far Joe E. Brown's best. . . The story, unlike those of most Brown vehicles, gives the gentleman of the gargantuan mouth a real chance to emote. Family."

+ Box Office p25 My 9 '36

"It's highly amusing from start to finish. As a member of the A.E.F., Joe is a scream. He puts over his stuff as only he can do, it. His fans will be delighted with this one."

+ Film Curb p15 My 2 '36

"Joe E. Brown's comedy riot is a knockout for laughs; at the box-office it should ring with the best of the Browns. The screenplay is loaded with hilarious situations, a wealth of gags, and dialogue that is brisk and clever. . . The material allows Brown to run the gamut of his many abilities among them being singing, dancing and control of a funny English and 'Dutch' dialect, all being outstandingly funny."

+ Film Daily p9 Ap 29 '36

"It is richly gagged for steady laughter and the best he has ever turned out for Warners. It can be counted on for universal popularity and should be a substantial money-maker at almost all box offices."

+ Hollywood Reporter p3 Ap 25 '36

"The film is played and directed to accent its fun-provoking potentialities. It is different from the usual Brown vehicle. It has novelty that ought to be popular, unless war pictures are taboo even from the comic side. The personal popularity of the star should assure satisfactory grosses where they like him."

+ Motion Pict Daily p6 Ap 27 '36

"Comedy is the essence of the attraction. There are only a few conflict scenes and they are treated to accentuate the motivating quality. The picture may be sold with that asset in mind, with the maximum amount of attention devoted to Brown."

+ Motion Pict Herald p50 My 2 '36

"The result is entertaining program that ought to hit home in sections where the Brown antics mean box office: they are plenty."

+ Phila Exhibitor p47 My 15 '36

"As a starrer for Joe E. Brown, it is a lightweight. . . [The] scripters resorted too often to stale, radio-murdered file jokes. It's 'Sons o' Puns' now. Book got by on the stage because it was simply the foundation for a musical. As a picture it's non-musical, despite the insertion of a couple of songs, and the book, regardless of the refurbishing, still lacks substance enough for straight playing."

— + Variety p12 My 20 '36

"'Sons o' Guns' is tip-top fare for the star. His followers will see him doing everything they fancy and that's enough for any Brown picture. . . What the story lacks is made up in

gags. Toppers are Brown's apache dance, his scene with the drunken officer, his capture of the Germans. Brown is in every scene, works harder than usual, is himself throughout."

+ Variety (Hollywood) p3 Ap 25 '36

#### SOVIET NEWS. Ap 10 '36 70min Amkino

A compilation of Russian travelogues with English narration and French and English subtitles.

#### Newspaper and Magazine Reviews

"The most interesting feature of 'Soviet News' is the reel which depicts the Jewish State Theatre's fifteenth jubilee presentation of 'King Lear.' Our only regret is that the filmed chronicle of this Shakespearean comedy was not more comprehensive." T. M. P.

N Y Times p19 Ap 11 '36

"Frankly, there is nothing particularly striking about 'Soviet News' either in the material it shows or the manner in which it has been compiled. Parts of it are, of course, interesting, but on the whole it is a fairly undistinguished offering, with very little in it except for those whose interest in everything that comes from Russia knows no limits."

William Boehnel

+ N Y World-Telegram p29 Ap 15 '36

#### Trade Paper Reviews

"Highly interesting but obviously one-sided travelogue of Soviet Russia, good for program coupling."

Film Daily p6 Ap 13 '36

"The material may be considered as correlated by association and sequence, although it is taken from various sources and is not otherwise unified."

Motion Pict Herald p41 Ap 25 '36

#### SPECIAL INVESTIGATOR. My 8 '36 60min RKO

Players: Richard Dix. Margaret Callahan. Joseph Sawyer

Director: Louis King

Based on a novel of the same title by Erle Stanley Gardner. "As the story opens [Richard Dix] has just won a case as attorney for a racketeer and has been sharply censured by a judge. A short time later his brother, a G-Man, is shot by a gang that has robbed a bank of gold bullion." (Motion Pict Daily)

#### Audience Suitability Ratings

"A: fair of kind; Y: doubtful; C: no." Christian Century p887 Je 17 '36

"An ordinary gangster picture of which we have had too many. Adults." Am Legion Auxiliary

"Mature." DAR

"A well-chosen cast and good direction brings this a little above the usual run of 'gangster' pictures. Constructive, perhaps, in that it may have a salutary effect on criminal lawyers wondering whether or not they shall help criminals evade the law. Mature." Nat Fed of Business & Professional Women's Clubs

"Dramatic, tense and well acted, the film nevertheless offers little that is constructive or worthwhile for any audience. Adults." Nat Soc of New England Women

"Good story, well told and will prove interesting to those who like this type of picture. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 2 '36

"Interesting of its kind, this picture deals with the awakening of the public and the judiciary to the part criminal lawyers play in the releasing of guilty criminals through brilliant defense. Adults & young people."

Gen Fed of Women's Clubs (W Coast) Ap 22 '36

"Adult."

Jt Estimates My 1 '36

"The rapid fire of slangy dialogue interspersed with revolver shots keeps up a high pitch of excitement; there are no unnecessary scenes, no tedious digressions from the plot. . . Most children would thoroughly enjoy the thrills in this short film. Suitability: family."

Mo Film Bul p89 My '36

"The success of this picture is a tribute to clever direction and camera work and an excellent use of suspense. The story with an obvious and hackneyed plot is so dramatically told that it seems new. Adolescents, 12-16: no, because of too sordid atmosphere; children, 8-12: no."

Motion Pict R My '36

"Family."

Nat Bd of R M My '36

"A fairly interesting picture, with a good cast and direction but little suspense. Fair for family."

+ Nat Council of Jewish Women Ap 22 '36

"General patronage."

Nat Legion of Decency Ap 30 '36

"Adults & young people."

Sel Motion Pict My 1 '36

"Family."

Wkly Guide Ap 18 '36

#### Newspaper and Magazine Reviews

"Happily very little chatter was canned along with the plentiful action."

Christian Science Monitor p15 My 2 '36

"This piece is above average of its kind, which is possibly due to Cliff Reid's production and the speed and color of Louis King's direction. For, without putting much strain on one's intelligence, the story holds attention, due to its brisk pace, its suspense and the very simplicity of its plot. The outdoor sets too, with dusky mountains in the distance and spacious freedom confronting the cameras, capture the imagination." Marguerite Tazelaar

+ N Y Herald Tribune p10 Ap 26 '36

"The picture, aside from being technically spotty, with much poorly concealed splicing and patching, is a reasonably astute bid for the Times Square pedestrian trade." B. R. C.

+ N Y Times p21 Ap 25 '36

"Though nothing exceptional, 'Special Investigator' has enough zip and thrills in it to hold the interest of the movie-goer who likes fast-moving underworld films." William Boehnel

+ N Y World-Telegram p4c Ap 25 '36

#### Trade Paper Reviews

"An adequate melodrama built around a story that is much better than its adaptation. Family."

+ Box Office p33 Ap 25 '36

"The action is fast and exciting. Wherever melodramas of this type are liked this one seems bound to please. Dix gives one of his best performances."

+ Film Curb p12 Ap 18 '36

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



**SPECIAL INVESTIGATOR—Continued**

"Good program picture with 'G-Man' theme in outdoor locale is interesting throughout."

+ Film Daily p8 Ap 27 '36

"Bordering upon a screen expose of still another racket, 'Special Investigator' remains a minor effort for all concerned. It is not expected to achieve anything higher than the lower half of double bills. . . The entire affair bears aspects of a tale too often told."

— Hollywood Reporter p3 Ap 18 '36

"By shrewdly mixing western small town and ranch backgrounds with city atmosphere Radio has given Richard Dix a vehicle that furnishes appeal to both types of his fans—the Western enthusiasts and the girls who like to see him dolled up by high-priced tailors. . . The picture ranks well up among Dix's recent efforts."

+ Motion Pict Daily p11 Ap 14 '36

"The tracking down of a gangster and his affiliates covers a wide geographical area and the plot is worked out in complete seriousness without comedy relief. . . The love story, likewise, departs from routine channels."

Motion Pict Herald p53 My 2 '36

"Off the horse for the first time in several pictures, Dix turns in a fair performance but the net result is nothing extraordinary."

— + N Y Exhibitor p23 My 10 '36

"Richard Dix's name is the only thing that saves this one and it's doubtful that the star can do much toward overcoming its shortcomings where the box office is concerned. On merit it belongs on the double bills. . . Louis King's direction manages to keep things alive for sixty minutes and the pace is typical of the average Western."

+ — Variety p15 Ap 29 '36

"Following somewhat familiar formulas, with here and there a somewhat different angle injected, this Cliff Reid picture featuring Richard Dix falls short of being satisfactory box-office fare."

— + Variety (Hollywood) p3 Ap 18 '36

**SPEED. My 8 '36 65min MGM**

Players: James Stewart, Una Merkel, Ted Healy, Wendy Barrie, Weldon Heyburn

Director: Edwin L. Marin

"Its background is the motor car industry and it deals with the struggles of a test driver to perfect his carburetor invention. He is a failure at the Indianapolis speedway races, his car crashing. Through the intervention of a girl, he is backed by his firm in a second try at Muroc Dry Lake. There he proves his invention but again lands in the hospital."

Hollywood Reporter

**Audience Suitability Ratings**

"A: poor; Y: perhaps; C: if it interests."  
Christian Century p87 Je 17 '36

"[It is] a picture that will hold the attention and be the topic of conversation for the men and boys of any neighborhood when released. Family & junior matinee." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Interesting for mature audiences." DAR

"This picture has some sequences of daredevil drivers testing new models of automobiles at the factory and auto races, but is otherwise undistinguished. . . The 'shots' of the automobile plant, showing manufacturing, tests, assemblings, etc., are interesting, but the picture is too exciting for sensitive children or grown-ups." Nat Fed of Business & Professional Women's Clubs

"The film is well acted and thrilling but over-exciting for children. Adults & young people." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"It is always interesting to peer behind the scenes in a great industry and when that industry, as in the case of this picture's background, is as close to the popular interest as the automobile, a uniqueness of appeal is assured. . . Enough comedy to offset the tender moments for any but sensitive children. Family." Mrs T. G. Winter

Fox W Coast Bul My 9 '36

"Family. An unusually interesting [picture] which will have wide appeal."

+ Gen Fed of Women's Clubs (W Coast)  
Ap 27 '36

"Family & junior matinee."

Jt Estimates My 1 '36

"Adolescents, 12-16: of especial interest to boys; children, 8-12: too exciting."

Motion Pict R Je '36

"Family."

Nat Council of Jewish Women My 1 '36

"General patronage."

Nat Legion of Decency My 14 '36

"Exciting for small children. Family & junior matinee."

Sel Motion Pict Je 1 '36

**Newspaper and Magazine Reviews**

"Even three love affairs do not suffice to lift this melodrama out of the machine-made ruck for those not interested in details of auto building and testing, as ingredients for entertainment films. The picture has the air of a good short educational subject mistakenly padded into a feature."

— + Christian Science Monitor p15 Je 13 '36

"Stewart, with a personality which could gain him recognition as perhaps the most sympathetic young player on the screen, one who could fill theatres if given lovable gentle, human roles, is here a roughneck mechanic. . . There is no excuse for the characterization given him. . . Wendy Barrie, in the leading feminine role, lacks the personality and ability to make it appealing. She walks through the part without displaying appreciation of its values. . . The picture presents a striking example of how close-ups should not be used."

— Hollywood Spec p10 My 9 '36

"Although it deals with material which suggests exciting screen possibilities, 'Speed,' is a very ordinary Hollywood stencil. . . There is a passage depicting the mechanical miracles of an assembly plant that has been so maladroitly directed and photographed that it is boring where it might have been vastly intriguing. . . With the exception of Mr. Healy, the acting neither relieves nor accentuates the banalities of 'Speed.'" Howard Barnes

— + N Y Herald Tribune p8 My 16 '36

"The story of this one will arouse the envy of no playwright. Its routine sentimentality is interrupted only by some breathtaking races and a really funny characterization by Ted Healy. . . 'Speed' is a fair program picture." Eileen Creelman

+ — N Y Sun p10 My 16 '36

"James Stewart and Wendy Barrie take their followers on a respectful tour through an automobile plant in the new film, 'Speed.' . . Edifying as it all unquestionably is, it does not prevent 'Speed' from being an essentially minor motor opera, in which a carburetor is the hero and Ted Healy the comic relief. . . [It is no] more than a passable program picture." F. S. Nugent

— + N Y Times p11 My 16 '36

"The film is as fast as its title, sequence after sequence is admirably shot, the dialogue is smart." Douglas Gilbert

+ N Y World-Telegram p13 My 18 '36

"'Speed' [is] a very, very slow film, with a great deal of talk about the problems of car-buretors and jealousy." John Mosher  
— New Yorker p89 My 23 '36

"'Speed' is an example of the proficiency of Hollywood studios in taking an obvious yarn, and, through deft writing, acting and production, converting it into a worthy evening whiler-awayer." Herb Sterne  
+ Script p10 My 23 '36

"'Speed' is an incredibly hackneyed story. . . Adequate acting by James Stewart and Wendy Barrie give 'Speed' its only tinge of interest."  
— Time p50 My 25 '36

### Trade Paper Reviews

"Lacking somewhat in story, good production saves this from falling far below the usual M-G-M standard. In spots the continuity not only lags, but becomes confusing. Family."  
— + Box Office p63 My 2 '36

"Contains plenty of exciting and dramatic sequences and has a nice sprinkling of comedy throughout. Quite a bit above usual program grade. . . Should be well received by most any audience."  
+ Film Curb p11 My 2 '36

"As a program number for the action and excitement fans, this picture meets the requirements. Using the Indianapolis Speedway, and the race course at Muroc Dry Lake, the show has working backgrounds that lately have been in the news. With the Chrysler plant in Detroit as another spot where the action is laid, they make useful and interesting production values."  
+ Film Daily p9 Ap 29 '36

"Seriously handicapped by a slim, inadequate story and the gross miscasting of an important character, 'Speed' will just get by, even as a program attraction. The plot has little that is new to recommend it. . . James Stewart's performance is thrown slightly off key by the heavy histrionics of Weldon Heyburn, playing a motor engineer whose interference is resented by Stewart. In Heyburn's hand, the part is so weak that even the climaxing rescue does not give it strength."  
— Hollywood Reporter p3 Ap 24 '36

"An engaging individual performance by James Stewart against the fascinating background of a motor factory gives this production standout value as a program picture. . . The interesting factory scenes and exciting racetrack sequences are well spotted in the screen play."  
+ Motion Pict Daily p6 Ap 27 '36

"Fast moving as the title would indicate, the picture packs plenty of excitement, as well as love interest, comedy and drama. Previewed in the Westwood Village Theatre. Audience reaction was favorable to both efforts of players and production effects."  
+ Motion Pict Herald p50 My 2 '36

"Family action drama. Directed from the action angle, with not too much romance, the show will be too weak for single de-luxers, should prove program entertainment for the lesser runs."  
+ Phila Exhibitor p46 My 15 '36

"With an automobile race as foundation; Wendy Barrie, Una Merkel and Ted Healy, as the marquee lure; and overboard on news-reel clips, the prospects of this one are not overbright. It offers a new romantic lead, but film shoppers are not interested in debuts, generally. . . Off to a slow start, the plot picks up presently, but there is little to motivate the story and it never develops much of a thrill until the speed test."  
— + Variety p12 My 20 '36

"Here's a B picture that should be able to hold its own in many places, can major on any twin bill. Picture has action and an interesting story, but most of all it has James

Stewart, who is sure to hit stardom. Lad has a personality not unlike Fred MacMurray, a natural, pleasing delivery which will gather him a host of fans."  
+ Variety (Hollywood) p3 Ap 24 '36

**SPEED REPORTER.** (Release date not determined) 58min Reliable

Players: Richard Talmadge, Luana Walters, Richard Cramer

Director: Bernard B. Ray

"The story is an actionful newspaper yarn, with Talmadge as a reporter who exposes an underworld gang in control of a reform organization, and wins a sob sister for a wife."  
Film Daily

### Trade Paper Reviews

"Here is a fast-action picture that will surely satisfy any audience that likes such films. Talmadge is a swift moving reporter and he puts over an excellent performance."  
+ Film Curb p8 My 23 '36

"This fast moving affair should make first class entertainment for the action houses. There is always something doing, and the piece has a lot of suspense."  
+ Film Daily p6 My 15 '36

**SUNDOWN SAUNDERS.** Mr 25 '36 60min Supreme

Players: Bob Steele, Catherine Cotter, Earl Devire

Director: Robert N. Bradbury

A western melodrama.

### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency My 7 '36

### Trade Paper Reviews

"With plenty of pep all the way this is an excellent Western. Abounding in good fights, hard-riding and gun-play this can be depended upon to satisfy the most rabid lover of outdoor tales. Bob Steele does a fine job in the leading role and puts over his action stuff in great shape."  
+ Film Curb p14 Ap 18 '36

"Fast Western fills all demands of outdoor picture fans. Abundant fights, gun play and riding shots."  
+ Film Daily p6 Ap 13 '36

"Estimate: good."

Phila Exhibitor p49 My 15 '36

**SUTTER'S GOLD.** Mr 30 '36 85min Universal

Players: Edward Arnold, Lee Tracy, Binnie Barnes, Katharine Alexander

Director: James Cruze

Based on the novel of the same title by Blaise Cendrars. "General Johann August Sutter . . . was once the most powerful landowner in all the vast Mexican northwest. . . In 1849, gold was found on his property; bold and reckless men descended on his estates like devastating locusts; and all the Sutter wealth and power were humbled in the dust. In the most literal sense of the word, the curse of gold wrecked the fortunes of the first great California multi-millionaire." (N Y Herald Tribune)



## SUTTER'S GOLD—Continued

*Audience Suitability Ratings*

"Edward Arnold does not have the chance he had in 'Diamond Jim' to do the magnificent work he accomplished in that picture but he makes the role impressive; does all that could be done with it."

+ — Bks & Films My '36

"A: dull; Y and C: no."

Christian Century p615 Ap 22 '36

"Family & junior matinee." Am Legion Auxiliary

"Possible for family." Calif Cong of Par & Teachers

"Excellent. Mature—family." DAR

"Family." E Coast Preview Committee

"Family." Nat Bd of R

"Mature." Nat Fed of Business & Professional Women's Clubs

"Deficiencies of the script prevent the clear cut characterization of the title role which we have come to expect from Edward Arnold. Family, exclusive of young children." Nat Soc of New England Women

"The story is based partly on history and partly on legend, and many incidents are included that are not relevant. However, it gives a fairly graphic description of a stirring period in California history. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 11 '36

"Family. The picture is understandingly directed, notably fine in photographic and scenic effects. High praise [should go] to the make-up artist for his masterly skill in aging the characters. Fascinating entertainment, vivid and stimulating."

+ Gen Fed of Women's Clubs (W Coast) Mr 30 '36

"The actual life of Captain Sutter was so colorful and the historical events during this period so thrilling, it seems unnecessary and even regrettable that so many liberties were taken with the accepted history. Family."

— + Jt Estimates Ap 1 '36

"'Sutter's Gold' represents a lost opportunity. With careful research and adherence to true details it might have been a valuable historical drama of one of the greatest figures in the development of California. . . . The story has been cheapened and falsified until it occasionally resembles the ordinary Western. To say that it is without merit is of course untrue. Adolescents, 12-16; only fair; children, 8-12: no."

+ — Motion Pict R My '36

"The story deals with a most interesting period of history, the direction is slow-moving but expert, the photography is beautiful and the atmosphere of the time is maintained throughout. Family."

+ Nat Council of Jewish Women Ap 1 '36

"General patronage."

Nat Legion of Decency Mr 22 '36

"A and Y: biographical drama of the days of '49 misses being great because of narrative confusion; C: historical interest."

Par M p50 Je '36

"A production highly recommended both for its historic interest and its exceptional entertainment value. Family."

+ + Sel Motion Pict Ap '36

"Family."

Wkly Guide My 28 '36

*Newspaper and Magazine Reviews*

"Edward Arnold makes the colorful historical character John Sutter live and breathe again as he did the equally interesting though vastly different 'Diamond Jim' Brady. . . . For those

who like this type of movie, 'Sutter's Gold' is going to prove a delightful feast of romantic adventure." Laura Elston

Canadian M p59 My '36

"Though the picture is, of necessity, episodic, it is warm with feeling and tingling with adventure. Binnie Barnes and Lee Tracy emerge with striking portraits. And because 'Sutter's Gold'—like 'The Life of Louis Pasteur' and 'The Prisoner of Shark Island'—treats of a real man, it is full of the breath of life." (3½ stars)

Liberty p37 My 9 '36

"Mr. Cruze must have shot a million feet to get 7,000, and the picture must be somewhere in the cutting room ash can; it's certainly missing from the screen, as would be its usually competent star, Edward Arnold, if he had used his better judgment this time." Don Herold

— Life p26 Je '36

"This film occasions little more than regrets. Most to blame in all probability is the dull and oblique scenario. Cruze's direction is rather wooden, a quality reflected in the cast's performances. Inconsistencies in plot development make it even more difficult to accept 'Sutter's Gold' as a commendable movie."

— New Theatre p35 My '36

"It seems a dramatic story and one could wish that it were more effectively narrated than it is in the current film version. . . . The loose-jointed structure of the story, the general diffuseness of the treatment and the strange lack of vitality in the writing do, however, have the unlucky effect of transforming what might have been a rich and colorful chronicle into a rambling and unimpressive series of episodes dealing with a reasonably tragic American saga. Edward Arnold, always a vigorous and interesting actor, is considerably handicapped by weaknesses of his role, but he makes the passive Sutter a rather credible and sympathetic figure, even when his good fortune has gone to his somewhat confused head." Richard Watts, Jr.

+ — N Y Herald Tribune p10 Mr 27 '36

"The plot occasionally gets in the way, with clumsily written scenes to check the flow of good pioneering action. It doesn't check it disastrously often. This is a consistently interesting picture, revealing a little known angle of American history. . . . 'Sutter's Gold,' not always up to the high mark it set for itself, is an ambitious, dramatic and often exciting story of a man who made history and was, in turn, destroyed by historical events." Eileen Creelman

+ — N Y Sun p35 Mr 27 '36

"Little of the bitter irony latent in the tragic career of John Sutter emerges from 'Sutter's Gold,' the ambitious, lavish but sluggish film based on his life. . . . Such is the stuff of 'Sutter's Gold'—stuff that anyone would relish in the cinema, actors and audience alike. But, although the stuff of greatness is there, the manner in which it is projected is astonishingly insignificant. It falters too often in its loosely constructed drama, which is rendered even looser by soft direction, and its writing never soars to the heights of its full-sized subject." William Boehnel

+ — N Y World-Telegram p27 Mr 27 '36

"'Sutter's Gold' should have been one of the good historical pictures. The character is there, and the background. . . . One feels merely that a lot of good material has been lost track of somehow. Although Edward Arnold . . . plays the Swiss pioneer who founded a kind of kingdom for himself on the western coast in the days before the gold rush, this great adventurer is out of focus throughout the film. This is not so much any fault, I feel, of Arnold's as it is of the general vagueness of the narrative." John Mosher

— New Yorker p88 Ap 4 '36

"As adapted by its screen writers and directed by Cruze it diminishes to a series of unrelated episodes in the life of a half-profligate,

half-philanthropic individual who is never allowed to assume any credible dimensions at all. The actors try valiantly to overcome a sterile script, but it's no go. . . 'Sutter's Gold' has been a jinx ever since Universal bought the story. That jinx is still in evidence."

— Stage p10 My '36

"The efforts involved in getting 'Sutter's Gold' on the screen seemed last week as misdirected as the celebration over its opening was unjustified. Hampered by a script that characterized its hero variously as paragon and scoundrel, pinchpenny and profligate, altruist and profiteer, without ever making him a human being, the best Producer Edmund Grainger could offer the public was 85 minutes of dignified boredom, which suggested that the producers of 'Sutter's Gold' had wearied of the performance before it began."

— Time p46 Ap 6 '36

### Trade Paper Reviews

"[It] makes a bid for a place among the epics of American empire building and properly exploited, should bring a golden stream to the box office. Family."

+ Box Office p37 Ap 4 '36

"It has been given a colorful production, directed with ability and enacted by a capable cast headed by Edward Arnold. . . Swell picture for exploitation."

+ Film Curb p19 Ap 4 '36

"As screen entertainment this picture is stirring and arresting stuff. It is a big picture and will have a wide theater audience appeal. It is rich in exploitation angles and its strong box-office draw from top to bottom is unquestionable."

+ Hollywood Reporter p3 Mr 26 '36

"It's powerful material but the continuity falters. James Cruze has pieced his episodes together instead of making them blend into a moulded whole. The romance falters. It has its gripping moments, but it leaves the beholder with confused impressions."

+ — Motion Pict Daily p4 Mr 27 '36

"Arnold's work and the vivid chapter of American history involved in the picture are its principal selling points."

Motion Pict Herald p41 Mr 28 '36

"Offering is an important box office entry and should play to fairly healthy returns, in addition to adding production prestige to Edmund Grainger and all who had part in its making. Picture shows painstaking production at every step, is lavish in scope and will stand alone on high entertainment standard at almost any spot."

+ Variety (Hollywood) p3 Mr 26 '36

## T

**THESE THREE.** Mr 6 '36 93min United artists-Goldwyn

Players: Miriam Hopkins. Merle Oberon. Joel McCrea. Bonita Granville. Marcia Mae Jones

Director: William Wyler

See issue of March 30, 1936 for other reviews of this film

### Audience Suitability Ratings

"The angle in the play, 'The Children's Hour' by Lillian Hellman that might prevent libraries from cooperation is entirely lacking in the film version, titled 'These Three.' This means a weakening of the story, since communities do not, in these days, grow unduly excited

over the fact that a girl is accused of having stolen the lover of another girl."

Bks & Films Ap '36

"A: very fine of kind; Y: good but mature; C: no."

Christian Century p518 Ap 1 '36

"Adults." Am Legion Auxiliary

"Expertly directed and technically noteworthy, this picture is keyed to a high intellectual note, and will prove interesting film fare for adult audiences." Calif Cong of Par & Teachers

"No one can see this film without realizing the results of malicious gossip and the effects of falsehood. Mature." Nat Fed of Business & Professional Women's Clubs

"Notably well acted, and consistently developed, this film combines delightful humor and poignant seriousness with clever delineation of child types and psychology. Mature." Nat Soc of New England Women

"Although the characters are well chosen, and the work of the child 'Mary' remarkable, it is the story of frustration presented in such a convincing manner, that it leaves an uncomfortable and somewhat unpleasant feeling. Adults." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 28 '36

"A deeply interesting picture which is exceptionally well cast, convincingly acted and masterly in direction. Adults."

+ Gen Fed of Women's Clubs (W Coast) Mr 14 '36

"Adults."

Jt Estimates Mr 15 '36

"The film is an excellent study of all the characters in the story. It is dramatic, enthralling, and moving. The only blemish is the 'incidental' music which is both too continuous and too loud. Suitability: adults & adolescents."

+ Mo Film Bul p69 Ap '36

Motion Pict & Family p3 Ap 15 '36

"Outstanding. A fine production, beautifully acted. Mature."

+ + Nat Bd of R M Ap '36

"Absorbing and startling film fare for adults."

Nat Council of Jewish Women Mr 18 '36

"Adults."

Nat Legion of Decency Mr 8 '36

"Outstanding. Adults."

+ + Sel Motion Pict Ap '36

"Mature."

Wkly Guide Mr 14 '36

### Newspaper and Magazine Reviews

"All the way through, Hollywood has done a first class piece of work. 'These Three' is a film of high quality and remarkable power." E. F. Melvin

+ Boston Transcript p4 Mr 28 '36

"The production as it presently stands may best be described as a quietly understanding though powerful performance, directed and played with impressive restraint that is inspiring in its delicateness. The compelling portrayal of the pupil, Bonita Granville, age twelve, stands out as the high point of an unusually fine and superbly balanced motion picture."

+ + Commonweal p636 Ap 3 '36

"I do know that this picture, *per se*, is well done. . . It seems a shame, however, that there can't be some strictly adult movies. It is rather sad to think that all movies must be brought down to the level of children and squeamish grown-ups. 'The Children's Hour' was a gripping study of a bitter, unpleasant

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**THESE THREE—Continued**

subject, a terrible, worth-while, magnificent evening of torture in the theatre. In comparison, 'These Three' seems something that has just come back from the wash, all full of bluing and starch. (Not for children.)" Don Herold  
+ Life p43 My '36

"These Three' succeeds rather well in translating 'The Children's Hour.' . . . The drama in this case depends very much for its effect upon the acting of the juveniles. . . . The pair of them have not been surpassed in my experience by any children of the American studios. They are in fact superior in power to the principals who behave intelligently but who never give the illusion that the school in which they are supposed to be teachers is actually a school." Mark Van Doren  
+ Nation p492 Ap 15 '36

"It makes quite a fair film—nothing extra, but the play itself was no world-beater anyway. While the picture gains in production values, it loses in point, movie morals not being the morals of the legitimate stage by quite a margin. . . . The strong bond between the two girls, the hint of abnormality, was what kept 'The Children's Hour' together, giving the ordinary a touch of the sinister and making everything as dead and impossible after the crash as it was shown to be on the stage. Whereas a simple triangle is not enough to explain a whole picture, causing many of the difficulties to seem artificial, some attitudes squeamish and silly." Otis Ferguson

+ — New Repub p222 Ap 1 '36

New Statesman & Nation p668 My 3 '36

An unusual concurrence of writing talent (Lillian Hellman), good direction (William Wyler), and stunning performances (especially Bonita Granville and Marcia Mae Jones) makes 'These Three' well worth seeing. . . . The earnestness and mature skill of Miss Hellman's transcription from her own 'The Children's Hour' forces the consideration and involves the sympathies of her audience." Robert Stebbins  
+ New Theatre p33 Ap '36

"Quite a good piece of work has been done with this somewhat problematic drama. . . . I rather wish that Hollywood could have waited until Florence McGee could have been spared for the film. No one else, I am sure, can make the little hellcat of the school who causes all the trouble quite such a demon—as for the adults, they—the three major ones anyhow—do well enough. I can't say that I thought the Misses Miriam Hopkins and Merle Oberon ever looked like schoolmarm for a moment; nor, scandal or no scandal, could I imagine them long in the business." John Mosher  
+ New Yorker p71 Mr 28 '36

"I have seldom been so moved by any fictional film as by 'These Three.' After ten minutes or so of the usual screen sentiment, quaintness and exaggeration, one began to watch with incredulous pleasure nothing less than life. . . . Never before has childhood been represented so convincingly on the screen, with an authenticity guaranteed by one's own memories." Graham Greene

+ + Spec p791 My 1 '36

"From one of the finest and most compelling dramas ever shown on Broadway has been made a screenplay of equal, if slightly dilatory power. . . . The changes made in the scenario detract very little from the impact of a tragic story, and Mr. Goldwyn has lost nothing by casting his production with popular screen personalities. The performances are unusually impressive."

+ Stage p10 Ap '36

"Brilliantly directed by William Wyler and acted by an admirable cast, 'These Three' remains on the screen what 'The Children's Hour' is on the stage—a calmly bloodcurdling investigation of what several honorable adults can suffer at the untender mercies of one dishonorable child. . . . 'These Three' may presage a year in which child actresses will provide

their own antidote to Shirley Temple and, barring the unforeseeable, should win Author Hellman next year's Academy prize for adaptation."

+ Time p33 Mr 30 '36

**Trade Paper Reviews**

"This is a Sam Goldwyn picture. Ordinarily that means technical and box office excellence. Here, it means the tops. The picture is photographed, recorded, paced, edited, acted, told without a flaw."

+ + N Y Exhibitor p31 Mr 25 '36

"['These Three' is] a thoroughly fine cinematic transmutation of Lillian Hellman's dramatic smash, 'The Children's Hour.' . . . [It] is Gibraltar box office for above average returns. . . . 'These Three' is ultra in every department."

+ + Variety p15 Mr 25 '36

**THINGS TO COME.** Mr 13 '36 110min London films-United artists

Players: Margaretta Scott. Raymond Massey. Ralph Richardson

Director: William C. Menzies

See issue of March 30, 1936 for other reviews of this film

A Guide to the discussion of the photoplay, Things to Come, based on a scenario by H. G. Wells is obtainable from Educational and Recreational Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey at fifteen cents per copy. In preparing the Guide, Alfred F. Mayhew considered the technique, photography, sound effects, and direction of the photoplay and has written a Guide which will enable students to understand more fully this motion picture.

**Audience Suitability Ratings**

"[It] is an impressive and technically magnificent anti-war spectacle. . . . War is the villain of the story, war itself. No race of people is made the enemy; war is an unseen monster that devours everything in its road of terror. . . . 'Things to Come' does not fall in the category of conventional entertainment; but the subject on which the film is based and the technical skill and creative genius which have gone into its production, make it an outstanding movie and a definite contribution to the advancement of motion pictures."

+ Bul on Current Films Ap 15 '36

"A: outstanding; Y: thrilling; C: mature." Christian Century p719 My 13 '36

"Scenery is far in advance of modernistic, imagination is given full play in true H. G. Wells's manner in this long, exciting picture suitable for adults." Am Legion Auxiliary

"Quite plausible, in the face of our own time's political and social unrest, are the earlier scenes of chaotic war. The aftermath of civilization's return to barbarism is also within the realm of reason. If the latter artfully constructed and beautifully photographed sequences of a machine-made world stray into fantastic fields, the film remains marvelously engrossing to the end. Human threads are forgotten in the stupendous rhythm of the whole, which is one more example of the limitless capacities of the film medium. Mature." Calif Cong of Par & Teachers

"Mature—excellent." DAR

"Superlatives are in order in speaking of this Alexander Korda production. . . . Considered as entertainment, it provides a stupendous spectacle, astoundingly realistic, with many unusual features; and as an earnest and thought-provoking plea to a world apparently bent upon self-destruction, it is one of the most impressive to reach the screen. Family." E Coast Preview Committee

"Family, altho too intense and too long for children." Nat Soc of New England Women

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The expert direction of Alexander Korda and a remarkably fine cast make this an outstanding picture. Mature." S Calif Council of Fed Church Women

+ + Fox W Coast Bul Ap 25 '36

"[It] is transcribed to the screen in a sweepingly powerful and dramatically pictorial form. . . An intensely interesting picture. Adults & young people."

+ + Gen Fed of Women's Clubs (W Coast) Ap 15 '36

"Family."

Jt Estimates Ap 15 '36

"There is much food for thought in the picture: a potent sermon against war and the inspiring forecast of the great things which are possible if citizens of all nations can be induced to work together for the common good."

Technically the film is a joy. Adolescents, 12-16: fascinating; children, 8-12: too mature and too long."

+ Motion Pict R My '36

"Highly imaginative, the film will appeal to the eye rather than to the emotion, since the stage settings and theories are emphasized rather than the characterizations. Family."

Nat Council of Jewish Women Ap 1 '36

"Objection: the Wellsian theory of a mechanical age with the exclusion of any thought of a Higher Being is expounded in this film. Objectionable in part."

Nat Legion of Decency Ap 13 '36

"It is a picture to make one pause and ponder human folly and stimulate a searching analysis by all who see it of accepted concepts of progress. . . Go to the picture and see for yourself. It is worthy of your inspection, despite a number of dull conversational stretches during the third phase." S. M. Mullen

+ Scholastic p22 My 16 '36

"Family."

Sel Motion Pict My 1 '36

"Unusual and thought-provoking—a remarkable picturization of Wells' familiar ideas and theories. Suggested for school, church, and library use. Worth keeping permanently available. Family."

+ + Wkly Guide Ap 18 '36

### Newspaper and Magazine Reviews

"'Things to Come' is an unusual film and an ambitious undertaking carried through with a large degree of success. To the average audience it may be suspected that the mechanical devices and the trick photography will be the chief sources of interest. But Mr. Wells does have something to say that is deserving of attention. By choice he has couched it in extravagant language. That may not add to the impressiveness of his future dreams but it does not detract from the seriousness of the warning." E. F. M.

Boston Transcript p4 My 9 '36

Reviewed by Laura Elston

Canadian M p58 My '36

"[It] lacks logic. . . Mr. Wells' film is an inadequate statement of its thesis, but it is nevertheless successful in a rather crude way in its shattering bombardment of the senses of sight and hearing." Harold Hobson

Christian Science Monitor p10 Mr 24 '36

"Taken as an experiment in advanced mechanics applied to the art of picture making, Mr. Korda's contribution in 'Things to Come' is enormously courageous, in parts awesome in its skillful imaginative fulfilment of the author's hobby of prying into the future. . . The merit of the spectacle resurrects that old description, 'It must be seen to be appreciated.' There can be no criticism of it as a piece of craftsmanship. The scale is as enormous as the method is convincing." J. P. Cunningham

+ Commonweal p664 Ap 10 '36

"It is an extraordinary technical accomplishment. Do not miss it. . . Physically, 'Things to Come' is screen history."

+ + Hollywood Spec p9 Ap 25 '36

"This astonishing British film is going to do two things: it is going to make the aging wish they could hold out to 2036, and it is going to frighten adolescents. Mr. Wells is extraordinarily serious about the next one hundred years. . . The problems in making the film were back-breaking. And in solving them, English picture makers have outdistanced Hollywood."

+ + Lit Digest p19 Mr 28 '36

"The whole picture was for me intolerably prosy and grotesquely unconvincing. I was confirmed in a former suspicion, namely, that the future is the dullest subject on earth. . . The actors seemed to know this better than Mr. Wells or Mr. Korda did, for they were unable to say their lines as if they meant them; they stared into the abominable blankness around them and said their pieces like children on parents' day. But perhaps the men behind the picture knew it too. . . It was all very unsatisfactory, like the chimeras of the ancients." Mark Van Doren

— Nation p860 Ap 29 '36

"Typical Wellsian conjecture, it ranges from the reasonably possible to the reasonably fantastic; but true or false, fanciful or logical, it is an absorbing, provocative and impressively staged production which does credit to its maker, Alexander Korda. . . 'Things to Come' is an unusual picture, a fantasy, if you will, with overtones of the Buck Rogers and Flash Gordon comic strips. But it is, as well, a picture with ideas which have been expressed dramatically and with visual fascination." F. S. Nugent

+ N Y Times p19 Ap 18 '36

"The first half of it is a bitter, thrilling, graphic, animated picture of the devastation that the next world war will bring in its wake, as well as a savagely contemptuous composite portrait of all dictators; the second half is a wild-eyed, pretentious, boring, pseudo-socio-scientific extravaganza—and that must be my opinion of 'Things to Come.' . . While I am willing to respect it and honor and shout the praises of several of its parts, I must also groan over some of the stilted speeches and episodes which convert it into a pretentious cartoon and classify it as a potentially great film that never quite comes off." William Boehnel

+ — N Y World-Telegram p7c Ap 18 '36

"Two hours of papier mache models and that goes for the actors. . . We're afraid Mr. Korda, the producer, might have spared himself the trouble and expense. Two million dollars was too great an outlay to prove that Mr. Wells was in his mental eclipse." Robert Stebbins

— New Theatre p18 My '36

"The film is another Alexander Korda achievement: the William Cameron Menzies direction is expert, Raymond Massey and the various other actors are good, though submerged in the detail of a spectacle which is huge but, sad to tell, won't unsettle the smug." John Mosher

New Yorker p61 Ap 25 '36

"The dialogue beside the impressive action sounds trivial and once or twice grotesque. Mr. Wells being a moralist, it is futile to quarrel with him on account of aesthetic flaws. If this film fully came off it might knock one flat: it does not fully come off because of a constant conflict between moral and poetic intention. It tries to be too comprehensive; its aims are confused. . . 'Things to Come' is a film that grows in the memory. It should be seen for its rolling boldness, the excellence of its lighting, its naivety, its drama and the unforgettable beauty of some of the shots."

Sight & Sound p10 Spring '36

"The entire production is exotically unreal, photographically superb, and provocative. There are many loose-jointed moments, but the grandeur of it cannot be discounted."

Stage p10 My '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## THINGS TO COME—Continued

"[It] seems, at first glance, daringly original. Original it is. It is daring only by contrast with Hollywood's timid preference for doing, insofar as possible, only what has been done before. 'Things to Come' is therefore magnificent entertainment and a tribute to the sound showmanship that has made Producer Korda the kingpin in England's booming cinema industry. . . . It differs from all predecessors in its class by demanding a cerebral rather than an emotional response."

+ + Time p43 Ap 6 '36

## Trade Paper Reviews

"A courageous picturization of a man's philosophy, conceived and executed on a really massive and impressive scale. Spun from the cloth of pure speculation, it often is tiresome, seldom is exciting. Yet it achieves, interest shrewd showmen can sustain. Adults."

+ — Box Office p63 My 2 '36

"The whole thing spells box office and then some. All will want to see it, children and grown-ups of all classes. One of the best novelty films we have seen in a long, long time. Book it and boost it."

+ Film Curb p19 Ap 25 '36

"Amazing in its production values, Alexander Korda's London Films has produced a picture which is certainly unusual in its theme. It deals forcibly and with tremendous flights of the imagination, with H. G. Wells's conception of the world ruined by a succession of world wars and the building of a scientific international structure upon its foundations. It more resembles a graphic prophecy than the conventional motion picture story."

Film Daily p8 Ap 20 '36

"Alexander Korda and H. G. Wells have striven mightily . . . but they have not been entirely successful. It seems to have been too much of a task. . . . The result is confusion, generalizations, that are effective scene by scene, but of no value to the whole as entertainment. . . . Settings that are overpowering in scope, magnitude and creative imagination . . . are a credit to Korda and the able group of technicians. They are magnificent. Imagination cannot reach the spectacular effects that have been achieved. . . . As a screen writer [Wells] has delivered a subject that for general audiences is unpalatable, unpleasant and unrelieved by anything that touches ordinary motion picture patrons."

Hollywood Reporter p2 Ap 18 '36

"The film has strong selling points. The 'Buck Rogers' atmosphere will appeal to the young, curious; the message will appeal to intellectual groups; the picture as a whole is attractive to class and middle class; the trick photography, the settings, the intelligence are practically irreproachable."

N Y Exhibitor p26 My 10 '36

"It quite obviously will need selling but will be a cinch to sell. The elements are there for the ballyhoo. . . . Picture throughout lacks warmth or feeling. It is an exposition of one man's philosophy which while interesting and colorful is also unpleasant and unbelievable. For the first half hour or so, while Wells is establishing his premise, the picture is interesting. . . . From there on there isn't a spark of humor, vitality or life. It's an impressive but dull exposition of a bad dream."

+ — Variety p14 Ap 22 '36

THIRTEEN HOURS BY AIR. Mr 27 '36 72min  
Paramount

Players: Fred MacMurray. Joan Bennett. Zasu Pitts. Alan Baxter. Fred Keating. Brian Donlevy

Director: Mitchell Leisen

"Joan Bennett, boarding the plane just before it takes off, receives financial aid from Fred MacMurray, the pilot. Fred Keating, em-

barking at Chicago, anxiously strives to prevent Miss Bennett from reaching her destination. As the journey progresses MacMurray learns that his passengers are all involved in intrigue of some sort and when the plane makes a forced landing in a snowstorm the identity of each is revealed." (Motion Pict Daily)

## Audience Suitability Ratings

"The plot is generous in the matter of suspense and the human interest with which the film is crammed also helps to create interest and satisfaction for the audience."

+ Bks & Films My '36

"A: depends on taste; Y: exciting; C: no."  
Christian Century p583 Ap 15 '36

"These thirteen hours by air were well filled with a dash of comedy, of mystery, of drama, and of a love interest, neither sexy nor trashy. Fast moving and refreshing for the whole family." Am Legion Auxiliary

"[It is] fine film fare for all audiences. Family." Calif Cong of Par & Teachers

"Good—mature." DAR

"Family." E Coast Preview Committee

"If 'too many cooks spoil a pudding'—too many writers and too many plots make a confused and illogical picture. Family." Nat Fed of Business & Professional Women's Clubs

"Good entertainment for family groups." Nat Soc of New England Women

"This fast-moving, beautifully photographed picture [is] good entertainment for the whole family." S Calif Council of Fed Church Women

"Adults & young people." Mrs T. G. Winter  
Fox W Coast Bul Ap 11 '36

"Outstanding in its entertainment value is this picture distinguished by the breath-taking beauty of the scenery and photography, the notably fine director who has so effectively blended his material that we are given a picture which runs the gamut of all human emotions. Family."

+ Gen Fed of Women's Clubs (W Coast)  
Mr 30 '36

"Suitability: family."

Mo Film Bul p89 My '36

"Adolescents, 12-16: good; children, 8-12: probably too exciting."

Motion Pict R Ap '36

"Family."

Nat Bd of R M Ap '36

"Expert direction, excellent camera work and fine photography, and well balanced co-operation on the part of a capable cast, together with a nice distribution of humor and suspense make of this trivial story fast-moving, interesting entertainment. Family."

+ Nat Council of Jewish Women Ap 1 '36

"General patronage."

Nat Legion of Decency Mr 22 '36

"A and Y: good melodrama with the plane's forced landing in a snowstorm the highlight; C: thrilling."

Par M p52 Je '36

"Skillful direction and fine photography of air flight effects. Family."

+ Sel Motion Pict Ap '36

"Family."

Wkly Guide Mr 21 '36

## Newspaper and Magazine Reviews

"Good camera work and a brisk casualness of direction are important factors in making '13 Hours by Air' excellent entertainment. The film is a sort of 'It Happened One Night,' in airplanes instead of buses, and with gangsters instead of whimsy."

+ Boston Transcript p4 Ap 4 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Mitchell Leisen had everything to work with when he started this picture, an interesting script, a capable cast and a scenic background with great pictorial possibilities, but it comes out just an ordinary class B production because of the stolid direction given it. Its most glaring weakness is the manner in which the dialogue is spoken. Most of the lines merely are parroted. What should be tender utterances by Fred MacMurray to Joan Bennett are spoken in the same tone in which MacMurray asks an airport dispatcher how the weather is ahead."

— + Hollywood Spec p21 Ap 11 '36

"'Thirteen Hours by Air' has two definite weaknesses. Otherwise it's a somewhat exciting adventure piece. First flaw in the film is its lack of movement. . . The second and more damaging drawback is that while the passenger list includes more interesting characters than anything since 'Grand Hotel,' the audience doesn't learn enough about them until the picture is almost over." (2½ stars) Beverly Hills Liberty p44 My 2 '36

"It has interludes of extravagant excitement and an effective crescendo of violent incident, but on the whole it proves an implausible mesh of plots and sub-plots that unravel as soon as they are woven into the narrative. . . [It] is altogether a carefully wrought motion picture, but one on which craftsmanship has been rather pointlessly expended." Howard Barnes + — N Y Herald Tribune p12 Ap 30 '36

"'Thirteen Hours by Air' is good melodramatic entertainment, never slacking its pace nor the suspense. It is a skillful job, and a diverting one." Eileen Creelman + N Y Sun p28 Ap 30 '36

"There is no disputing the liveliness of the melodrama. The device of tossing a miscellany of humans and motives together on a bus, plane, train or airliner and letting them work out their destiny is as formulaic as the Bartender's Guide and has been used as often, but Bogart Rogers's and Frank Mitchell Dazey's story has been screened with a shrewd sense of pace, with a purposeful preservation of suspense and a knack for comic interlude." F. S. Nugent + N Y Times p17 Ap 30 '36

"It is an exciting and fairly convincing story that bears comparison with the best of the numerous variations of the 'Grand Hotel' theme. There are plots and counterplots without number, and so many persons are interested in getting to San Francisco for one reason or another that if the story does get a bit absurd in spots its action and situations are thrilling enough to make you forget its defects. . . Although the plot puts quite a strain on the credulity of the observer, '13 Hours by Air' is not only lively entertainment but it also throws some interesting sidelights on how large passenger planes are directed from the ground in their long flights across the country." William Boehnel + N Y World-Telegram p29 Ap 30 '36

"'Thirteen Hours by Air' should have been funnier than it is, and far more exciting. It has its moments, however." John Mosher + — New Yorker p87 My 9 '36

"Original moves in any story formula as tightly established as the Grand-Hotel-in-Motion must necessarily consist of variations so stylized that, like the moves in chess, they are sensational chiefly to the initiated. . . Outstanding performance is Bennie Bartlett's as the bad boy who at a crucial moment squirts fire extinguisher fluid out of his pistol into the gangster's eyes."

Time p43 Ap 6 '36

### Trade Paper Reviews

"Entertaining offering dealing with passengers thrown together for thirteen hours of air travel. Family."

+ Box Office p27 Mr 28 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Splendid entertainment." L. S. Niemeyer + Canadian Moving Pict Digest p7 Mr 28 '36

"Action takes place on plane between New York and Frisco and is a yarn of intrigue that holds the interest. Joan Bennett and Fred MacMurray do exceedingly well in the lead roles. All members of the cast, in fact, turn in good performances. The story is above the average. . . All in all this is very satisfactory entertainment."

+ Film Curb p11 Mr 21 '36

"Good popular appeal entertainment is provided by this combination of crook activity, romance and comedy, taking place almost entirely on a cross-country plane."

+ Film Daily p6 Ap 30 '36

"A sort of Grand Hotel on a transcontinental air liner, this one has all that it takes for grand mass entertainment—a rich compounding of romance, comedy, and thrills, served de luxe, with names and everything. Its box office success is assured. It will make money from stems to sticks."

+ Hollywood Reporter p3 Mr 14 '36

"Timely as streamlining, this comedy-drama of crooks and intrigue moves rapidly with all the action taking place aboard a plane between New York and San Francisco. . . The production offers many exploitation angles and should be sold readily."

+ Motion Pict Daily p8 Mr 16 '36

"Fast moving, blending its qualities of romance, melodrama, comedy, excitement, thrill and intrigue so that there are no letdowns in the actual or implied action, the show is very different from the formula air adventure thriller. Opportunities for unusual interest creating showmanship are present in adequate quantities to suit almost any kind of commercial requirements."

+ Motion Pict Herald p40 Mr 21 '36

"This one falls right into the groove between the good and the bad, with some snappy dialog its best technical recommendation and a cast sufficient to keep it at least on the moderate side of the ledger where the box office is concerned. Story has its points, but it works out poorly, and indications are that a better writing job was possible."

+ — Variety p18 My 6 '36

"Vigorous playing, plenty of comedy and melodrama kept close to the farce edge, counterbalance certain obvious faults and familiar story ingredients to boot this one in as reliable entertainment with good business prospects all along the line."

+ Variety (Hollywood) p3 Mr 14 '36

(s)THREE LITTLE WOLVES. (Release date not determined) 9min United artists

Director: Walt Disney

One of the Silly Symphony Series. "The Big Bad Wolf and offspring nearly make away with two of the Little Pigs." (Wkly Guide)

### Audience Suitability Ratings

"Family—junior. Outstanding."

+ + Nat Bd of R M My '36

"Family & junior matinees." Nat Council of Jewish Women My 13 '36

"Family—junior." Wkly Guide Ap 18 '36

### Newspaper and Magazine Reviews

"The new Walt Disney color cartoon 'Three Little Wolves,' should not be missed. It is a memorable chapter in the great series of Silly Symphonies. . . It is a Disney masterpiece."

+ + N Y Herald Tribune p12 My 29 '36



**THREE LITTLE WOLVES—Continued**

"It is a grand Disney cartoon." Eileen Creelman  
+ N Y Sun p15 My 28 '36

**Trade Paper Reviews**

"[It is] a natural for audiences everywhere."  
+ Box Office p33 My 23 '36

"In anticipation of the natural and provocative question: 'Is it as good as "The Three Little Pigs"?'—the answer is emphatically: 'Yes!' Although 'Pigs' had the edge because it was original, for all commercial purposes the sequel should be better."

+ Film Daily p4 Ap 8 '36

"'The Three Little Pigs' of unforgettable box office memory return in all their pristine porcine rotundity and charm as intended victims of three little wolves coached by their vengeful parent, the Big Bad Wolf himself. . . The subject is a sheer triumph for Disney, who must have known the hazard involved in returning 'The Three Little Pigs' in a manner to circumvent the almost inevitable anticlimax expected in view of their original success. 'Three Little Wolves' is the eminently qualified result. It is immensely satisfying, manifestly advertisable, altogether excellent."

+ Motion Pict Herald p60 Ap 11 '36

**THREE OF A KIND.** My 20 '36 73min In-vincible

Players: Evalyn Knapp, Chick Chandler, Berton Churchill, Bradley Page

Director: Phil Rosen

"A yarn of a headstrong daughter of wealth, a young man who has his own ideas of how to get 'into the money,' and three amusing crooks, this [features a] series of complications, mistaken identities and romance." Motion Pict Daily

**Audience Suitability Ratings**

"General patronage."  
+ Nat Legion of Decency Je 4 '36

**Trade Paper Reviews**

"It's all good, clean fun and should find it easy going in the smaller spots. Excellent fare for the twin bills."

+ Film Curb p6 My 23 '36

"A number of laughs and several good performances make this independent picture entertaining fare, which should serve excellently on dual bills and perhaps be able to stand alone in the smaller situations."

+ Motion Pict Daily p14 My 15 '36

"Estimate: for neighborhood houses, twin bills."

+ — Phila Exhibitor p22 Je 1 '36

**THREE ON THE TRAIL.** Ap 24 '36 67min Sherman-Paramount

Players: William Boyd, Jimmy Ellison, Onslow Stevens, Muriel Evans

Director: Howard Bretherton

Based on the novel, Bar 20 Three, by Clarence E. Mulford. A western melodrama.

**Audience Suitability Ratings**

"[It is the] best of Hop-a-long Cassidy series. Family." E Coast Preview Committee  
+ Fox W Coast Bul My 16 '36

"Family."

Gen Fed of Women's Clubs (W Coast)  
My 6 '36

"A commonplace Western."

+ Nat Legion of Decency Ap 30 '36

"Family."

Sel Motion Pict My 1 '36

**Newspaper and Magazine Reviews**

"This latest of Harry Sherman's Westerns for Paramount release is not as entertaining as those in the series which preceded it, but it still has considerable entertainment value. . . Producer Sherman has reached the point now when he must consider how long the same scenarist, the same director and the same cast can continue to turn out something different each time they unite in making a picture."

+ Hollywood Spec p12 Ap 25 '36

"Howard Bretherton has directed the piece satisfactorily, although he does not achieve the color, speed or suspense of the best of the old time Westerns, but he has interspersed the yarn with humor. . . 'Three on the Trail' is recommended to Western addicts only."

Marguerite Tazelaar

+ — N Y Herald Tribune p12 My 5 '36

"It is a mighty nice title, covering as it does the same story Clarence Mulford has been writing for years, and it proves what we have been suspecting right along—that this Hop-a-long Cassidy is a Caruso of the horse opera. . . Like Babe Ruth, Dizzy Dean, Red Grange and Jack Dempsey, [William Boyd] can bask in the dazzling sunshine of adolescent hero worship. Hop-a-long is a great fellow; we hope his public will never fail him." F. S. Nugent

+ N Y Times p26 My 5 '36

"It is recommended to all and sundry who get a kick out of good, old-fashioned thrillers. And, frankly, who doesn't? I say that there ought to be more Western melodramas like 'Three on the Trail,' because it is a decidedly superior item of its kind and because this is the sort of thing that the movies still do superlatively well when they want to." William Boehnel

+ N Y World-Telegram p29 My 6 '36

**Trade Paper Reviews**

"Fifth and best of Producer Harry Sherman's 'Hop-a-long Cassidy' series, this one is crammed with enough fast action to thrill even the most rabid of Western fans. Family."

+ Box Office p23 Ap 18 '36

"This latest of the Hop-a-long Cassidy series is fully up to the high standard of those that have preceded it. It is far above the average of Westerns and will please any film fan who likes his outdoor dramas. Contains plenty of fast action and excitement."

+ Film Curb p10 Ap 18 '36

"Presenting Bill Boyd as the cool, sane quick-on-the-trigger gentleman, and his handsome reckless pal, Jimmy Ellison, at the helm, another Class-A Western in the Hop-a-long Cassidy series is brought in. With a minimum of gun play and fighting, the picture is built on drama with a nice smattering of comedy. As true of the previous Hop-a-longs, wherever it is at all possible to play Westerns, this show should do well."

+ Film Daily p10 Ap 14 '36

"Each of these Hop-a-long Cassidy Westerns seems a bit more entertaining than the last. The imperturbable 'Hoppy' and his impulsive young buddy, Jimmy Ellison, are endearing themselves to a growing audience and this latest one is sure of good returns wherever Westerns are preferred fare."

+ Hollywood Reporter p3 Ap 9 '36

"Better production values, a more gripping story and the usual high acting standards make this the best of the Hop-a-long Cassidy series

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

to date. . . As a class action picture the production should please generally."

+ Motion Pict Daily p5 Ap 10 '36

"Soundly produced, its drama, romance, comedy, villainy, suspense, action and excitement being particularly well blended, this latest of the Hop-a-long Cassidy series looms up as of more than acceptable entertainment values."

+ Motion Pict Herald p36 Ap 18 '36

"Estimate: good."

+ N Y Exhibitor p23 My 10 '36

"If it's action the exhibitor is looking for in his Westerns, he'll find more than the customers demand in 'Three on the Trail.' . . Besides being loaded with plenty of menace, shooting and riding, the picture has some comedy, plus love interest of an acceptable grade."

+ Variety p18 My 6 '36

"Fifth in the Hop-a-long Cassidy series, 'Three on the Trail' upholds the high standard set by Harry Sherman for these productions, justifies the designation Western in the best entertainment sense, and will satisfy in all spots where this type of picture is relished. In its class it should prove a top money maker, and all who shared in the making may point with pride to the result."

+ Variety (Hollywood) p3 Ap 9 '36

### THREE WISE GUYS. My 15 '36 72min MGM

Players: Robert Young. Betty Furness. Raymond Walburn. Thurston Hall. Bruce Cabot

Director: George B. Seitz

Based on a short story of the same title by Damon Runyon. "The playboy son of a wealthy man marries a girl who is really the third member of a gang of three crooks. She falls in love with her husband and determines to go straight. The crooks are determined that she shan't. The lad's father cuts him off without a penny and the boy, after a summer of futile farming, gets a \$25-a-week job that involves him in a safe robbery and arrest." (Hollywood Reporter)

### Audience Suitability Ratings

"Family."

Nat Bd of R M Je '36

"General patronage."

Nat Legion of Decency My 23 '36

"Family."

Sel Motion Pict Je 1 '36

"Lively and entertaining, with many pleasant individual touches. Family."

+ Wkly Guide My 16 '36

### Newspaper and Magazine Reviews

"Scripted, directed, played and photographed well, the offering is one destined not for a place of importance among the year's cinemas, but one certain to experience popularity with the average patron. Emerging as just what it obviously was intended to be, a program piece of the B caliber, the picture, because of its lightness, is excellent for summer presentation." Allan Hersholt

+ Hollywood Spec p12 My 23 '36

"The 'Three Wise Guys' is an awkward melange of sentiment and melodrama. . . Although it has several engaging performances, a handsome production and moments of excellent dramatic excitement, it is a hodgepodge entertainment, borrowing many moods without establishing one of them significantly." Howard Barnes

+ N Y Herald Tribune p8 My 23 '36

"The 'Three Wise Guys' is not conspicuously successful as either a tear-jerker or as a comedy. The plot formula is too familiar

for suspense, the characters slightly fantastic, and the comedy too sparse. It is not a bad little picture; it just isn't out of the run-of-the-mill class." Eileen Creelman

+ N Y Sun p12 My 23 '36

"The picture . . . is superficially successful, thanks to more than the usual dash of first-rate secondary players. In 'The Three Wise Guys,' adroit screen adaptation and unusually discriminating casting have neutralized the story's almost-cynically formulaistic pattern." B. R. C.

+ N Y Times p12 My 23 '36

"Betty Furness as Clarabelle is a swell screen looker. . . But Raymond Walburn, as 'Doc,' steals the show. He's funny, believable in a farcелиke role, and makes the most of the best lines. The cleverest part of the production is that they give them to him." Douglas Gilbert

N Y World-Telegram p4b My 23 '36

"Raymond Walburn, as a roguish old crook, provides practically all the life there is in the film." John Mosher

New Yorker p71 My 30 '36

"'Three Wise Guys' is another one from the private dream world of Damon Runyon. . . This [is] a better-than-average program picture."

+ Time p22 Je 1 '36

### Trade Paper Reviews

"Bright average fare produced as B product. Will serve its purpose well. Direction is inspired and shows that if more time were taken for production, the continuity would have been improved with the picture. Family."

+ Box Office p17 My 16 '36

"Laugh and dramatic sequences follow one another swiftly. Ought to please in most any theatre anywhere. Production up to standard. A better than average program feature."

+ Film Curb p6 My 16 '36

"Chalk this up as another hit from the typewriter of Damon Runyon, who has turned out a clever crook comedy romance filled with his original touches."

+ Film Daily p7 My 23 '36

"A modern fantastic comedy of crooks and Christmas, produced in the B category and shrewdly aimed at the family trade. As a holiday release it would be distinctly helpful to neighborhood box-offices and it will give fair satisfaction in its class throughout the year."

+ Hollywood Reporter p3 My 6 '36

"Here is good average entertainment. . . The George Seitz direction keeps action going at a good pace, establishing much story background with swift, sure shots. Harry Rapf's production is well up to the M-G-M standard for average entertainment."

+ Motion Pict Daily p6 My 7 '36

"The show is nicely paced, situations move to the tune of engaging dialogue and action, and a spirit is created that gives the picture an unusual amount of human interest."

+ Motion Pict Herald p29 My 16 '36

"Pleasant, played nicely for laughs as well as pathos, it is pleasant program."

+ Phila Exhibitor p46 My 15 '36

"This one gets pretty boring as one improbable sequence leads to another. After unspooling for seventy-five minutes, it fails to make its characters believable or its situations stand up. It has been dressed lavishly with production values, but this cannot disguise the essential phoniness of the story and [its] unsuccessful rendition into celluloid terms."

+ Variety p14 My 27 '36

"This is a breezy, light comedy romance that makes for good program fare. [It] is topped with a slight dash of drama climaxing a plot of subtle conniving between three wise guys of the easy-living school."

+ Variety (Hollywood) p3 My 6 '36

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



(s) **THRILLS WITH DAREDEVILS.** Mr 19 '36  
11min Columbia

Players: Jack Kofoed, Ford Bond

"[It contains] trick motorcycle riding, horsemanship, an airplane landing on one wheel, hopping onto a glider from a speedboat, wire walkers, and a flying trapeze act." Motion Pict Daily

### Audience Suitability Ratings

"Family."

Sel Motion Pict My 1 '36

"Family."

Wkly Guide Ap 4 '36

### Trade Paper Reviews

"With the exception of a few unfamiliar shots this reel of the 'News World of Sports' is under par for this type of subject. Most of the stuff has been seen, in one form or another before and isn't the best of the crop."

+ Box Office p37 Ap 25 '36

"A compilation of good camera shots showing everything to justify the title."

+ Film Daily p10 Ap 9 '36

"This number in the 'News World of Sports' has moments which will make the audience catch its breath as they witness a collection of shots that contains plenty of movement, action and excitement."

+ Motion Pict Daily p6 Ap 7 '36

**TILL WE MEET AGAIN.** Ap 17 '36 82min  
Paramount

Players: Herbert Marshall, Gertrude Michael, Lionel Atwill, Rod La Rocque, Guy Bates Post

Director: Robert Florey

Based on the play *Reunion* by Alfred Davis. "[It is the story of] a man and a woman deeply in love, [who] find themselves pitted against each other as spies. The inflexible code of each country requires that they deliver each other to death and they avoid the dilemma only by escaping from Germany, with the secret service at their heels, to accept internment in Holland." (Hollywood Reporter)

### Audience Suitability Ratings

"The adroit handling of the story does not glamorize war."

Bul on Current Films Je 6 '36

"A and Y: fine of kind; C: hardly suitable."  
Christian Century p719 My 13 '36

"This trite tale lacks sincerity. . . The escape from the fast train, nearly makes a comedy of this negative film. Adults." Am Legion Auxiliary

"An interesting slant on present day psychology is offered when, at the picture's finish, an heroic gesture on the part of the enemy is the means of promising a happy ending. This film is well directed and has human interest plus the eternal drama of war. Mature." Calif Cong of Par & Teachers

"Good-mature." DAR

"There is no undue emphasis on the glorification of war; its power to destroy personal happiness and its effects on the individual are clearly shown. Family-mature." Nat Fed of Business & Professional Women's Clubs

"A good story, occasionally overdrawn, but on the whole, very real and convincing. Mature." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 25 '36

"[It is] an extremely interesting picture with unusually effective background. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast)  
Ap 24 '36

"Adults & young people."

Jt Estimates Ap 15 '36

"The plot is old and is weakened by the happy ending but the development has been so well handled by both actors and director that interest is sustained. Adolescents, 12-16: mature; children, 8-12: too exciting."

+ Motion Pict R My '36

"Family."

Nat Bd of R M My '36

"Although the theme of this picture is somewhat melodramatic and unoriginal the cast is a good one, the direction sympathetic and the interest is sustained throughout. Adults."

+ Nat Council of Jewish Women Ap 15 '36

"General patronage."

Nat Legion of Decency Ap 13 '36

"A: good espionage drama with Great War background; Y: questionable in spots; C: no." Par M p52 Je '36

"Adults & young people."

Sel Motion Pict My 1 '36

"Family."

Wkly Guide Ap 11 '36

### Newspaper and Magazine Reviews

"It is played with such poignant grace by Herbert Marshall and Gertrude Michael and directed so expertly by Robert Florey that the essentially trite story takes on validity and charm." M. E. P.

+ Boston Transcript p4 My 2 '36

"This picture is one of Paramount's class B offerings, not one of the big productions upon which the studio brain concentrates. . . If Paramount this season or next does not make a picture less genuinely entertaining than 'Till We Meet Again,' it can go up to the attic, blow the dust off its slogan and display it once more to inform the world that 'If it's a Paramount picture it's the best show in town.'"

+ Hollywood Spec p27 Ap 11 '36

"Though the film is never fully as vital as the actors would like to have you believe, it does have sequences of excitement and occasional moving moments. . . Still, 'Till We Meet Again' would be much more believable if any one of the cast relaxed a bit. The picture insists that the reunion of an English actor and his Austrian sweetheart was the greatest single outcome of the international struggle." (2½ stars) Beverly Hills

Liberty p38 My 16 '36

"A spy melodrama with no nuances to distinguish it from hundreds of others." Robert Stebbins

+ New Theatre p36 Je '36

"The fanciful narrative is translated to screen and microphone in definitely exciting terms and a cumulative suspense is achieved that makes for a diverting entertainment of the pipe-dream school." Howard Barnes

+ N Y Herald Tribune p8 My 9 '36

"It is one of the few spy dramas with a happy ending. . . As a love story, the picture is no great shakes. As a tale of adventure, it manages quite a bit of well directed, if fairly routine, excitement. . . It is a typical spy melodrama, well produced and competently directed." Eileen Creelman

+ N Y Sun p7 My 9 '36

"Of its kind, 'Till We Meet Again,' is a few closely spaced notches above the average. . . We find ourselves unable to work up any great

enthusiasm [for it.] When we and the espionage film meet again we hope it will be in color or third-dimension to beguile us into believing it is something new." F. S. Nugent

+ — N Y Times p11 My 9 '36

"[It] is an admirable film—a compact and moving melodrama of war-time espionage absorbingly told. In performance, direction and dialogue it is one of the swellest pieces of celluloid reeled out of Hollywood in many a grind and rates as one of the best of the season's cinemas." Douglas Gilbert

+ — N Y World-Telegram p4b My 9 '36

"Espionage and passion surge through 'Till We Meet Again,' so it can hardly be called light, yet it belongs in the pretty world of sheer entertainment, and succeeds there well enough. . . The story is familiar but often bright." John Mosher

+ — New Yorker p79 My 16 '36

"This spy story of the World War overcomes the mediocrity of its plot by the splendid performances of Herbert Marshall, Gertrude Michael and Lionel Atwill and a thoroughly well-directed production."

+ — News-Wk p42 My 16 '36

"'Till We Meet Again' has the suspense proper to pictures where the issues at stake are not who makes love to whom but whether those who want to make love are to live or die by doing so. Although its handling of secret service technique will suffer by comparison with more carefully authenticated spy stories, notably M-G-M's 'Rendezvous,' it contains two memorable scenes."

+ — Time p58 My 11 '36

### Trade Paper Reviews

"A class film, admirably directed and enacted. Box-office potentialities are high if picture is properly merchandised. Adults."

+ — Box Office p25 Ap 11 '36

"It is attention holding and is realistic melodrama. Most fans will like it. As played by Herbert Marshall, Gertrude Michael and the fine supporting cast it provides an hour or so of genuine entertainment, a bit above the average."

+ — Film Curb p11 Ap 11 '36

"The plot is much like the previous spy and espionage pictures. Some new twists are tried in this one, but they hardly seem believable. . . Robert Florey's direction of the players is outstanding, and he has done a marvellous job, considering the material."

+ — Film Daily p4 Ap 4 '36

"A romantic drama of rival intelligence services in the Great War that will keep every sort of ticket buyer on the edge of the seat and that will garner comfortable box-office profits all the way from the deluxers to the littlest neighborhoods."

+ — Hollywood Reporter p3 Ap 1 '36

"This romantic melodrama, well produced and acted, will appeal strongly to those who like spy stories. . . Exploitation should feature the production as a spy story rather than a war tale since no battle scenes are shown."

+ — Motion Pict Daily p12 Ap 2 '36

"It's a spy story, but it is not a war story even though all action is projected against the turmoil of the World War."

Motion Pict Herald p57 Ap 11 '36

"Made in an intelligent manner, filled with suspense. 'Till We Meet Again' is program that will find no complaints from patrons but which will probably turn in merely a programmer's grosses."

+ — N Y Exhibitor p43 Ap 25 '36

"Routine spy story played well and nicely produced, but too lacking in cast pull or other punch to get much attention as a grosser. As entertainment it's moderate."

+ — Variety p14 My 13 '36

"Somewhat outmoded in originality of plot and theme, it can be well cataloged as an artistic presentation of life studded against a background of intriguing espionage and warfare. Its box office success might be hampered by the artistic and sophisticated way in which it is handled."

+ — Variety (Hollywood) p3 Ap 1 '36

**TIMES SQUARE PLAYBOY.** My 9 '36 61min  
Warner

Players: Warren William, June Travis.  
Barton MacLane, Gene Lockhart, Kathleen Lockhart

Director: William McGann

Formerly known as Broadway Playboy

See issue of March 30, 1936 for other reviews of this film under title of Broadway Playboy

### Audience Suitability Ratings

"A: fairly amusing; Y: perhaps; C: hardly."  
Christian Century p719 My 13 '36

"Adults, if they have time to waste." Am Legion Auxiliary

"Possible for family." Calif Cong of Par & Teachers

"Mediocre. A waste of time. Adults." DAR

"This mediocre, tiresome comedy completely lacks entertainment value because of an uninspiring story, unimaginative direction and the utter bewilderment of a good cast, to which are added objectionable innuendoes and uncalled for drinking." Nat Council of Jewish Women

"It is hoped the power of suggestion is not too strong for, if it is, the audience will come away 'dizzy' from watching the continuous drinking of members of the cast. Adults." Nat Fed of Business & Professional Women's Clubs

"Some acceptable comedy for adult audiences but there is an over-abundance of drinking which fills no requirement of the plot. Mature." Nat Soc of New England Women

"Unnecessary drinking. Family." S Calif Council of Fed Church Women  
Fox W Coast Bul Ap 4 '36

"The entire cast is well chosen and the director has nicely blended dramatic action, music, song and dance but there is much more drinking than is necessary to carry the plot. Adults."

Gen Fed of Women's Clubs (W Coast)  
Mr 21 '36

"Adults."  
Jt Estimates Ap 1 '36

"The hard work of Gene Lockhart lends it a certain amount of humour and it rattles along at a good pace but it cannot be said to get anywhere in particular. Suitability: adults & adolescents."

+ — Mo Film Bul p87 My '36

"To the accompaniment of endless trays of cocktails the principals quarrel, are reconciled and quarrel, and no one cares very much how the altercation ends. Adolescents, 12-16: no; children, 8-12: no."

+ — Motion Pict R Ap '36

"The comedy is a bit repetitious but the picture is amusing throughout. Family."  
Nat Bd of R M My '36

"Adult."  
Sel Motion Pict My 1 '36

"Family."  
Wkly Guide Ap 18 '36

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor



## TIMES SQUARE PLAYBOY—Continued

## Newspaper and Magazine Reviews

"As a stage play the incident of the friend who interferes with a marriage for good but mistaken motives was too thin to make a satisfactory full-length entertainment and it still is a short portion."

— Christian Science Monitor p15 Je 13 '36

"To those who are fond of a photographic reproduction of good stage technique, this will provide enjoyment. . . [It] is the sort of film that bores me exceedingly. Not for a score of seconds during the entire unreeing does the stream of chatter cease. . . Leaving the theatre where it was previewed, I heard several spectators voice their disapproval of the enormous amount of dialogue, as a result of which, I gather, the offering had not pleased them. The cinema is an art form that should be nine-tenths pictorial. Incessant talking in it is out of place." Allan Hersholt

— Hollywood Spec p31 Ap 11 '36

"The new photoplay suffers in the main because it is too reverent an adaptation of the parent work. For how else explain the static quality of 'Times Square Playboy,' a noisy comedy which manages to be alternately amusing and dull. . . Most of the time the camera is focused on the bickering Lockharts, whose constant babbling becomes a bit boring." T. M. P.

— N Y Times p11 My 2 '36

"Sometimes it's funny, sometimes it's not—and that's the best that can be said of 'Times Square Playboy.' . . Unfortunately, either the director or the adapter, or both, thought it wasn't funny enough. So they occasionally stress their lines and characterizations to the point of burlesque. These excesses are more injurious than helpful, but the film still manages to remain reasonably entertaining." William Boehnel

+ — N Y World-Telegram p25 My 5 '36

## Trade Paper Reviews

"Snappy farce comedy of the in-one-door-and-out-the-other type, aided by bright dialogue which keeps the laughter going. Family."

+ Box Office p27 Mr 21 '36

"It is interesting in the Mr. & Mrs. angle, by the Lockharts, and we predict this couple will be good in other clean, homely pictures which will appeal to the tired family who want to go for complete relaxation, and see how the other half of the world are supposed to live!" L. S. Niemeyer

Canadian Moving Pict Digest p7 Mr 28 '36

"This is an entertaining comedy that will do best in the neighborhoods. Gene Lockhart, as the man who breaks up an engagement and then tries his darndest to patch it up, practically carries the picture. He is excellent."

+ Film Curb p7 Mr 21 '36

"Excellent comedy good for all audiences. [It] boosts Gene and Kathleen Lockhart as a comedy team."

+ Film Daily p11 My 1 '36

"The show moves fast and builds its situations so that the element of surprise occupies an unusual importance. While there are fairly good names to use for primary interest stimulating purposes, a campaign that sells the story of the whole show and what it means for those who like fast and furious fun should be productive of best results."

+ Motion Pict Herald p40 Mr 21 '36

"[It] makes a weak bid as double bill material. Neither care nor time was spent on 'Times Square Playboy.' The material, as evidenced by what's come to the screen, suggests

that it offered little to begin with, no matter who was placed in the cast and who directed."

— Variety p19 My 6 '36

TOO MANY PARENTS. Mr 20 '36 71min Paramount

Players: George Ernest. Frances Farmer. Lester Matthews. Porter Hall

Director: Robert F. McGowan

See issue of March 30, 1936 for other reviews of this film

## Audience Suitability Ratings

"A: fairly good; Y and C: good."

Christian Century p583 Ap 15 '36

"Good." DAR

"Family." E Coast Preview Committee

"A rather weak plot but the acting of the boys is excellent. Family & junior matinee." Nat Bd of R

Fox W Coast Bul Ap 4 '36

"Family—mature." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Some feel we should have more such pictures—that it is good for everyone to be so entertained and subtly chastised; others feel it [is] sentimental—that the children [are] put up against adult reactions rather than childish emotions, which makes their acting stilted and unnatural. Family." Nat Fed of Business & Professional Women's Clubs

"Entertaining for any audience and thought-provoking for adults." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul My 2 '36

"An appealingly interesting picture, based on a well developed human interest story, heart warming in its naturalness."

+ Gen Fed of Women's Clubs (W Coast) Ap 15 '36

"Family."

Jt Estimates Ap 15 '36

"Family & junior matinees."

Nat Council of Jewish Women Ap 22 '36

"General patronage."

Nat Legion of Decency Mr 15 '36

"The effect of military school life upon young boys, especially those sent away to provide greater freedom to their parents, is sympathetically presented." S. M. Mullen

Scholastic p28 My 2 '36

"A highly creditable production. Family."

+ Sel Motion Pict Ap '36

"Juvenile."

Wkly Guide Mr 21 '36

## Newspaper and Magazine Reviews

"I have a deep and painfully-earned distrust of all child pictures; they either make me downright ill, or just plain mad. Depends on whether they are impossible, or good enough to be merely bad. This one sent me away sincerely touched and thoughtful. A shower of encomiums at the feet of Robert McGowan. . . The cast is perfect. There is not one out-of-character portrayal, and that, in a production entirely about children, is something my brief experience has never encompassed until now." Paul Jacobs

+ Hollywood Spec p13 Mr 28 '36

"Played by a bunch of smartly performing [juveniles]—none of whom are particularly well known—this item has many spots of hilarious comedy, and those scenes where it attempts pathos are done with nicely tempered restraint. Except for a somewhat maudlin climax, it is very nearly perfect cinema fare about pre-adolescence." (3 stars) Beverly Hills  
Liberty p51 Ap 13 '36

### Trade Paper Reviews

"Good combination of comedy and compelling drama revolving around a military-school student who craves attention from his father. Family."  
+ Box Office p13 Mr 14 '36

"Grade A entertainment all the way. . . It ought to click in most any theatre and give complete satisfaction."  
+ Film Curb p7 Mr 14 '36

"'Too Many Parents' is the kind of picture which exhibitors are apt to make the mistake of considering too lightly in advance, only to be surprised when audiences find out what it's all about. It's a [child] picture, far from the formula, that's worthy of a spot on any program. . . A 'natural' for show-houses playing to family trade, it at the same time offers potent contrast to any other attraction, no matter how big or pretentious."  
+ Motion Pict Herald p56 Mr 14 '36

"With a cast totally devoid of drawing power, 'Too Many Parents' will be found a surprisingly pleasant attraction by neighborhood audiences. . . The child cast is generally excellent; the human touches strong, with the result, [a] pleasant neighborhood film that will need strong selling to get started."  
N Y Exhibitor p32 Mr 25 '36

"While in the programmer class, 'Too Many Parents' is the wholesome type of picture that should do fairly well, especially in the family houses."  
+ Variety p29 Ap 22 '36

"Brimming with entertainment in its joyous and pathetic angles on youth in a junior military academy, 'Too Many Parents' may well prove a surprisingly potent box office package wherever it plays. And on merit it can take care of itself in the best program company. . . Performances of the [juveniles] are indeed remarkable. Each stands out sharply individual, by virtue of the writing and direction as well as by personality."  
+ Variety (Hollywood) p3 Mr 7 '36

**TOO MUCH BEEF.** Ap 20 '36 60min Grand national

Players: Rex Bell, Connie Bergen, Peggy O'Connell, Forrest Taylor

Director: Robert Hill

A western melodrama.

### Audience Suitability Ratings

"General patronage."  
Nat Legion of Decency Ap 13 '36

### Trade Paper Reviews

"Nothing very new or startling about this Western. It is just a regulation run-of-the-mill horse opera."  
+ Film Curb p5 Je 13 '36

"Familiar and obvious, yet apparently always enjoyable to the clientele that likes its regular dose of western melodrama, there is enough fast action in it to serve its intended purpose without much kick coming."  
+ Film Daily p7 Je 6 '36

"Estimate: fair."  
+ Phila Exhibitor p46 My 15 '36

**TRAIL OF THE LONESOME PINE.** Mr 13 '36  
98min Paramount.

Players: Sylvia Sidney, Fred MacMurray, Henry Fonda, Fred Stone, Spanky McFarland

Director: Henry Hathaway

See issue of March 30, 1936 for other reviews of this film

### Audience Suitability Ratings

"The color photography is exquisite; you almost get the smell of the earth and the trees; when the water ripples, it becomes real water. You get the effect of actually being in the scenes as well as of looking at them."  
+ Bks & Films Ap '36

"The simplicity of the story's character, the quiet conviction of its plot, together with the technique of its making spell excellent direction and predict new heights for that precocious step-child of the arts, the Motion Picture. Family." Calif Cong of Par & Teachers

"Excellent. Mature-family." DAR

"Adults & young people." E Coast Preview Committee

"A triumph in the use of color, is this production, with its vistas of mountain and valley so wonderfully photographed in soft natural tones, as to be breathtakingly beautiful." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Bd of R

"The direction is vigorous and sustained and lifts the sentimental, old-fashioned story into the realm of excellent entertainment. Family." Nat Council of Jewish Women

"Mature." Nat Fed of Business & Professional Women's Clubs

"It presents a distinct advance in cinema technique and a theme of universal appeal. Family." Nat Soc of New England Women

"A great improvement has been made in the use of color; nothing harsh and gaudy, but soft and natural, and yet not overbalancing the plot and action. The only thing at fault is the over-yellow tinting of the faces, and in the dialogue, a lack of Southern accent. Excellent direction and cast. Entertaining and gripping. Mature." S Calif Council of Fed Church Women

"So many scenes are worthy of comment and so many bits of acting are notably fine that a brief review cannot do them justice. Family." Mrs T. G. Winter

+ + Fox W Coast Bul Mr 21 '36

"Family."

Jt Estimates Mr 1 '36

"The story is fairly long; and, as often with films derived from other media, it shows certain tendencies towards the episodic. There are also one or two long-drawn passages of angry or hysterical declamation between characters. . . The use of colour in photographing natural scenery on a large scale is interesting, if not always fully successful. . . The process is an advance on previous ones, but by no means the last word. The story as such can stand on its own feet. Suitability: adults & adolescents."  
+ Mo Film Bul p90 My '36

### Newspaper and Magazine Reviews

"Technicolor provides the chief claim to distinction of 'The Trail of the Lonesome Pine.' . . Without the color photography to distract attention, the narrative would be more obviously the artificial stuff that it really is." E. F. M.  
Boston Transcript p4 Mr 21 '36

"Paramount didn't use Technicolor as a crutch in 'The Trail of the Lonesome Pine.' They forgot the color and went ahead and did as good a picture as they could. The color was just so much velvet." Don Herold  
+ Life p44 My '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**TRAIL OF THE LONESOME PINE—Continued**

"The Trail of the Lonesome Pine" advertised as '100 per cent natural color,' seemed to me to hit 175 per cent, especially in its browns and blues." Mark Van Doren

+ Nation p360 Mr 18 '36

"Although the best outdoor color rendition to date, the process still leaves much to be desired. In general the tints are exaggerated and uncontrolled. . . . As for the film proper, director Hathaway has managed to enliven the old story and there are good performances by Sylvia Sydney, Fred MacMurray and Henry Fonda." Robert Stebbins

+ — New Theatre p34 Ap '36

"The picture manages to give a faithful representation of inanimate objects, and it is only now and again that the view resembles a picture postcard." Mark Forrest

Sat R p640 My 16 '36

"It is just bad bright picture-postcard stuff, and if one sometimes forgets its picture-postcard quality, it is only because the images move." Graham Greene

Spec p879 My 15 '36

**TREACHERY RIDES THE RANGE.** My 2 '36  
58min Warner

Players: Paula Stone. Monte Blue. Dick Foran

Director: Frank McDonald

See issue of March 30, 1936 for other reviews of this film

**Audience Suitability Ratings**

"An exciting Western. Family." Am Legion Auxiliary

"A stirring drama of stage-coach days deviates from the stereotyped Western formula to a degree which affords excellent family entertainment. Family & junior matinee." Calif Cong of Par & Teachers

"Mediocre. Mature-family." DAR

"Family." Nat Fed of Business & Professional Women's Clubs

"The film has a plausible plot, magnificent settings, wonderfully photographed, with some very good singing and stirring views of Indians and stampeding buffalo. Heartily recommended for family & junior matinee." Nat Soc of New England Women

"No drinking, and the only objectionable feature is the ruthless shooting of the Indian braves, for which the buffalo traders are justly punished. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 14 '36

"Family."

Gen Fed of Women's Clubs (W Coast)  
Mr 1 '36

"Family."

Jt Estimates Mr 1 '36

"The end is abrupt and becomes less convincing with the sudden pacification of the Indians. . . . The Indian scenes are well done and the method of interpreting by signs is interesting to watch. . . . Suitability: family."

+ — Mo Film Bul p69 Ap '36

"This is more valuable than the usual Western because of the good use of historical background. Adolescents, 12-16: good; children, 8-12: very exciting."

+ Motion Pict R Ap '36

"Family—junior."

Nat Bd of R M My '36

"A mediocre cast, stock shots, and only fair direction. . . . Suitable for very unsophisticated audiences."

— Nat Council of Jewish Women Mr 4 '36

"General patronage."

Nat Legion of Decency Mr 29 '36

"Family."

Sel Motion Pict Ap '36

**Newspaper and Magazine Reviews**

"Set against a picturesque background of rolling hills, 'Treachery Rides The Range' moves smoothly from beginning to end and is nicely acted by Mr. Foran and Paula Stone, who provide the romantic interest." T. M. P.

+ N Y Times p7 My 30 '36

**Trade Paper Reviews**

"Soldiers and Indians, instead of the perennial cowboys and cattle rustlers or gold mine crooks, are brought back into service as the principals in this Western melodrama. It not only proves a welcome change, but the story material given [the cast] also rates higher than average."

+ Film Daily p8 My 29 '36

"Estimate: good Western."

+ N Y Exhibitor p30 Mr 25 '36

"Picture brims with horsemanship and gun-play. Also has a telescopic buffalo sequence and plenty of mesa scenes, but is deficient on comedy and merely purrs romance. Notwithstanding, it is superior to most of its type, ought to be okay in the twin bill corrals."

+ Variety p54 Je 3 '36

**TROUBLE FOR TWO.** My 22 '36 83min MGM

Players: Robert Montgomery. Rosalind Russell. Frank Morgan. David Holt. Virginia Weidler

Director: J. Walter Ruben

Based on the short story, The Suicide Club, by Robert Louis Stevenson. "A prince and a princess of mythical kingdoms, seeking to avoid pledged marriage, set out separately on incognito adventures and find themselves involved in a fantastic suicide club where death is dealt out for a price and with decent decorum for those tired of life." (Variety [Hollywood])

**Audience Suitability Ratings**

"A and Y: good; C: little interest."

Christian Century p887 Je 17 '36

"The direction of this purported Robert Louis Stevenson tale, gives a confused hodge-podge of bewildering horror, some comedy, and a new mood every few feet. Adults. Decidedly not for children." Am Legion Auxiliary

"[It] provides good family entertainment." Calif Cong of Par & Teachers

"Disappointing treatment of this story handicaps the fine actors. Mediocre-mature." DAR

"This screen version of Robert Louis Stevenson's 'The Suicide Club' is a bit confusing and certainly not convincing. Mature." Nat Fed of Business & Professional Women's Clubs

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Je 6 '36

"This skilfully directed picture provides all the necessary elements of entertainment; romance, intrigue, daring, bravery and humor, and will prove most fascinating. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast)  
My 27 '36

"The idea of a secret society which deals out death is too blood-chilling for children, but for those old enough to accept it as a modern

fairy-tale, it is an entertaining and unusual production. Adolescents, 12-16: yes; children, 8-12: no."

+ Motion Pict R Je '36

"Family."

Nat Bd of R M Je '36

"In spite of its gay trappings and a first rate cast, the story is so unreal, artificial and coincidental that it never becomes convincing and the direction is so slowly paced that interest lags. . . Family."

+ Nat Council of Jewish Women My 27 '36

"General patronage."

Nat Legion of Decency Je 4 '36

"[It is] a most entertaining and amusing film. . . Adults & young people."

+ Sel Motion Pict Je 1 '36

"Beautiful production and many clever actors. Suggested for schools and libraries. Family."

+ Wkly Guide My 30 '36

### Newspaper and Magazine Reviews

"Little of the flavor of Mr. Stevenson's 'Suicide Club' is to be found in 'Trouble For Two'; but the film maintains enough of the original plot to be unusual certainly, and entertaining frequently. . . It is when 'Trouble For Two' tries most to adhere to Stevenson's 'Suicide Club' that it becomes most incomprehensible, most obtusely bogged with the inter-plottings which give it the appearance of being badly edited." B. L.

+ Boston Transcript p4 Je 6 '36

"A highly diverting offering, excellently written, directed and acted. Its chief virtue is the manner in which its mood is sustained, its fidelity to the period in which the story is laid. . . I doubt if the picture will have wide general popularity, but to discriminating audiences it will prove delightful. It is rich in humor and has plenty of thrilling moments."

+ Hollywood Spec p8 Je 6 '36

"'Trouble For Two' is, all around, a nice job, an entertaining mixture of laughs and chills, picturesque costumes and romantic melodrama." Eileen Creelman

+ N Y Sun p32 Je 1 '36

"J. Walter Ruben has filmed his story with an extraordinarily keen sense of melodramatic value and frequently achieves results with a finesse which we have come to consider a stylistic trade-mark of England's master melodramatist, Alfred Hitchcock. The screen play is the product of superior craftsmanship. Only that could have made us accept another story about a mythical kingdom." F. S. Nugent

+ N Y Times p7 My 30 '36

"'Trouble For Two' is all plot and no play. . . Throughout Mr. Montgomery wears his uniforms and evening dress with the aplomb of a masculine manikin; Mr. Morgan gives another of his delightful performances, the stately and dignified Miss Russell is as radiant as she can be in a screwy part." Douglas Gilbert

+ N Y World-Telegram p17 Je 1 '36

"I don't suppose that Robert Louis Stevenson's 'Suicide Club' stories belong to the mystery-story grouping any more. They're too gentle. . . You may feel that they are too polite and dainty (and tedious) as they come out on the screen in 'Trouble for Two.' . . Robert Montgomery and Rosalind Russell can't quite manage to be fanciful, nor will the story let them seem very stirring, either." John Mosher

+ New Yorker p83 Je 6 '36

"Novelty on the screen is rare and this picture has neither predecessor nor parallel. Fantastic, macabre, it contains more genuine amusement than anything glimpsed in months. . . The tang and impish mood of the original have been captured, with the writing, acting,

costuming and net result being as perfect as things can be in this particular Vale." Herb Sterne

+ + Script p10 My 30 '36

"It may not stamp Stevenson as the Damon Runyon of his period but, even with the addition of Robert Montgomery in curls and Rosalind Russell being more ladylike than usual, it is an adroit and pleasantly sinister blend of romance and melodrama. . . Director J. Walter Ruben's handling of [the story] shows that he has studied and almost mastered the technique perfected in his two models by London's master of cinematic horror, Alfred Hitchcock."

+ Time p42 Je 8 '36

### Trade Paper Reviews

"Other than having the advantage of two box-office names, this has little to recommend it. Family."

+ Box Office p69 My 30 '36

"This is a bit gruesome here and there and therefore may not be acceptable film fare in some situations. However, it is splendidly played by a really fine cast. . . Can hardly make the grade for the big spots."

Film Curb p7 My 23 '36

"[It is] a solid box-office attraction combining romance, adventure and intrigue."

+ Film Daily p8 Je 1 '36

"Robert Montgomery and Rosalind Russell are a team draw that cannot be denied, but whether that draw is strong enough to overcome the confusion of this picture after the first day is questionable. . . The screenplay by Seff and Paramore is sprightly enough but sprightliness alone cannot carry the burden of twists that have no surprises, and suspense that is merely a matter of time as to when the last reel must be due."

+ Hollywood Reporter p3 My 18 '36

"[There is] plenty of talent in this. . . They do good jobs, but the story with which they have to work—a complicated combination of comedy, romance, melodrama and mystery—is hardly worthy of their prestige and abilities. Fantastic, but after its opening sequences, rather gruesome dialogue dominates the action in the narration. . . Despite the names, the picture will require plenty of selling."

+ Motion Pict Daily p4 My 19 '36

"Though this is a bizarre combination of comedy, odd love interest, melodrama and mystery and the cast includes some pretty good names, it is the kind of picture necessitating intensive selling to assure popularity. . . Previewed in Westwood Village Theatre. The audience, which demonstrated that it was ahead of the story all the time and knew pretty well just what was going to happen and how, didn't seem to be either interested or impressed."

+ Motion Pict Herald p40 My 30 '36

"Estimate: fair program."

+ Phila Exhibitor p23 Je 1 '36

"Metro has done a swell job of dusting off Robert Louis Stevenson's museum piece, but the chances are that not many of the regulars will care. . . In Robert Montgomery and Rosalind Russell the film has two advantageous selling points, but the pair have been clad in personalities that are somewhat afiel from past performances. . . Mechanics of Stevenson's plots make farfetched probabilities on the screen. . . Good direction and casting and the rich mounting the production has received aren't strong enough to completely overcome these defections."

+ Variety p15 Je 3 '36

"'Trouble For Two' [is] superior entertainment which should find exhibitor welcome almost anywhere for substantial grosses. . . It avoids the common formula and clichés of the screen death-dealer but carries grim and bizarre elements along with constant twist to baffle

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**TROUBLE FOR TWO—Continued**

even the most practiced of the puzzle fans. At the same time it provides constant amusement in sparkling comedy of line and situation."

+ Variety (Hollywood) p3 My 18 '36

**TUDOR ROSE.** See Lady Jane Grey

**TWO AGAINST THE WORLD.** J1 18 '36 65min  
Warner-First national

Players: Humphrey Bogart. Beverly Roberts. Linda Perry. Carlyle Moore, Jr.

Director: William McGann

Based on the play, Five Star Final, by Louis Weitzenkorn and previously filmed under that title. "[The] story [tells] . . . how resurrection of an old murder trial results in wreckage of the lives of a father and mother and the happiness of their daughter when a broadcasting station operating on the fringe of legitimacy serializes the case." (Variety [Hollywood])

**Audience Suitability Ratings**

"Family-mature." Am Legion Auxiliary

"Adults: fair; 14-18: dull; 8-14: no." Calif Cong of Par & Teachers

"Mediocre-adults." DAR

"This timely picture has an interesting, well-constructed plot, convincing direction that shows intelligent appreciation of values and well-balanced acting,—hence, a very satisfying picture for its type. Mature." Nat Fed of Business & Professional Women's Clubs

"This film is a timely protest against muck-raking radio programs. . . Although tragic in tone, it is thought-provoking, well constructed and very real. Mature." Nat Soc of New England Women

"Although the picture has its ethical value, it is too tragic for any but the mature. Irrelevant drinking is objectionable. Mature." S Calif Council of Fed Church Women  
Fox W Coast Bul My 16 '36

"The picture, a pitifully tragic one, is vividly portrayed and intensely interesting. It is exceptionally well cast and forcefully directed. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast)  
My 9 '36

"Mature."  
Jt Estimates My 1 '36

"Adolescents, 12-16: poor; children, 8-12: no."  
Motion Pict R Je '36

"While the picture might be considered a protest against much of the material which comes over the radio, nevertheless it proves sordid and unpleasant entertainment. Adults."

— Nat Council of Jewish Women My 6 '36

"Objection—two suicides. Objectionable in part."

Nat Legion of Decency My 21 '36

"[It is] a very good film for mature audiences. Although tragic in tone, it is thought-provoking, well constructed and very real. Mature."

+ Sel Motion Pict Je 1 '36

**Newspaper and Magazine Reviews**

"'Two Against the World' is not going to be hailed as one of the season's masterpieces. Teamed with a comedy on a dual bill it will fit in nicely. It is too drab and unpleasant to go it alone. William McGann's direction strives heroically to atone for the poor story material."

— Hollywood Spec p8 My 23 '36

**Trade Paper Reviews**

"Plenty of punch-packed situations and much dramatic action, coupled with a fine plot and good dialogue make this an above the average picture. The yarn moves swiftly to an exciting climax and no attempt is made to change the tragic tone. Family."

+ Box Office p69 My 30 '36

"Holds the interest and should fare well in most spots. . . Fans who like their drama in the raw will appreciate this one."

+ Film Curb p11 My 23 '36

"[It] carries a sympathy wallop that will put it over in good style with popular audiences everywhere. . . [The] forceful, though rather obvious, screenplay and a good all-around job of production puts this above the B-class average."

+ Hollywood Reporter p3 My 12 '36

"This is sensational, grim melodrama. . . Stark in context and carrying no comedy relief, but contrasted by an appealing love interest situation, the show is of that quality that made such pictures as 'Front Page' interesting."

Motion Pict Daily p6 My 13 '36

"One does not have to look long before seeing that this is a revamp of 'Five Star Final.' . . Previewed in Warner's Downtown Theatre. Though audience indicated a familiarity with the story, it also evidenced a tense interest in the dramatic manner in which it was narrated by a new group of players."

Motion Pict Herald p41 My 23 '36

"Estimate: program, depends on handling."  
Phila Exhibitor p22 Je 1 '36

"Picture is well made within limits set, but method of telling is so stern, accusative and uncompromising that entertainment will be restricted even among audiences where it will share program spotting."

— Variety (Hollywood) p3 My 12 '36

**TWO IN REVOLT.** Ap 3 '36 60min RKO

Players: John Arledge. Louise Latimer. Moroni Olsen

Director: Glenn Tryon

See issue of March 30, 1936 for other reviews of this film

**Audience Suitability Ratings**

"Family & junior matinee." Am Legion Auxiliary

"Family & junior matinee." Calif Cong of Par & Teachers

"Amusing; engrossing. Family. Good." DAR

"The escape of the race horse from thieves and his meeting with a herd of wild horses give opportunity for some very instructive scenes of wild animal life as contrasted with the domestic. Family." E Coast Preview Committee

"Excellent for the family & junior matinee." Nat Council of Jewish Women

"Family." Nat Fed of Business & Professional Women's Clubs

"The story strains one's credulity but it is nevertheless very appealing and very well directed. Photography is remarkably skillful and the production is one which will delight friends of animals of any age." Nat Soc of New England Women

"With animals as stars, this picture with its glorious background of wild scenery, and its beautiful interpretation of the love and affection between animals, will prove highly entertaining as well as instructive. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 4 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Family & junior matinee."

Gen Fed of Women's Clubs (W Coast)  
Mr 21 '36

"Family."

Jt Estimates Mr 15 '36

"The story is occasionally absurd, though there are many good natural touches, but the direction and cutting are very good. Suitability: family; especially for children under 16."

Mo Film Bul p90 My '36

"The remarkable histrionic genius of the two chief actors and their exciting but plausible adventures will hold the interest of all who cherish a sympathy and kinship with horses and dogs. Adolescents, 12-16: excellent; children, 8-12: excellent."

+ Motion Pict R Ap '36

"Family-junior."

Nat Bd of R M Ap '36

"General patronage."

Nat Legion of Decency Mr 15 '36

"Family."

Sel Motion Pict Ap '36

"A horse, dog and love story. [It is] one of the most satisfactory of its kind. Alive and likeable all through. Family. Junior."

+ Wkly Guide Mr 14 '36

### Newspaper and Magazine Reviews

"Good entertainment of its kind."

+ Christian Science Monitor p15 Je 13 '36

"[It] is a thoroughly entertaining and heart-warming little film. . . . If 'Two in Revolt' is not enormously exciting, it is at least striking and entertaining throughout and a credit to its producer, Robert Sisk, who has a way of bringing stories that matter to the screen."

William Boehnel

+ N Y World-Telegram p17 Ap 27 '36

"This picture must have been difficult to make and Tryon has done a fine job. . . . If you like animals and scenery this can be recommended." H. S.

+ Script p11 My 16 '36

### Trade Paper Reviews

"Possessing more than average appeal for animal lovers, this entertaining story of a dog and a horse that are born on the same day and whose friendship endures through a long estrangement, will please young and old."

+ Box Office p217 Mr 21 '36

"Varying tastes can come to agreement on this one. Presenting a horse and dog of remarkable intelligence, 'Two in Revolt' shows the escape to nature made by both animals in an effort to find adjustment."

+ Film Daily p6 Mr 19 '36

"Exploitation based on the widespread and earnest human admiration for dog and horse is suggested by the picture content. Special attention might be given to the early sequences, depicting the infancy of the featured animals, and to the canine and equine combats which take place when they escape to their primitive associations with their kind."

Motion Pict Herald p53 My 2 '36

"Neighborhood audiences should like 'Two in Revolt.' For 'A' time, de luxers, it will have little appeal despite the fact that the production was given evident sincerity. . . . Handicapped in cast, the picture will probably be relegated to twin bills, dish nights, but it deserves a better fate."

N Y Exhibitor p31 Mr 25 '36

"A horse, a dog and a small cast figure in 'Two in Revolt' which is half-Western and half of the racetrack variety. It is moderate entertainment of its kind and will go best

before audiences that like animals, racing and western desert backgrounds. Hardly strong enough to get anything but dual dates. Story is rather thin."

— + Variety p15 Ap 29 '36

## U

UNDER TWO FLAGS. My 1 '36 100min 20th century-Fox

Players: Claudette Colbert, Ronald Colman, Victor McLaglen, Rosalind Russell

Director: Frank Lloyd

This is the third screen version. Based on the novel of the same title by Ouida. "The predominating theme is the love of Miss Colbert as Cigarette and Miss Russell as Lady Venetia for Colman, who fled a jail sentence in England as a result of shielding his wayward brother. McLaglen [plays] the commander of the Legion post at Algeria who becomes insanely jealous of Miss Colbert's affection for Colman. The picture carries a dramatic impact when Arabs declare war and McLaglen sends Sergeant Colman into almost certain death among the Arab tribes to assuage [his] jealous emotion." (Motion Pict Daily)

### Audience Suitability Ratings

"I thought this the best desert film I have seen; even better than 'Beau Geste,' which we all considered an exceptionally fine film."

+ Bks & Films My '36

"[It is] translated to the screen with pomp and ceremony of old-fashioned 'glory of dying on field of battle.' Decidedly militaristic and outmoded; the 'heroic' French Foreign Legion protecting the lives of white men and women against the 'barbarous' Arabs. One expects any tale of the Foreign Legion to abound in bloodshed and violence—and 'Under Two Flags' is no exception."

Bul on Current Films Je 6 '36

"A and Y: very good; C: too exciting."  
Christian Century p751 My 20 '36

"This epic of the screen is a spell-binder, and shows that Zanuck's personally produced attempt has exceeded all expectations. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Excellent-mature. Beautiful photography of African dunes; marvelous, terrifying battle-field riding of Arabs, tragedy and comedy skillfully blended." DAR

"Family." E Coast Preview Committee

"Claudette Colbert's 'Cigarette' is ardent and tempestuous, but has been toned down to meet present day attitudes towards roles of this kind, and therefore much that might have been found objectionable has been eliminated. Family-mature." Nat Fed of Business & Professional Women's Clubs

"This story of the little French girl who gives her life for the legionnaire whom she loved so simply and wholeheartedly is delicately and beautifully handled and so far above the average of motion pictures that it stands in a class of its own. A family film, although possibly the battle scenes will be too exciting for young children." Nat Soc of New England Women

"For those who love action, its vitality and its brilliant production qualities place it among the best of its kind. Family." Mrs T. G. Winter

+ + Fox W Coast Bul My 9 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**UNDER TWO FLAGS—Continued**

"Family. The production is distinguished by notably fine photography, effective musical scoring, a star cast, flawless in their characterizations, and expert and forceful direction."

+ Gen Fed of Women's Clubs (W Coast)  
My 5 '36

"Outstanding. Family—mature."

+ + Jt Estimates My 1 '36

"My feeling is that 'Under Two Flags,' an excellent film version of the Ouida novel, will have the greatest appeal to children and adolescents because of its scenes of stirring adventure. . . [It] is both pictorially and dramatically a fine production."

+ Motion Pict & Family p5 My 15 '36

"Proving that unadulterated hokum can be incorporated in a picture without marring its effectiveness, 'Under Two Flags' tells an improbable yarn so sincerely and so touchingly that even hardboiled audiences will cry and like it. . . For tender-hearted or emotional persons some of the scenes are pretty strong meat, but as a stirring tale of romantic adventure this is ace high entertainment. Adolescents, 12-16; very exciting; children, 8-12; no."

+ Motion Pict R My '36

"Family."

Nat Bd of R M My '36

"Arab raids and soldiers' romances keep the film moving at a fast pace. Adults."

Nat Legion of Decency Ap 30 '36

"The story is reminiscent of 'Beau Geste' and carries all the stark drama, glamour, bravery, sacrifice and tense excitement of that famous story. Family."

+ Sel Motion Pict My 1 '36

"Very good battle scenes. Family."

Wkly Guide Ap 25 '36

**Newspaper and Magazine Reviews**

"Though the cast bears the names of such players as Claudette Colbert, Victor McLaglen and Rosalind Russell, it is [Ronald Colman] who carries off the honors. If there had been more of a story he might have been able to set forth a full-length study in character instead of the pleasing projection of himself that actually results. . . The final scenes of fighting, even to those who may be skeptical about some of the details which lead up to the battle, are genuinely exciting. Rarely does Hollywood set its myrmidons charging at each other in such headlong fashion." E. F. M.

Boston Transcript p4 My 2 '36

"Superlative casting, thousands of extras, a desert locale that would keep the Foreign Legion itself guessing, added to Frank Lloyd's expert direction, combine to make this picture splendid entertainment."

+ Canadian M p41 Je '36

"Ouida's old romance brought forward 30 years in time without removal of its glorification of imperialism or its ancient caste distinctions; given a sprightly comedy treatment that partly rejuvenates a worn-out formula. . . Magnificent desert vistas and sanguinary battle scenes, with many horses trained to tumble, or tripped to provide the spectators with thrills."

+ Christian Science Monitor p15 My 2 '36

"It is gripping screen entertainment for its entire length, a closely knit narrative which will satisfy completely the most discriminating audience."

+ Hollywood Spec p8 My 9 '36

"That this picturesque narrative of life in the Foreign Legion, though undeniably entertaining, never attains its potential heights, is due, I suspect, to its selection of incident. . . [It is] commendable movie fare—and a disappointment in not being something more." (3½ stars) Beverly Hills

Liberty p45 Je 6 '36

"A waste of excellent cast, proficient photography, and your good hour and a half." Robert Stebbins

— New Theatre p36 Je '36

"The striking pictorial beauty of 'Under Two Flags' does not cloak a multitude of dramatic sins in the [film]. Liberties have been taken with [Ouida's] preposterous and sentimental literary bow to the French Foreign Legion, but the narrative still creaks embarrassingly and the photoplay cries out for extensive cutting. . . It is probable that no amount of retouching would serve to invigorate the musty Ouida nickname. The story is a confusion of melodramatic adventures and improbable love affairs that defy a plausible screen pattern." Howard Barnes

+ — N Y Herald Tribune p12 My 1 '36

"'Under Two Flags' is a romantic melodrama which might easily have turned out ridiculous or dull, or both. It is neither. . . However it may have seemed at the turn of the century, the plot is no longer new. . . Pictorially, the film is magnificent. Mr. Lloyd kept to black-and-white photography, for which this department thanks him. This is black-and-white photography at its best, with desert sunshine and desert sands giving the cameraman every advantage." Eileen Creelman

+ N Y Sun p21 My 1 '36

"Twentieth Century-Fox has not stinted on its production nor on a cast which would do full justice to a venerable piece of stage property. . . It is, as any one can see, a pleasant cast, and it manages, under Frank Lloyd's deft direction, to hold our interest during the quieter interludes when the Legion is not defending the Tri-color. . . That battle scene toward the film's end is a new high in desert warfare and we refuse to believe it could have been made without several of the combatants sustaining real injuries." F. S. Nugent

+ N Y Times p19 My 1 '36

"Except that it is much too long, 'Under Two Flags,' is the best amalgamation of melodrama, romance and adventure that the screen has offered since 'The Lives of a Bengal Lancer.' Even those recalcitrants, who are not convinced that existence under the French rule is the most beneficial in the world will have to admit that the film is full of excitement and thrills as it extols the Foreign Legion's exploits in Africa. . . 'Under Two Flags' [is] superior entertainment." William Boehnel

+ N Y World-Telegram p29 My 1 '36

"Many people have to see Claudette Colbert in anything she does, and therefore won't want to miss 'Under Two Flags.' . . It's about the Foreign Legion, but it's no 'Morocco.' Too much sand." John Mosher

New Yorker p87 My 9 '36

"This grand old hokem drammer needed a lot of humanizing to make it live again, but Ray Griffith, producer and Frank Lloyd, director, did it. . . I must confess, however, that my interest began to sag with the big-production stuff. Battles are too noisy, impersonal and confusing, and I'm terribly tired of seeing innumerable horses tripped right in front of the camera." Bob Wagner

Script p10 My 16 '36

"[It is] one of the major disappointments of the season, due primarily to an outmoded theme of love and sacrifice under an African sun. Authentic, powerful background, sincere performing, excellent photography; yet every time two or more of the characters get together, the phoniness of the situations brings the entertainment 'way below its normal level."

— + Stage p10 Je 1 '36

"The current version, costly, handsome and overlong, offers a concession to modernity. . . The magnificently-photographed battle is the film's best feature."

Time p56 My 11 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

*Trade Paper Reviews*

"A superlatively spectacular and thoroughly excellent production, this cannot miss being one of the top money-getters of 1936."  
+ Box Office p31 My 23 '36

"Whether or not 'Under Two Flags' will win the Academy award for 1936 is something that we would rather not prophesy, but when the list of the ten most outstanding productions for 1936 is compiled, I feel sure that you will find 'Under Two Flags' well in the van of that list."  
+ Canadian Moving Pict Digest p8 My 9 '36

"The best picture this outfit has produced in some long time. It is quite a satisfactory version of the famous story. Of course there have been many yarns of the Foreign Legion since this one was written and several have reached the screen. All of which rather takes the edge off another tale of the same variety."  
+ Film Curb p14 My 2 '36

"Action drama of the Foreign Legion, big in scope and with many excellent performances to give it fine box office drag."  
+ Film Daily p4 Ap 28 '36

"A magnificent pageant of love and action in the Foreign Legion that is unforgettable in the thrilling beauty of its production and the gorgeous galaxy of its individual performances, but that nevertheless misses entertainment greatness, though by a narrow margin. Its many outstanding merits, however, will make it a very big money-maker. . . The two faults that tally against it for real greatness are inherent in the old Ouida novel. The central male character switches his devotion from one woman to another in the middle of the story . . . and the dramatic issue, which is the love of two women for the one man, is not stated or its results precipitated until several reels of introductory narrative have passed."  
+ Hollywood Reporter p2 Ap 24 '36

"Combining all the available showmanship angles into one dramatic unit, Ouida's famous tale of love, sacrifice and bravery in the Foreign Legion comes to the screen with an effective pictorial translation assuring heavy grosses. . . The film surmounts all the African Foreign Legion chronicles to date."  
+ Motion Pict Daily p2 Ap 25 '36

"Showmen will find plenty of effective angles with which to market it. . . On strength of cast, quality of story and excellence of production values, 'Under Two Flags' is entertainment for any kind of audience."  
+ Motion Pict Herald p39 My 9 '36

"Backed by four names, with one punch scene, 'Under Two Flags' should do better than average business. . . The story's familiarity is overcome by some romantic bits, but on the whole the yarn doesn't seem to deserve the attention given it. With the names, however, this disadvantage can be overcome."  
N Y Exhibitor p23 My 10 '36

"The classic 'Under Two Flags' is still sturdy fare. . . The film's 111 minutes count against it a bit because it would shape up better with 20 minutes or more elided. . . General technic bolsters a now familiar pattern. . . The production highlight is the pitched battle on the desert between the marauding Arabs and the handful of Legionnaires."  
+ Variety p18 My 6 '36

"'Under Two Flags' marches to the box office as swaggering melodrama of sure-fire calibre. Picture kept preview audience spell-bound throughout for 105 minutes and indicates healthy box office, with appeal for all types of audience."  
+ Variety (Hollywood) p3 Ap 24 '36

UNGUARDED HOUR. Ap 10 '36 90min MGM

Players: Loretta Young, Franchot Tone, Lewis Stone, Roland Young, Dudley Digges, Henry Daniell

Director: Sam Wood

Based on the Hungarian play of the same title by Ladislaus Fodor, translated by Bernard Merivale. "Franchot Tone is about to reach the summit of his career, having been assured an appointment as attorney general, when his wife, Loretta Young, receives a blackmailing threat involving some letters written before his marriage by Tone. The payment of the money on the Dover cliffs involves Miss Young as the witness needed to clear a man of murder."  
(Motion Pict Daily)

*Audience Suitability Ratings*

Bks & Films My '36

"A: excellent; Y: good; C: no interest."  
Christian Century p783 Je 3 '36

"Adults and later teens." Am Legion Auxiliary

"Mature." Calif Cong of Par & Teachers

"Mature." DAR

"Adults & young people." E Coast Preview Committee

"Mature." Nat Bd of R

"Family—mature." Nat Fed of Business & Professional Women's Clubs

"A mystery story which holds one spell-bound from start to finish. Family, exclusive of young children." Nat Soc of New England Women

"This picture has weight and appeal for the mature audience. Outstanding work by Roland Young in his usually interesting characterization." S Calif Council of Fed Church Women  
Fox W Coast Bul Ap 25 '36

"The picture [is] high in entertainment value. Family."

+ Gen Fed of Women's Clubs (W Coast)  
Ap 15 '36

"The picture is cleverly directed with psychological factors stressed and, although it starts out along the beaten path, it soon takes on new angles which are refreshingly different. Family—mature."

+ Jt Estimates Ap 15 '36

"The film as a whole cleverly keeps one's attention, though it is somewhat spoilt by the weakness of the conclusion. Suitability: adults & adolescents."

+ — Mo Film Bul p90 My '36

"Ninety per cent of the laughs go to Roland Young who has the best lines and effects such natural comedy relief that a normal attitude is maintained, and the film never becomes what it easily might have been, the morbid story of two crimes. Adolescents, 12-16; too sophisticated; children, 8-12: no."

+ Motion Pict R My '36

"Perfection of cast, direction and suspense are responsible for the rare entertainment qualities of this picture. Adults."

Nat Council of Jewish Women Ap 15 '36

"Adults."

Nat Legion of Decency Mr 29 '36

"A: mystery drama of London life and its criminal court; Y: sophisticated; C: no."  
Par M p52 Je '36

"Family—mature."

Sel Motion Pict My 1 '36

"[It is] an interesting and dramatic story. Mature."

+ Wkly Guide Ap 4 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## UNGUARDED HOUR—Continued

## Newspaper and Magazine Reviews

"[It] is diverting rather than impressive."  
B. L.

Boston Transcript p4 My 16 '36

"This is real drama, with a punch and plenty of thrills right up to the last minute. The climax comes in an unexpected moment and director Sam Wood knows how to get every bit of suspense out of this type of plot." Laura Elston

+ Canadian M p61 My '36

"Loretta Young and Franchot Tone, with Roland Young and Lewis Stone, work well together in this dramatically interesting, closely-knit play. . . . The crime is committed with a minimum of morbidity and is solved by natural sequence of cause and effects, rather than by high-school dramas of Hawkshaw deduction." J. P. Cunningham

+ Commonweal p724 Ap 24 '36

"Franchot Tone is to me one of the most pleasing actors on the screen, but he is handicapped in 'Unguarded Hour' by the unconvincing role he is given to play. He struggles manfully to make a good story out of a poor one. The picture's assets are a pictorially impressive production well up to Metro's high standard, its strong cast and Sam Wood's capable direction; its liability, an illogical story. . . . However, if you check your analytical sense at the box-office before going in, you may get some satisfaction out of it. I did."

+ — Hollywood Spec p25 Ap 11 '36

"For an evening of brisk mental gymnastics the film is rigorous exercise. Though the plot is too neatly evolved to be realistic, Director Sam Wood has so smoothly dovetailed the complicated workings, so suavely proves his point, that the film is arresting diversion." (2½ stars)

Liberty p38 My 9 '36

"A number of pleasant players are engaged in a lot of exceptionally silly activities concerned with murder and blackmail in [this] picture. . . . There is an excellent physical production and, as already suggested, the players are helpful. I fear, though, that the implausibility which surrounds the entire narrative and the unreal quality of the motivation keep 'The Unguarded Hour' from being a credible or an absorbing motion picture. Nor do I think that the dialogue can be set down as exactly helpful." Richards Watts, Jr.

+ — N Y Herald Tribune p10 Ap 4 '36

"[It is] an entertaining melodrama in spite of its dependence upon the well known set of curious chances. . . . 'The Unguarded Hour' belongs to the school of highly theatrical stage plays which seldom prove as exciting in motion picture form. This film is the happy exception to the rule. Its artificialities are obvious and unavoidable. Its manipulation of suspense and dramatics is skillful." Eileen Creelman

+ N Y Sun p8 Ap 4 '36

"Concerning 'The Unguarded Hour' this department is frankly incredulous. A melodramatic mountain goat, it leaps from peak to peak with such assurance and dexterity that some of the spectators are bound to be convinced it is headwork, not just footwork, they are admiring. We do not remember off-hand any film so successful in achieving scenes of dramatic conviction by plot processes so unconvincing. Illogic may be the picture's deity, but we must admit it has been served with decorum and effectiveness." F. S. Nugent

N Y Times p11 Ap 4 '36

"The new mystery film—it's not a very good one—is called 'The Unguarded Hour.' . . . Loretta Young, Franchot Tone, Roland Young, Lewis Stone and several other excellent actors do their level best for it. But, I fear, not even their level best is enough for 'The Unguarded Hour,' which is too slow, too wordy and too unconvincing to stand up under the strain of

first rate competition. . . . Although its speech is halting and its action ponderous, the chief reason why 'The Unguarded Hour' does not deserve even a 'fair-to-middling' rating in the mystery entertainment field is that when the solution arrives the steps by which it was obtained are not very convincing or clear, even though they are explained." William Boehnel

— N Y World-Telegram p7 Ap 4 '36

"Henry Daniell . . . presents us with a pretty study of a blackmailer. He's the smooth and mannered scamp, and it's hardly credible that he should ever be undone. The story itself is unbelievable, which perhaps doesn't matter in mysteries and thrillers." John Mosher

New Yorker p85 Ap 11 '36

"A lurid title, 'The Unguarded Hour,' does little justice to one of the cleverest adult murder mystery films that Hollywood has concocted."

+ News-Wk p42 Ap 11 '36

"Larry Weingarten is rapidly becoming identified with productions showing 'class' and excellent taste. Here he gives us another picture of high-grade educated people embroiled in the complexities of one of the best plots that has come to the screen, a murder-mystery story without any of the usual hokum devices to lead one astray. . . . I defy anybody to guess the outcome." R. W.

+ Script p10 Je 6 '36

"As designed by the production staff, the film becomes a photographed stage play, wordy and static, lightened here and there by the inherent excellence of the writing and the adequacy of the acting."

+ — Stage p10 My '36

"For a melodrama containing two violent deaths, 'The Unguarded Hour' is chiefly remarkable for an inappropriate placidity which Franchot Tone's yawnings, head scratchings and frowns to denote the weight of great affairs, do little to dispel."

Time p32 Ap 13 '36

## Trade Paper Reviews

"A polite murder mystery with the story built amidst a reserved atmosphere. Situated in an English drawing-room locale for the first reel, the plot finally gains enough momentum to make it both interesting and exciting. Family."

+ Box Office p25 Ap 11 '36

Canadian Moving Pict Digest p9 Je 13 '36

"Here is an unusually good mystery drama that has been well directed. It is played by an excellent cast that puts it over in great style. . . . Were we an exhibitor this is the kind of picture we'd like to see come along often."

+ Film Curb p10 Ap 11 '36

"The mystery angle of this drama of London life is cleverly worked out, with plenty of suspense, several tense emotional climaxes, and with a cast that gets every ounce of effect from the roles."

+ Film Daily p4 Ap 1 '36

"As well-mannered a mystery as has come out of Hollywood since 'Interference,' 'The Unguarded Hour' is due for satisfactory business anywhere. . . . To win and hold interest, it has a plot of many unexpected twists, purposefully directed by Sam Wood and faultlessly played by all concerned."

+ Hollywood Reporter p2 Ap 1 '36

"The stage origin of this story of English aristocratic life is apparent in the extensive use of dialogue to describe off-stage action, but the result is pleasant entertainment. The cast is perfect, the settings sumptuous, the situations neatly handled. What it lacks in basic story values is made up for by smart handling of details."

+ Motion Pict Daily p12 Ap 1 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Combining a quartet of marquee names with a closely-knit and suspenseful plot in which the indispensable murder is consummated with a minimum of morbidity, this picture is susceptible to the best type of exploitation suitable for features of its kind."

+ Motion Pict Herald p40 Ap 4 '36

"Without the expert cast that's been wrapped around it, this English drawingroom [mystery] would have made a stodgy, meandering talkfest. Even as it stands, the production offers little action or suspense, while the few punch moments that there are find themselves crowded into the final reel. . . The results should fluctuate around the average mark."

+ - Variety p16 Ap 8 '36

"Supervision, writing and direction have fashioned 'The Unguarded Hour' into top-notch film fare and were it not for these contributions, picture might have wound up as just another melodramatic affair. . . [The] picture should get money."

+ Variety (Hollywood) p3 Ap 1 '36

## W

**WE ARE FROM KRONSTADT.** My 1 '36 Mos-film

Players: V. Zaichikov. C. Bushuyev. N. Ivakin. O. Jakov

Director: E. Dzigan

Russian dialogue film made in U.S.S.R. with English sub-titles. "It tells the part that the Kronstadt sailors played in saving Petrograd from the White and foreign troops." (N Y World-Telegram)

### Audience Suitability Ratings

"A: perhaps; Y: no; C: no."

Christian Century p887 Je 17 '36

### Newspaper and Magazine Reviews

"'Kronstadt' is an excellent picture and should be seen. It is difficult to understand, however, why the Soviets, who have achieved near perfection in most departments of cinema-making, should display such little knowledge of the technique of continuity. It was often difficult to interpret the military action." Fred Stein

+ Hollywood Spec p14 Je 6 '36

Reviewed by Mark Van Doren  
Nation p688 My 27 '36

"The test of a successful work is whether it has accomplished what it set out to do. The fervent applause that everywhere greets 'Kronstadt,' and the deserved ecomiums heaped upon the film's director, Dzigan, permit little argument on that score. 'Kronstadt' will win the Russian film many new adherents." Robert Stebbins

+ New Theatre p15 Je '36

"[It is] a notable addition to the magnificent series of Soviet revolutionary films. . . Superbly staged and photographed and brilliantly acted, 'We Are From Kronstadt' is a motion picture in the true sense of that term. It is not as tautly dramatic as 'Potemkin' or 'Chapayev,' but it has an irresistible sweep and power that make it one of the cinema's first-rank achievements. . . E. Dzigan, who must be ranked with Eisenstein and Pudovkin for his imaginative and masterly direction of the work, has realized every implication of the script. Working for three years with Vish-

nevsky on the film, with all the resources of the Soviet navy at his command, he has achieved memorable effects in the whole range of cinematic technique." Howard Barnes

+ + N Y Herald Tribune p8 My 2 '36

"From Russia has come a brilliant companion piece to last year's 'Chapayev.' . . 'We Are From Kronstadt' contains some of the most impressive photography and the boldest direction the screen has provided this year. . . All told, the new picture comes pretty close to being the best thing the Soviet Studios have made." F. S. Nugent

+ + N Y Times p11 My 2 '36

"In the superior tradition of 'Potemkin' and 'Chapayev,' this 'We Are From Kronstadt' is one of the mightiest films that have come out of a country noted for its productions of direct and persuasive motion pictures. . . A physically exciting and engrossing film, 'We Are From Kronstadt' is, further, notable for its brilliant photography, superb direction and admirable characterizations." William Boehnel

+ + N Y World-Telegram p17 My 4 '36

"One of the finest pictures going is the Russian 'We Are From Kronstadt.' . . It's a Russian film with humor, which is news always, I guess—a humor straight from the barracks, but often gentle and to the point. And certainly if you are sick of the routine movie stuff, you may be glad to see a report of a crisis in history which is not employed merely as a background for romance. . . It's a film to be respected." John Mosher

+ + New Yorker p85 My 9 '36

"Cameraman N. Naumov-Straj turns in a magnificent feat of cinematography when he articulates the progress of this remarkable revolutionary battle piece. . . [It is] a picture which has probably not been matched for photography since 'The Informer,' has certainly not been equaled for military realism since 'Chapayev.'"

+ + Time p56 My 11 '36

### Trade Paper Reviews

"[It is a] fine action, picture with strong 'working class' influence."

+ Film Daily p3 My 2 '36

"'We Are From Kronstadt' is strictly limited in its appeal to patrons of the arty theaters, Friends of the Soviet Union, and students of motion picture technique who are captivated by the elemental effects achieved through the Russians' great sincerity. Of general entertainment value, it has little. Its propaganda is confined to establishing the inevitable success of the Communist cause."

Hollywood Reporter p3 My 22 '36

"It glorifies the revolution and may be of interest to the audiences who rabidly attend the 'little' theatres for their entertainment. The situations are well done after the Russian fashion and the camera work, particularly the scenes on the battlefields, is superb."

+ Motion Pict Daily p15 My 6 '36

"Reviewed at the Cameo theatre, New York, which exhibits Russian films exclusively, where a May Day audience of near capacity received the picture without audible manifestation of reaction."

Motion Pict Herald p32 My 16 '36

"Estimate: for art houses."

Phila Exhibitor p27 Je 1 '36

"It's another drab sermon in favor of the revolution and Communism. Being nothing more than sugar-coated propaganda, something from which the Soviet screen can't seem to escape, it has appeal only for those who are Communistically-minded or still get a kick out of the flag-waving of the U. S. S. R. over its revolution."

+ - Variety p19 My 6 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**WELLINGTON PIKE GOES WEST.** 55min  
O'Neill-State rights

**Players:** Russell Gleason, Jack LaRue, Virginia Carroll

**Director:** Maurice G. O'Neill

A western melodrama.

### Trade Paper Reviews

"This Western to kid all Westerns is built on a droll idea that wins a good quota of laughs, but limits of budget prevent the full development of its possibilities. In its present form it will surprise and satisfy on those lower neighborhood levels where the child-mind takes any Western as normal fare."

+ — **Hollywood Reporter** p3 Je 9 '36

"Typical wild west, production of which takes a satirical twist, this is aimed directly at the patronage contingents that enthuse to cowboy-tenderfoot-badman stuff. . . Impressionable youngsters and imaginative Western addicts probably will find much to thrill and amuse them, but the quality of the entertainment probably will not excite run-of-the-mill theatre-goers."

+ — **Motion Pict Daily** p21 Je 12 '36

"Little to recommend this one, outside of Russell Gleason's performance for anything but the Saturday and Sunday juvenile trade. Poorly written, produced and directed, it is a minor independent effort. . . Virginia Carroll, poorly photographed, and with little to do, contributes little. Direction and production are careless throughout."

— **Variety (Hollywood)** p3 Je 9 '36

**WHITE ANGEL.** Jl 4 '36 75min Warner-First national

**Players:** Kay Francis, Ian Hunter, Donald Woods, Georgia Caine, Charles Croker-King, George Curzon

**Director:** William Dieterle

Based on a chapter, Florence Nightingale, in Eminent Victorians by Lytton Strachey. "The screenplay . . . tells of the conditions existing in hospitals in the time of Queen Victoria and the determination of Florence Nightingale to rectify such conditions. She is a woman reared delicately as women were in those days and her efforts are rebuffed, even by the doctors. Then comes opportunity to serve in the Crimean War, and her winning of recognition after almost incredible hardships and suffering." (Hollywood Reporter)

### Audience Suitability Ratings

"Warner Brothers has given us a picture whose sincerity and verity will be a deep source of satisfaction to all. . . The film is restrained and dignified and is a fine contribution to inspirational biographical drama. Adolescents, 12-16: fine; children, 8-12: harrowing in parts."

+ **Motion Pict R** Je '36

"[It is] presented with feeling and simplicity. General patronage."

+ **Nat Legion of Decency** Je 11 '36

### Newspaper and Magazine Reviews

"When Kay Francis, as Florence Nightingale, walks between the long ranks of beds upon which wounded soldiers lie—a figure gliding quietly in the still night, unaccompanied, a lamp in her hand—the audience is going to witness one of the greatest moments in the history of screen entertainment. And that is but one of the several great moments in 'The White Angel.' The picture is a dramatized heart-throb. It takes its place beside 'The

Story of Louis Pasteur' as a Warner Brothers contribution to the dignity of science and service."

+ + **Hollywood Spec** p7 Je 6 '36

### Trade Paper Reviews

"A brilliant depiction of the life of Florence Nightingale, one of the best beloved characters in modern history, 'White Angel' firmly establishes Kay Francis as one of our most beautiful and talented stars. This picture is unquestionably destined for important grosses at all its showings."

+ **Box Office** p33 Je 6 '36

"It has all the ingredients that go into the making of Grade A entertainment. Will have a direct appeal to all classes. Should be a success wherever played."

+ **Film Curb** p6 Je 6 '36

"Warner-First National have again turned to history—and the result is an important contribution to the screen. 'White Angel' is a sincere, moving document."

+ **Film Daily** p29 Je 2 '36

"It is a triumph shared equally by Kay Francis, giving her most glorious performance, and by William Dieterle, directing a subject worthy of his steel. Even were 'White Angel' less than the great picture it is, the exploitation possibilities of its story would make it a sure-fire box office attraction."

+ **Hollywood Reporter** p3 My 27 '36

"Kay Francis, cast in a title role, captures the indomitable courage of the character and gives a performance which stirs the emotions. It will appeal particularly to feminine audiences. . . A selling campaign similar to 'Pasteur' seems indicated and should produce satisfactory results in all situations."

+ **Motion Pict Daily** p7 My 29 '36

"It is an exploitation show that places in the hands of exhibitors countless opportunities to indulge in soundly constructive interest-creating and business-building campaigns. . . It's the kind of show that exhibitors can take to the opinion creating forces in any community and demand that they support it in such a manner that it will be brought to the attention of every potential patron."

+ **Motion Pict Herald** p56 Je 6 '36

"Estimate: good production; should do well."

+ **Phila Exhibitor** p25 Je 15 '36

"Challenged by a strong, stirring story of an heroic character and significant episode in humanitarian progress, Kay Francis steps into a high niche as an important actress in her superb portrait of Florence Nightingale. . . With the Kay Francis name to magnetize the marquee, a moving drama powerful on its own merits, subject matter and treatment which has special appeal for women everywhere, without neglecting masculine appeal, and plenty of exploitation material, the picture presages sure box office of prosperous proportion."

+ **Variety (Hollywood)** p3 My 28 '36

**WILDCAT SAUNDERS.** (Release date not determined) 55min Atlantic

**Players:** Jack Perrin, William Gould, Blanche Mehaffey

**Director:** Harry Fraser

A western melodrama

### Trade Paper Reviews

"Well balanced cast and a touch of romance with several comedy highlights."

**Film Curb** p12 D 15 '35

"Estimate: good for neighborhoods; twin bills."

+ **N Y Exhibitor** p46 Ja 25 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

(s) **WINGED CHAMPIONS.** Mr 13 '36 10min  
Paramount

Players: Ted Husing

"One of the Grantland Rice Sportlight Series. "Artistic glimpses of various birds 'on the wing' and slow motion views of pelicans in flight." (Sel Motion Pict)

### Audience Suitability Ratings

"Interesting comments by Ted Husing. Excellent. Family & junior matinee."

+ Sel Motion Pict Ap '36

"Family-junior."

Wkly Guide F 22 '36

### Trade Paper Reviews

"Slightly unorthodox, this one leaves the athletes for birds, thus limiting audience appeal to photography, which is satisfying enough. . . Ted Husing does a good job with the narrative."

+ Film Daily p36 Ap 28 '36

"Fine camera work shows the natural flying ability of the birds as they land, take off and glide. . . The Husing humor is at its best when the comical pelicans are shown."

Motion Pict Daily p6 Ap 13 '36

"Ted Husing's glib narration contrasts effectively with the often superlative shots of birds on the wing. . . The information given is interesting in itself and the camera achievements are noteworthy. A well rounded, carefully prepared, all-purpose Sportlight."

+ Motion Pict Herald p60 Ap 11 '36

**WITNESS CHAIR.** Ap 24 '36 65min RKO

Players: Ann Harding, Walter Abel, Douglass Dumbrille

Director: George Nicholls, Jr.

Based on the novel of the same title by Rita Weiman. "Miss Harding is secretary to Walter Abel, with whom she is secretly in love. His partner, Douglass Dumbrille, plans to elope with the firm's money after falsifying the books to place responsibility on Abel. He plans also to take Abel's only daughter with him. Discovering the plans, Miss Harding, at the point of a gun, insists that Dumbrille sign a full confession. This leads to a struggle in which Dumbrille is killed." (Motion Pict Daily)

### Audience Suitability Ratings

"A: Disappointing; Y: not the best; C: no." Christian Century p687 My 6 '36

"The murder trial shows fine direction, and the entire cast gives a smooth, careful performance. Adults." Am Legion Auxiliary

"Ann Harding sets an agreeable precedent for herself in this melodrama by the restraint with which she handles her role. Adults: interesting; 14-18: fair; 8-14: beyond." Calif Cong of Par & Teachers

"Excellent. Unusually skillful treatment of courtroom testimony. Fine cast. Mature." DAR

"While Miss Harding's admirers may feel disappointed in this film, in that it does not provide much scope for her dramatic and emotional powers, it is to be commended for its technical excellence. Family-mature." Nat Fed of Business & Professional Woman's Clubs

"Ann Harding's dramatic but not exaggerated portrayal, and her power of restraint are the high lights of a complicated but entertaining

plot, which shuns sex appeal in a refreshing manner. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 18 '36

"Adults & young people."

Gen Fed of Women's Clubs (W Coast)  
Ap 6 '36

"A tensely dramatic story with some comedy relief, interestingly developed, well acted and ethically satisfactory. Adults."

+ Jt Estimates Ap 15 '36

"American Courts of Justice are gaining, through American films, a sinister reputation for callousness and for what appears to British eyes as irregular procedure. . . This weakly constructed story gives the principals, Ann Harding and Walter Abel, little to do, but presents to two or three lesser characters opportunities that are admirably taken; the snub-nosed office-boy in particular makes a good comedy impression. Suitability: adults & adolescents."

+ Mo Film Bul p91 My '36

"Due to an artificial method of telling the story by flash-backs, and the use of dialogue rather than action, this film grows rather tedious. . . Adolescents, 12-16: no; children, 8-12: no."

+ Motion Pict R My '36

"Family."

Nat Bd of R M My '36

"Family."

Nat Council of Jewish Women Ap 6 '36

"Adults."

Nat Legion of Decency Ap 13 '36

"A and Y: murder drama with the audience as jurors since killer's identity and the motive are withheld until the final moment; C: no interest."

Par M p52 Je '36

"The flimsy story, although fairly well told, never rises above the hackneyed. . . The comedy scenes, assigned mostly to the office boy, seem superfluous and often fall flat. Adults & young people."

+ Sel Motion Pict My 1 '36

"Excellent direction lifts [the film] into interesting entertainment. Family."

Wkly Guide Ap 11 '36

### Newspaper and Magazine Reviews

"Logical and interesting courtroom drama, presented skilfully, this is recommended without reservation. The direction reveals fine taste, sound knowledge of cinematic art and entertainment; the players are altogether convincing; the scripting is of high order and the photography effective. . . Again the magnificent Ann Harding gives a characterization that will delight spectators who find pleasure in viewing fine acting. She has invested her role with an aura of realism, living the character during her every moment before the camera."

+ Hollywood Spec p33 Ap 11 '36

"The Witness Chair' . . . emerges as a lugubrious and mediocre film. This, however, appears to be less the fault of the players or the director than of its author, Rita Weiman, and of the persons who devised the screen play and are responsible for the extravagant plot manipulations—Rian James and Gertrude Purcell." T. M. P.

+ N Y Times p19 Ap 18 '36

"Ann Harding suffers in this carelessly fabricated, rather shopworn mystery melodrama. . . But, then, that is nothing unusual for Miss Harding. The greatest sufferer, silent and otherwise, that the screen has known, Miss Harding has shed so many tears in her Hollywood career that if laid end to end—oh, well, it really doesn't matter." William Boehnel

+ N Y World-Telegram p19 Ap 21 '36

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



**WITNESS CHAIR—Continued**

"Announced as Ann Harding's last American picture, it is no notable departure. The patch-job court room drama reeks with implausibilities. . . . Walter Abel, a capable actor under most trying circumstances, is badly miscast as an accused murderer."

+ — *News-Wk* p29 Ap 25 '36

**Trade Paper Reviews**

"At the time this was written it was a crackerjack mystery yarn but the plot foundation has been used many times since then. It is the familiar courtroom murder trial stuff."

+ — *Film Curb* p13 Ap 11 '36

"Although this one effects strong economies in being limited to few settings, smart dialogue, direction and smooth playing make it good fare. . . . The courtroom questioning and cross-questioning is of the better variety, especially in the instance where defense counsel proves a witness has memorized her testimony from the stand."

+ — *Film Daily* p8 Ap 17 '36

"Ann Harding has little to do but worry and suffer in her characteristically restrained and dignified manner. Her conduct is above reproach, from a social standpoint, but admirable poise alone does not make a picture and 'The Witness Chair' fails to deliver the necessary dramatic punch for the finale."

+ — *Motion Pict Daily* p12 Ap 2 '36

"Outstanding showmanship availability is the theme the picture follows. Though Miss Harding gives a characteristic dramatic performance and the work of supporting players is of high class, the idea of withholding the motive for the crime and the identity of the killer until concluding sequences, makes it possible for exhibitors to invite audience into the courtroom and let them be jurors."

*Motion Pict Herald* p54 Ap 11 '36

"It is unlikely that [it] will prove a strong grosser in spite of its star and in spite, too, of a good all around production. It's just that trial stories never did pack much appeal even when they were newer."

+ — *Variety* p14 Ap 22 '36

"'The Witness Chair' has been a model for many courtroom murder films, but the strength of the original has not been lessened by its imitators. The device by which the testimony of witnesses is photographed in retrospect is still effective when cleverly employed. The swift pace of the action held the audience intently. . . . 'The Witness Chair' will find playing time in class A first runs."

+ — *Variety (Hollywood)* p3 Ap 1 '36

**WOMAN ALONE.** 90min Garrett Klement-British

**Players:** Anna Sten. Henry Wilcoxon. Viola Keats. John Garrick

**Director:** Eugene Frenke

Anna Sten portrays a Russian peasant girl who becomes a nursemaid for the child of a Guards officer. Her soldier-fiance strikes the officer when his suspicions are aroused about her relations with the officer and as a result, he is court-martialed as a political agitator. At his trial, the girl saves his life by testifying, untruthfully, that she was the officer's mistress. Later the officer, now divorced, and the girl are united.

**Trade Paper Reviews**

"The film has all the earmarks of a big box-office success. . . . All in all it is a fine tribute to British production and should have no trouble in getting American bookings."

+ — *Hollywood Reporter* p3 My 19 '36

"Story values are strong and of a popular type and backgrounds are colorful and original in a picture which shows no obvious signs of its British origin; technically it is up to Hollywood standards. . . . This is audience material of a decidedly popular type, with plenty of action, novelty and variety of setting. The woman appeal should be strong."

+ — *Motion Pict Daily* p3 Je 9 '36

"Even without Anna Sten and Henry Wilcoxon, 'A Woman Alone' would offer story values of exceptionally popular kind. These two stars are, as it happens, very well cast. . . . 'A Woman Alone,' which does not advertise its British origin by any defects of technique, tempo or accent, is audience material of well-proven kind. . . . Over and above the story and 'problem' angles, there are very considerable spectacular values to exploit. The dancing, by the Leon Woizikovsky ballet, is admirable, and the peasant songs, the balalaika music and the stage sets, all lend variety and color."

+ — *Motion Pict Herald* p60 Je 6 '36

**WOMEN ARE TROUBLE.** 60min MGM

**Players:** Stuart Erwin. Paul Kelly. Florence Rice. Margaret Irving

**Director:** Errol Taggart

A crusading editor, his crack reporter and a girl cub reporter expose a gang of liquor racketeers after sundry adventures, including kidnapping. In the end the reporter marries the cub and the editor who loved her returns to his divorced wife.

**Trade Paper Reviews**

"This comedy-drama may not be one of M-G-M's specials, but it is an enjoyable show. Although a traditional newspaper yarn, its light-hearted treatment, new twists and clever lines are so very different from similar pictures that it should click nicely as a better program offering."

+ — *Film Daily* p4 Je 13 '36

"A fast-moving reporter-vs-gangster story results in neat entertainment for program runs. . . . [It] was produced with an obvious eye on the budget. But so well is it performed, and so ably is it directed that the picture is lifted considerably above the average of limited-cost fare. It will please audiences everywhere."

+ — *Hollywood Reporter* p3 Je 10 '36

"The result is pretty fair amusement for average audiences. Nothing much that is novel or different is introduced in the story, but the familiar stock stuff abetted by all-around acting and smartly contrived dialogue, situations and actions, are interesting and attention-holding."

+ — *Motion Pict Daily* p8 Je 11 '36

"It clicks from first to last frame and should be welcome on any man's program as a laugh leavener and an apparently healthy grosser, once the customer is inside the portals."

+ — *Variety (Hollywood)* p3 Je 10 '36

**Y****YELLOW CARGO.** 70min Pacific-Grand national

**Players:** Conrad Nagel. Eleanor Hunt. Vince Barnett. Jack La Rue

**Director:** Crane Wilbur

A gang of smugglers operating as a bogus motion picture company are rounded up by an undercover agent for the immigration department and a persistent girl reporter.

*Trade Paper Reviews*

"Clever yarn that travels at moderate tempo throughout. Direction and script are of high calibre, although production falls a bit below average."

+ — Box Office p33 Je 13 '36

"While it has its exciting and dramatic moments it boasts of some really fine comedy."

+ Film Curb p5 Je 13 '36

"Swift-moving program picture presenting dramatic situations in a novel manner."

+ Film Daily p7 Je 6 '36

"There are enough fresh twists and gags in its formula story of crime detection to keep average audiences at close attention and Conrad Nagel makes an earnest, pleasing and believable crime detector, who will make friends in the role. All in all the picture is well above average in its class."

+ Hollywood Reporter p3 Je 2 '36

"A new twist in a smuggling story gives value to the first of a series of eight [films] starring Conrad Nagel as a Government undercover man. . . The entire cast makes a smart showing and the film should build interest for the rest of the series. Emphasize the new angle in a smuggling melodrama."

+ Motion Pict Daily p12 Je 4 '36

"Estimate: independent program; perhaps more with selling."

Phila Exhibitor p29 Je 15 '36

"When tightened up to program release footage, this will turn out to be a pleasing, fast-moving comedy drama that should click with the average audience. Crane Wilbur, author and director of the picture, has delivered an admirable piece of work in transferring to the screen a story that is different from the general run of fan fare."

+ Variety (Hollywood) p3 Je 2 '36

**YELLOW DUST.** F 22 '36 62min RKO

Players: Richard Dix. Leila Hyams. Andy Clyde. Onslow Stevens. Moroni Olsen. Jessie Ralph

Director: Wallace Fox

See issue of March 30, 1936 for other reviews of this film

*Audience Suitability Ratings*

"This is just another Western livened by a plot, commonplace in itself, but interestingly presented, and the good looks and vital acting of Richard Dix."

Bks & Films Ap '36

"A: hardly; Y: harmless; C: perhaps."

Christian Century p751 My 20 '36

"The treatment is more romantic than is usual in Wild West films, but is so well-handled that it enhances the pleasure of the film. . . The dialogue is good. Suitability: family."

+ Mo Film Bul p52 F 24 '36

"It is only mildly entertaining because in spite of violent action, one never doubts the outcome. Adolescents, 12-16: yes; children, 8-12: questionable."

Motion Pict R Mr '36

*Trade Paper Reviews*

"Much of the typical blood and thunder element conspicuous in the average Western has been substituted here by a well-developed plot, some especially good performances, nice vocal renditions on the part of Leila Hyams and a pleasing sprinkling of romantic interest. It sums up as mighty pleasant outdoor drama, and also contains some bits of good comedy. Family."

+ Box Office p13 Mr 14 '36

"Exploitation logically may include all the tricks in the barrel labeled 'sure fire Western,' from stage coach ballyhoo to bullion lobby displays. Testimonials from local oldsters, to whom the picture should bring back plenty of memories, might prove especially valuable. Performances by the three players named above warrant any reasonable use of their names."

Motion Pict Herald p44 Mr 28 '36

**YOU MAY BE NEXT.** F 6 '36 65min Columbia

Players: Ann Sothorn. Lloyd Nolan. Douglass Dumbrille. John Arledge

Director: Albert S. Rogell

See issue of March 30, 1936 for other reviews of this film

*Trade Paper Reviews*

"Exciting melodrama dealing with a novel attempt at hijacking big radio stations will interest generally and prove particularly good fare where audiences demand fast action and thrills galore. Romantic element is comparatively slight and when dragged in only results in retarding the story development. Family."

Box Office p25 Ap 11 '36

"Although not a pretentious effort by any means, the picture does have several action and thrill packed sequences upon which showmen may well capitalize."

Motion Pict Herald p41 Mr 28 '36



## INDEX

Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part.

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Eberhart, M. G.

From this dark stairway (Murder of Dr Harrigan)

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Huntley, G. P., Jr.

August week-end

Sons o' guns

Husing, Ted

Winged champions

Huston, Walter

Rhodes, the diamond master

Hutchinson, Josephine

I married a doctor

Hyams, Leila

Yellow dust

Hymer, Warren

Desert justice

Ilg, Kaspar

Mystic mountain

Inescort, Frieda

King steps out

Ingram, Rex

Green pastures

Irving, Florence

Women are trouble

Irving, Margaret

Neighborhood house

Ivakin, N.

We are from Kronstadt

Jagger, Dean

Revolt of the Zombies

Jakov, O.

We are from Kronstadt

January, Lois

Border caballero

Lightnin' Bill Carson

Rogue of the range

Jason, Sybil

Singing kid

Jenkins, Allen

Singing kid

Sins of man

- Jewell, Isabel  
 Leathernecks have landed  
 Jolson, Al  
 Singing kid  
 Jones, Allan  
 Showboat  
 Jones, Buck  
 Cowboy and the kid  
 For the service  
 Jones, Marcia Mae  
 These three  
 Jory, Victor  
 Hell ship Morgan
- Karns, Roscoe  
 Border flight  
 Keane, Edward  
 For the service  
 Keating, Fred  
 Thirteen hours by air  
 Keats, Viola  
 Woman alone  
 Keeler, Ruby  
 Colleen  
 Keene, Tom  
 Desert gold  
 Keith, Ian  
 Don't gamble with love  
 Kelly, Patsy  
 Kelly the second  
 Private number  
 Kelly, Paul  
 Country beyond  
 Women are trouble  
 Kelly, Walter  
 Laughing Irish eyes  
 Kelton, Pert  
 Kelly the second  
 Kendall, Cy  
 King of the Pecos  
 Kennedy, Tom  
 Just speeding  
 Kent, Robert  
 Country beyond  
 Crime of Dr Forbes  
 Khorosh, S.  
 Children of the revolution  
 Kibbee, Guy  
 Big noise  
 Captain January  
 I married a doctor  
 Little Lord Fauntleroy  
 Kiepora, Jan  
 Give us this night  
 King, Joseph  
 Sons o' guns  
 Knapp, Evalyn  
 Laughing Irish eyes  
 Three of a kind  
 Knight, Fuzzy  
 Song of the trail  
 Kofoed, Jack  
 Thrills with daredevils  
 Koroleva, Guli  
 Children of the revolution  
 Kortner, Fritz  
 Abdul the damned  
 Kruger, Otto  
 Dracula's daughter  
 Living dangerously
- Landi, Elissa  
 Amateur gentleman  
 Lang, June  
 Country doctor  
 Road to glory  
 Lang, Matheson  
 Cardinal  
 Langford, Frances  
 Palm Springs  
 La Rocque, Rod  
 Dragnet  
 Preview murder mystery  
 Till we meet again  
 LaRue, Jack  
 Born to fight  
 Bridge of sighs  
 Wellington Pike goes west  
 Yellow cargo
- Latimer, Louise  
 Bunker Bean  
 Two in revolt  
 Laurent, Eric  
 Skaergaards-flirt  
 Lauri-Volpi, Giacomo  
 La canzone del sole  
 Lawford, Betty  
 Love before breakfast  
 Lawrence, Rosina  
 Neighborhood house  
 Lederer, Francis  
 One rainy afternoon  
 Lee, Billie  
 And sudden death  
 Lee, Dorothy  
 Silly Billies  
 Lees, Antoinette  
 Song of the trail  
 Leiber, Fritz  
 Hearts in bondage  
 Lewis, Joe  
 Private number  
 Li, Shoh-shoh  
 Song of China  
 Lim, Cho-cho  
 Song of China  
 Linaker, Kay  
 Girl from Mandalay  
 Linden, Eric  
 Robin Hood of El Dorado  
 Lindsay, Margaret  
 Law in her hands  
 Lister, Bruce  
 Ourselves alone  
 Lister, Francis  
 Living dangerously  
 Livanof, Boris  
 Dubrovsky  
 Lloyd, Alma  
 Big noise  
 Song of the saddle  
 Lloyd, Doris  
 Brilliant marriage  
 Lloyd, Harold  
 Milky way  
 Lockhart, Gene  
 Brides are like that  
 Times Square playboy  
 Lockhart, Kathleen  
 Brides are like that  
 Times Square playboy  
 Loder, John  
 Ourselves alone  
 Lodge, John  
 Ourselves alone  
 Lombard, Carole  
 Love before breakfast  
 Princess comes across  
 Loring, Ann  
 Robin Hood of El Dorado  
 Lorre, Peter  
 Secret agent  
 Louise, Anita  
 Anthony Adverse  
 Brides are like that  
 Loy, Myrna  
 Great Ziegfeld  
 Petticoat fever  
 Luke, Keye  
 Charlie Chan in Shanghai  
 Lund, Lucille  
 Rio Grande romance  
 Lupino, Ida  
 One rainy afternoon  
 Lyon, Ben  
 Dancing feet
- McCoy, Tim  
 Border caballero  
 Lightnin' Bill Carson  
 McCrea, Joel  
 These three  
 MacDonald, J. Farrell  
 Florida special  
 McFarland, Spanky  
 Trail of the lonesome pine  
 McGinnis, Niall  
 Luck of the Irish  
 Ourselves alone  
 McGowan, J. P.  
 Secret patrol
- McHugh, Frank  
 Bullets or ballots  
 Moonlight murder  
 Snowed under  
 Mack, Helen  
 Milky way  
 MacKay, Barry  
 Born for glory  
 McLaglen, Victor  
 Under two flags  
 MacLane, Barton  
 Bullets or ballots  
 Jailbreak  
 Times Square playboy  
 MacMurray, Fred  
 Princess comes across  
 Thirteen hours by air  
 Trail of the lonesome pine  
 McWade, Robert  
 Bunker Bean  
 Makarova, T.  
 Seven brave men  
 Malo, Gina  
 Jack of all trades  
 Manners, David  
 Hearts in bondage  
 Mannors, Sheila  
 Desert phantom  
 March, Fredric  
 Anthony Adverse  
 Road to glory  
 Margetson, Arthur  
 Broken blossoms  
 Marion, Beth  
 For the service  
 Marlowe, John  
 Brilliant marriage  
 Marmont, Percy  
 Secret agent  
 Marsh, Joan  
 Brilliant marriage  
 Dancing feet  
 Marsh, Marian  
 Counterfeit  
 Marshall, Herbert  
 Forgotten faces  
 Till we meet again  
 Marson, Aileen  
 Living dangerously  
 Massey, Raymond  
 Things to come  
 Matthews, Jessie  
 It's love again  
 Matthews, Lester  
 Too many parents  
 Mauch, Billy  
 Anthony Adverse  
 Maynard, Ken  
 Cattle thief  
 Maynard, Kermit  
 Song of the trail  
 Mehaffey, Blanche  
 Wildcat Saunders  
 Menjou, Adolphe  
 Milky way  
 Merivale, Philip  
 Give us this night  
 Merkel, Una  
 Speed  
 Metcalfe, Bradley  
 Millionaire kid  
 Michael, Gertrude  
 Forgotten faces  
 Till we meet again  
 Middleton, Charles  
 Song of the saddle  
 Miljan, John  
 Criminal within  
 Mills, John  
 Born for glory  
 Lady Jane Grey  
 Milton, Ernest  
 It's love again  
 Mitchell, Geneva  
 Cattle thief  
 Crime patrol  
 Mitchell, Grant  
 Parole  
 Mitchell, Julien  
 Last journey  
 Mix, Art  
 Lucky terror  
 Moissi, Alessandro  
 Lorenzino de Medici



ACTORS & ACTRESSES—*Cont.*

Monakhof, N.  
Dubrovsky  
Montgomery, Robert  
Petticoat fever  
Trouble for two  
Moore, Carlyle, Jr.  
Two against the world  
Moore, Dickie  
Little red schoolhouse  
Moore, Grace  
King steps out  
Moran, Jackie  
And so they were married  
Moreno, Rosita  
House of a thousand candles  
Morgan, Frank  
Dancing pirate  
Great Ziegfeld  
Trouble for two  
Morgan, Helen  
Frankie and Johnny  
Showboat  
Morgan, Ralph  
Human cargo  
Little Miss Nobody  
Morley, Karen  
Devil's squadron  
Morris, Chester  
Counterfeit  
Frankie and Johnnie  
Moonlight murder  
Mowbray, Alan  
Give us this night

Nagel, Conrad  
Girl from Mandalay  
Yellow cargo  
Natzler, Grete  
Scotland Yard mystery  
Neagle, Anna  
Peg of old Drury  
Nissen, Greta  
Red wagon  
Niven, David  
Palm Springs  
Nixon, Marian  
Captain calamity  
Dagnet  
Nolan, Lloyd  
Counterfeit  
Devil's squadron  
You may be next  
Noland, Robert  
Revolt of the Zombies  
Novoseltzev, I.  
Seven brave men  
Novotna, Jarmila  
Frasquita  
Nugent, Eddie  
Dancing feet  
Doughnuts and society  
Rio Grande romance

Oakie, Jack  
Colleen  
Florida special  
Oberon, Merle  
These three  
O'Brien, George  
O'Malley of the Mounted  
O'Brien, Pat  
I married a doctor  
O'Connell, Peggy  
Too much beef  
Ohlin, Anna  
Raggen, det aer jag det  
Oland, Warner  
Charlie Chan at the circus  
Olivier, Laurence  
I stand condemned  
Olsen, Moroni  
Farmer in the dell  
Two in revolt  
Yellow dust  
Osborne, Vivienne  
Let's sing again  
Overman, Lynne  
Poppy  
Owen, Reginald  
Petticoat fever

Page, Bradley  
Three of a kind  
Paley, Natalie  
L'homme des folies bergère  
Pallette, Eugene  
Golden arrow  
Paolieri, Germana  
Lorenzino de Medici  
Parker, Cecilia  
Below the deadline  
Mine with the iron door  
Parker, Jean  
Farmer in the dell  
Parlo, Dita  
Mystic mountain  
Patrick, Gail  
Early to bed  
Preview murder mystery  
Pendleton, Nat  
Great Ziegfeld  
Perrin, Jack  
Desert justice  
Wildcat Saunders  
Perry, Joan  
Mysterious avenger  
Perry, Linda  
Two against the world  
Peterson, Dorothy  
Country doctor  
Pettingell, Frank  
Amateur gentleman  
Pichel, Irving  
Don't gamble with love  
Dracula's daughter  
House of a thousand candles  
Pidgeon, Walter  
Big brown eyes  
Fatal lady  
Pilbeam, Nova  
Lady Jane Grey  
Pilotto, Camillo  
Alpine love  
Pisu, Mario  
Il re burlone  
Pitts, Zasu  
Thirteen hours by air  
Pola, Isa  
Alpine love  
Polk, Oscar  
Green pastures  
Portman, Eric  
Cardinal  
Post, Guy Bates  
Fatal lady  
Till we meet again  
Powell, Dick  
Colleen  
Hearts divided  
Powell, William  
Ex-Mrs Bradford  
Great Ziegfeld  
Pratt, Purnell  
Dancing feet  
Preston, Ann  
Parole  
Prouty, Jed  
Educating father  
Purcell, Richard  
Jailbreak  
Quensel, Isa  
Raggen, det aer jag det

Rainer, Luise  
Great Ziegfeld  
Rains, Claude  
Anthony Adverse  
Hearts divided  
Ralph, Jessie  
Bunker Bean  
Yellow dust  
Ralston, Esther  
Girl from Mandalay  
Rathbone, Basil  
Private number  
Ratoff, Gregory  
Road to glory  
Ray, Renee  
Passing of the third floor  
back

Reed, Florence  
Frankie and Johnnie  
Regan, Phil  
Laughing Irish eyes  
Revier, Dorothy  
Cowboy and the kid  
Reynolds, Craig  
Jailbreak  
Rhodes, Erik  
One rainy afternoon  
Rice, Florence  
Panic on the air  
Pride of the Marines  
Women are trouble  
Rich, Irene  
Forgotten women  
Richardson, Ralph  
Things to come  
Richmond, Kane  
Born to fight  
Risdon, Elizabeth  
King steps out  
Roberts, Beverly  
Hot money  
Singing kid  
Sons o' guns  
Two against the world  
Robeson, Paul  
Showboat  
Robinson, Edward G.  
Bullets or ballots  
Rogers, Buddy  
Once in a million  
Rogers, Ginger  
Follow the fleet  
Romantsev, Igor  
Children of the revolution  
Romero, Cesar  
Love before breakfast  
Nobody's fool  
Rosay, Francoise  
Pension Mimosas  
Rosmino, Gian Paolo  
Don Bosco  
Rub, Christian  
Murder on a bridle path  
Rudens, Dyk  
Mystic mountain  
Ruehmann, Heinz  
Frasquita  
Ruggles, Charlie  
Early to bed  
Hearts divided  
Russell, Elizabeth  
Girl of the Ozarks  
Russell, Rosalind  
Trouble for two  
Under two flags  
Rutherford, Ann  
Comin' 'round the mountain  
Doughnuts and society  
Harvester

Samarin-Elsky, E.  
Dubrovsky  
Sawyer, Joseph  
Special investigator  
Scott, Margaretta  
Things to come  
Scott, Randolph  
And sudden death  
Follow the fleet  
Searle, Jackie  
Gentle Julia  
Selman, D.  
Secret patrol  
Shang, Kwah-wu  
Song of China  
Shaw, Winifred  
Case of the velvet claws  
Sons o' guns  
Shoemaker, Ann  
Sins of man  
Shotter, Winifred  
Petticoat fever  
Sidney, Sylvia  
Fury  
Trail of the lonesome pine  
Shipworth, Alison  
Hard luck dame  
Princess comes across

Smith, C. Aubrey  
 Little Lord Fauntleroy  
 Soehner, Hans  
 Annette in paradise  
 Sondergaard, Gale  
 Anthony Adverse  
 Sothorn, Ann  
 Don't gamble with love  
 Hell ship Morgan  
 You may be next  
 Stander, Lionel  
 Mr Deeds goes to town  
 Standing, Sir Guy  
 Palm Springs  
 Stanwyck, Barbara  
 Message to Garcia  
 Starrett, Charles  
 Mysterious avenger  
 Secret patrol  
 Steele, Bob  
 Sundown Saunders  
 Sten, Anna  
 Woman alone  
 Stevens, Onslow  
 Bridge of sighs  
 Three on the trail  
 Yellow dust  
 Stewart, Athole  
 Jack of all trades  
 Stewart, James  
 Speed  
 Stiffi, Maria Vincenza  
 Don Bosco  
 Stone, Dorothy  
 Revolt of the Zombies  
 Stone, Fred  
 Farmer in the dell  
 Trail of the lonesome pine  
 Stone, Lewis  
 Small town girl  
 Unguarded hour  
 Stone, Paula  
 Treachery rides the range  
 Stuart, Gloria  
 Crime of Dr Forbes  
 Poor little rich girl  
 Prisoner of Shark Island  
 Stuart, John  
 Abdul the damned  
 Sullavan, Margaret  
 Moon's our home  
 Summerville, George (Slim)  
 Captain January  
 Country doctor  
 Swarthout, Gladys  
 Give us this night  
 Swickart, Joseph  
 Caryl of the mountains  
 Sydney, Basil  
 Rhodes, the diamond master

Talbot, Lyle  
 Boulder dam  
 Law in her hands  
 Murder by an aristocrat  
 Talmadge, Richard  
 Speed reporter  
 Tashman, Lilyan  
 Frankie and Johnnie  
 Taylor, Forrest  
 Too much beef  
 Taylor, Kent  
 Florida special  
 Sky parade  
 Taylor, Robert  
 Private number  
 Small town girl  
 Tearle, Godfrey  
 Last journey  
 Teasdale, Verree  
 Milky way  
 Temple, Shirley  
 Captain January  
 Poor little rich girl  
 Thorndike, Sybil  
 Lady Jane Grey  
 Tobin, Genevieve  
 Snowed under  
 Tomlin, Pinky  
 Don't get personal

Tone, Franchot  
 King steps out  
 Unguarded hour  
 Torres, Raquel  
 Red wagon  
 Tracy, Lee  
 Sutter's gold  
 Tracy, Spencer  
 Fury  
 Travis, June  
 Jailbreak  
 Times Square playboy  
 Treacher, Arthur  
 Case against Mrs Ames  
 Hard luck dame  
 Hearts divided  
 Tree, Dorothy  
 Bridge of sighs  
 Trevor, Claire  
 Human cargo  
 Tyler, Tom  
 Last outlaw  
 Roamin' wild  
 Vaughan, Dorothy  
 Love begins at twenty  
 Veidt, Conrad  
 King of the damned  
 Passing of the third floor  
 back  
 Viarisio, Enrico  
 Milizia territoriale  
 Vinson, Helen  
 King of the damned  
 Viva, Sim  
 L'homme des folies bergère  
 Von Eltz, Theodore  
 Below the deadline

Wahlberg, Gideon  
 Skaergaards-flirt  
 Wahlbom, Nils  
 Raggen, det aer jag det  
 Wakefield, Hugh  
 Crimson circle  
 Forget me not  
 Walburn, Raymond  
 Absolute quiet  
 Three wise guys  
 Walker, Ray  
 Brilliant marriage  
 Crime patrol  
 Walsh, Kay  
 Luck of the Irish  
 Walters, Luana  
 Speed reporter  
 Walthall, Henry B.  
 Hearts in bondage  
 Last outlaw  
 Mine with the iron door  
 Ware, Irene  
 Criminal within  
 Federal agent  
 O'Malley of the Mounted  
 Washburn, Bryant  
 Millionaire kid  
 Wayne, John  
 King of the Pecos  
 Weidler, Virginia  
 Girl of the Ozarks  
 Trouble for two  
 Weldon, Heyburn  
 Speed  
 Westley, Helen  
 Half angel  
 Whalen, Michael  
 Country doctor  
 Poor little rich girl  
 Wheeler, Bert  
 Silly Billies  
 Wilcoxon, Henry  
 Woman alone  
 Wilde, Lois  
 Caryl of the mountains  
 Singing cowboy  
 William, Warren  
 Case of the velvet claws  
 Hard luck dame  
 Times Square playboy

Williams, Emllyn  
 Broken blossoms  
 Williams, Guinn (Big Boy)  
 Kelly the second  
 Williams, Hugh  
 Last journey  
 Williams, Roger  
 Cattle thief  
 Wilson, Frank  
 Green pastures  
 Wingard, Karl G.  
 Raggen, det aer jag det  
 Winninger, Charles  
 Showboat  
 Withers, Grant  
 Let's sing again  
 Withers, Jane  
 Gentle Julia  
 Little Miss Nobody  
 Wood, Helen  
 Champagne Charlie  
 Woods, Donald  
 White angel  
 Woods, Harry  
 Silly Billies  
 Woolsey, Robert  
 Silly Billies  
 Wray, Fay  
 Roaming lady  
 Wuest, Ida  
 Annette in paradise  
 Wyndham, Carol  
 Roamin' wild

Yaconelli, Frank  
 Lucky terror  
 Young, Loretta  
 Private number  
 Unguarded hour  
 Young, Robert  
 It's love again  
 Secret agent  
 Three wise guys  
 Young, Roland  
 One rainy afternoon  
 Unguarded hour

Zaichikov, V.  
 We are from Kronstadt

#### BOOKS (Adapted)

Allen, A.  
 Anthony Adverse  
 Baldwin, F.  
 Moon's our home  
 Spinster dinner (Love before breakfast)  
 Burnett, F. H.  
 Little Lord Fauntleroy  
 Burns, W. N.  
 Robin Hood of El Dorado  
 Campbell, R.  
 Tiger valley (Girl from Mandalay)  
 Cendrars, B.  
 Sutter's gold  
 Connolly, M.  
 Lady Smith (Palm Springs)  
 Curwood, J. O.  
 Country beyond  
 Song of the trail  
 DeBeneditti, A.  
 Milizia territoriale  
 Eberhart, M. G.  
 Murder by an aristocrat  
 Eden, R., pseud.  
 Dancing feet  
 Farnol, J.  
 Amateur gentleman  
 Ferber, E.  
 Showboat  
 Finn, J.  
 Murder in the big house (Jailbreak)  
 Forester, C. S.  
 Born for glory



**BOOKS (Adapted)—Continued**

Fox, J., Jr.  
Trail of the lonesome pine  
Furnas, J. C.  
And sudden death  
Gardner, E. S.  
Case of the velvet claws  
Special investigator  
Grey, Z.  
Desert gold  
Hubbard, E.  
Message to Garcia  
Jesse, F. T.  
Lightning strikes twice  
(Half angel)  
Kelland, C. B.  
Opera hat (Mr Deeds goes to town)  
Kyne, P. B.  
Born to fight  
Lewis, S.  
Main street (I married a doctor)  
Lippincott, N.  
Murder at Glen Athol  
(Criminal within)  
Millin, S. G.  
The life of Rhodes (Rhodes, the diamond master)  
Monroe, N. M.  
Dr Samuel Mudd (Prisoner of Shark Island)  
Mulford, C. E.  
Bar 20 Three (Three on the trail)  
Nicholson, M.  
House of a thousand candles  
Ouida, pseud.  
Under two flags  
Palmer, S.  
Murder on a bridle path  
Porter, G. S.  
Harvester  
Pushkin, A.  
Dubrovsky  
Richards, L. E.  
Captain January  
Roche, A. S.  
Case against Mrs Ames  
Roger, L. L.  
The duchess (Princess comes across)  
Roth, J.  
Job (Sins of man)  
Rowan, A. S.  
Message to Garcia  
Saunders, L., pseud.  
Snowed under  
Shepard, K.  
I will be faithful (Human cargo)  
Stong, P.  
Farmer in the dell  
Strachey, L.  
Eminent Victorians (White angel)  
Tarkington, B.  
Gentle Julia  
Templin, E. M.  
Boulder dam  
Wallace, E.  
Crimson circle  
Weiman, R.  
Witness chair  
Wells, H. G.  
Shape of things to come  
(Things to come)  
Widegren, Gunnor  
Raggen, det aer jag det  
Williams, B. A.  
Small town girl  
Wilson, H. L.  
His majesty, Bunker Bean  
(Bunker Bean)  
Wright, H. B.  
Mine with the iron door

**DIRECTORS**

Alessandrini, G.  
Don Bosco  
Alexandre, R.  
Cloistered  
Asquith, A.  
I stand condemned

Ayres, L.  
Hearts in bondage  
Sons o' guns  
Barton, C.  
And sudden death  
Bauman, S.  
Raggen, det aer jag det  
Beaudine, W.  
Forgotten women  
Bennett, S. G.  
Cattle thief  
Scotland Yard mystery  
Besozzi, M.  
La canzone del sole  
Blystone, J.  
Gentle Julia  
Little Miss Nobody  
Bonnard, M.  
Milizia territoriale  
Bornebusch, A.  
Skaergaards-flirt  
Borzage, F.  
Desire  
Hearts divided  
Bradbury, R. N.  
Sundown Saunders  
Brahm, H.  
Broken blossoms  
Brenon, H.  
Living dangerously  
Bretherton, H.  
Girl from Mandalay  
Leathernecks have landed  
Three on the trail  
Brignoni, G.  
Lorenzino de Medici  
Brower, O.  
Sins of man  
Butler, D.  
Captain January  
Cabanne, C.  
Last outlaw  
Capra, F.  
Mr Deeds goes to town  
Clemens, W.  
Case of the velvet claws  
Law in her hands  
Collins, A. G.  
Nobody's fool  
Collins, L. D.  
Doughnuts and society  
Connelly, M.  
Green pastures  
Corrigan, L.  
Dancing pirate  
Cromwell, J.  
Little Lord Fauntleroy  
Cruze, J.  
Sutter's gold  
Cummings, E.  
Crime patrol  
Cummings, I.  
Poor little rich girl  
Del Ruth, R.  
L'homme des folies bergère  
Private number  
Denham, R.  
Crimson circle  
Desmond-Hurst, B.  
Ourselves alone  
Dieterle, W.  
Hard luck dame  
White angel  
Disney, W.  
Three little wolves  
Dupont, E. A.  
Forgotten faces  
Dwan, A.  
Human cargo  
Dzigan, E.  
We are from Kronstadt  
Enright, R.  
Snowed under  
Erskine, C.  
Frankie and Johnnie  
Etter, M.  
Alpine love  
Feyder, J.  
Pension Mimosas  
Fitzmaurice, G.  
Petticoat fever  
Flood, J.  
Everybody's old man

Florey, R.  
Preview murder mystery  
Till we meet again  
Ford, J.  
Prisoner of Shark Island  
Forde, E.  
Country beyond  
Forde, W.  
Born for glory  
King of the damned  
Fox, W.  
Yellow dust  
Fraser, H.  
Feud of the west  
Wildcat Saunders  
Freeland, T.  
Amateur gentleman  
Frenke, E.  
Woman alone  
Friedlander, L.  
Parole  
Gerasimov, S.  
Seven brave men  
Green, A. E.  
Colleen  
Golden arrow  
Grinde, N.  
Jailbreak  
Grune, K.  
Abdul the damned  
Guazoni, E.  
Il re burlone  
Guilf, F.  
Silly Billies  
Hale, A.  
Neighborhood house  
Hall, A.  
Give us this night  
Halperin, V.  
Revolt of the Zombies  
Hamilton, W.  
Bunker Bean  
Murder on a bridle path  
Hathaway, H.  
Trail of the lonesome pine  
Hawks, H.  
Road to glory  
Herman, A.  
Outlaws of the range  
Hill, B.  
Rio Grande romance  
Hill, R.  
Too much beef  
Hill, S.  
Cardinal  
Hillyer, L.  
Dracula's daughter  
Hitchcock, A.  
Secret agent  
Hogan, J.  
Desert gold  
Holmes, B.  
Farmer in the dell  
Hopton, R.  
Song of the trail  
Howard, D.  
Mine with the iron door  
O'Malley of the Mounted  
Howard, W. K.  
Princess comes across  
Hulbert, J.  
Jack of all trades  
Hutchinson, C.  
Born to fight  
Ivanovsky, A. V.  
Dubrovsky  
James, A.  
Lucky terror  
Jones, B.  
For the service  
Kane, J.  
King of the Pecos  
Keighley, W.  
Bullets or ballots  
Green pastures  
Singing kid  
Kenton, E. C.  
Counterfeit  
Devil's squadron  
Killy, E.  
Bunker Bean  
Murder on a bridle path  
King, H.  
Country doctor

King, L.  
Song of the saddle  
Special investigator  
Kirsanoff, D.  
Mystic mountain  
Korda, Z.  
Forget me not  
Lachman, H.  
Charlie Chan at the circus  
Lamac, C.  
Frasquita  
Lamont, C.  
August week-end  
Below the deadline  
Little red schoolhouse  
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Chancellor, J.  
King of the damned  
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Conners, B.  
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Decsey, E., and Hohn, G.  
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Dixon, C.  
Secret agent  
Dodd, L. W.  
His majesty, Bunker Bean (Bunker Bean)  
Donnelly, D.  
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Flavin, M.  
Broken dishes (Love begins at twenty)  
Fodor, L.  
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Gates, E.  
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Geoffrey, W.  
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Hammerstein, O.  
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Common clay (Private number)  
Kirkland, J.  
Frankie and Johnnie  
Lehar, F.  
Frasquita  
Mack, W.  
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Marischka, H., and E.  
Cissy (King steps out) [op-eretta]  
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Cardinal  
Pujal, P., and R.  
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Simpson, R., and Gregory, F.  
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 Tothoroh, D., and O'Neil, G.  
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 Vulpius, P.  
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 Young, R. J.  
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**SHORT STORIES (Adapted)**

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 Ol' man Adam an' his chil-  
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 Brennan, F. H.  
 Matron's report (Little Miss  
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 Burke, T.  
 Chink and the child (Broken  
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 Grant, J. E.  
 Hahsit, Babe, and Big  
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 eyes)

Kelland, C. B.  
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 Maugham, W. S.  
 Ashenden; or the British  
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 Runyon, D.  
 Three wise guys  
 Scott, E.  
 Border flight  
 Squier-Lindsey, E.  
 Glorious buccaneer (Danc-  
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 Stevenson, R. L.  
 Suicide club (Trouble for  
 two)  
 Tinsley, T. A.  
 Five spot (Panic on the air)  
 Worts, G. F.  
 Absolute quiet

## Directory of Producers

Academy. Academy Pictures, Inc, 4516 Sunset Blvd, Hollywood, Calif.  
 Ajax. Ajax Pictures Corp, 1501 Broadway, N.Y.  
 Ambassador. Ambassador Pictures, Inc, 4516 Sunset Blvd, Hollywood, Calif.  
 Amkino. Amkino Corp, 729 7th Av, N.Y.  
 Associated British. Associated British Corp, Ltd, Film House, Wardour St, London, W. 1  
 Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.  
 Beaumont. Beaumont Pictures, Inc, 846 E 6th St, Los Angeles  
 British & Dominions. British & Dominions Film Corp, Ltd, Empire House, 117 Regent St, London, W. 1  
 British International. British International Pictures, Ltd, Boreham Wood, Elstree, Hertfordshire, Eng.  
 Burroughs-Tarzan. Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.

Capitani. Capitani-Films, Via XX, Settembre 3, Rome  
 Capitol. Capitol Film Productions, Ltd, 28 Brook St, London W. 1  
 Celebrity. Celebrity Productions, Inc, 723 7th Av, N.Y.  
 Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.  
 Columbia. Columbia Pictures Corp, 729 7th Av, N.Y.  
 Commodore. Commodore Pictures Corp, 1501 Broadway, N.Y.  
 Conn. Conn Pictures Corp, Talisman Studios, 4516 Sunset Blvd, Hollywood, Calif.  
 Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Darmour. Darmour Studios, 5823 Santa Monica Blvd, Hollywood, Calif.  
 Deka. Deka-Film, Berlin SW. 68, Hedemannstrasse 13  
 Diversion. Diversion Pictures, Inc, 1501 Broadway, N.Y.  
 DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Educational. Educational Pictures, Inc, 1501 Broadway, N.Y.  
 Empire. Empire Film Distributors, Inc, 723 7th Av, N.Y.

First division. First Division Pictures, Inc, RKO Bldg, Radio City, N.Y.  
 First national. See Warner  
 Fox. See 20th century-Fox  
 France-film. France-Film, 66 5th Ave, N.Y.  
 Futter. Wafilms, Inc, and The Futter Corp, 1426 N Beachwood Drive, Hollywood, Calif; Paramount Bldg, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1, London  
 Gaumont British. Gaumont British Picture Corp of America, 1600 Broadway, N.Y. Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1  
 General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.  
 Goldwyn-United artists. See United artists

Hoffberg. J. H. Hoffberg, Co, Inc, 729 7th Av, N.Y.

Imperial. Imperial Distributing Corp, 729 7th Av, N.Y.  
 Invincible. See Chesterfield

Lenauer. Jean Lenauer, 250 W 57th St, N.Y.  
 Lenfilm. Lenfilm, Leningrad, U.S.S.R.  
 Libkow. Libkow Film, Marszalkowska 94, Warsaw  
 London films. London Film Productions, Ltd, 22 Grosvenor St, London, W. 1

Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.  
 MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.  
 Moscow film studios. See Amkino

Olympic. Olympic Motion Picture Corp, 325 W 44th St, N.Y.

Paramount. Paramount Pictures Inc, 1501 Broadway, N.Y.  
 Pathé. Pathé Cinema, 6 Rue Francoeur, Paris  
 Pickford-Lasky. Pickford-Lasky, 729 7th Av, N.Y.  
 Principal. Principal Distributing Corp, RKO Bldg, Radio City, N.Y.

Regal. Regal Productions, Inc, 4516 Sunset Blvd, Hollywood, Calif  
 Reliable. Reliable Pictures Corp, 6048 Sunset Blvd, Hollywood, Calif.  
 Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.  
 Republic. Republic Pictures Corp, RKO Bldg, Rockefeller Center, N.Y.  
 RKO. RKO Radio Pictures, Inc, 1270 6th Av, N.Y.  
 Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.

Sherman. Harry Productions, Inc, 650 N Bronson, Hollywood, Calif  
 Spectrum. Spectrum Pictures Corp, 739 7th Av, N.Y.  
 Studios Photosonor. Studios Photosonor, 17 bis Quai de Seine, Courbevoie, Paris  
 Supreme. Supreme Pictures, 1501 Broadway, N.Y.  
 Swiss-Praesens Films. Praesens Film A. G., Zurich, Switzerland

20th century-Fox. 20th Century-Fox Film Corp, 44 W 56th St, N.Y.  
 Twickenham. Twickenham Film Studios, Ltd, Alliance Studios, St Margaret's, Middlesex, England

UFA. UFA Films, Inc, 729 7th Av, N.Y.  
 United artists. United Artists Corp, 729 7th Av, N.Y.  
 Universal. Universal Pictures, Inc, 1250 6th Av, N.Y.

Van Beuren. Van Beuren Corp, 1270 6th Av, N.Y.  
 Victory. Victory Pictures Corp, Foy Studios, Culver City, Calif.  
 Vitaphone. Vitaphone Corp, 1277 E 14th St, Brooklyn, N.Y.

Wanger. Walter Wanger Productions, Inc, 1040 N Las Palmas Av, Hollywood, Calif.  
 Warner. Warner Brothers Pictures, Inc, 321 W 44th St, N.Y.  
 Wilcox. Herbert Wilcox Productions, Ltd, Imperial Studios, Boreham Wood, Elstree, Hertfordshire



# How to Use the Motion Picture Review Digest

## Sample Entry

NIGHT AT THE OPERA. N 15 '35 96min MGM

Players: Groucho Marx. Chico Marx. Harpo Marx. Kitty Carlisle

Director: Sam Wood

"A musical slapstick farce in which the Marx Bros succeed in placing their musical proteges in a Metropolitan Opera performance." Gen Fed of Women's Clubs (W Coast)

### Audience Suitability Ratings

"Mad clowning, clever dancing, pleasing vocal and instrumental music are entertaining features of this picture which will please the Marx Bros' fans. Family and junior matinee."

+ Gen Fed of Women's Clubs (W Coast)  
O 30 '35

"Very good for type. Family."

+ Jt Estimates N 1 '35

### Newspaper and Magazine Reviews

"A boisterous, rowdy, and thoroughly delightful piece. A Night at the Opera hits a swift pace from the opening and never slackens under the barrage of puns, songs, dancing, and insane antics that come tumbling on top of each other. Following the same general lines of their earlier hits, the Marx Brothers' new film is imbued with an undeniable freshness and enthusiasm that sweeps crazily, but none the less triumphantly, through the whole affair." Beverly Hills

+ + Liberty p46 N 30 '35

### Trade Paper Reviews

"[This] probably will go down in history as the best the brothers have contributed to the screen."

+ + Film Curb p14 N 1 '35

"Family farce."

N Y Exhibitor p30 N 10 '35

Starting at the beginning, the title of this picture is *A Night at the Opera*. It was released on November 15, 1935. It is 96 minutes in length. The producing company is Metro-Goldwyn-Mayer.

The list of principal players and the director will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These indicate the degree of favor or disfavor of the review *as a whole* (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups, and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.

This is a cumulated issue. It includes all reviews published since No. 28.  
It supersedes Nos. 29-40. DISCARD Nos. 29-40.

# MOTION PICTURE REVIEW DIGEST

Vol. 1

September 28, 1936

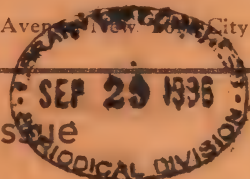
No. 41

(Superseding Nos. 29-40.)

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## Publications from which Digests of Reviews are made

### *Audience Evaluation Publications*

- Am Legion Auxiliary—American Legion Auxiliary. *See* Fox W Coast Bul
- Bks & Films—Books and Films. \$1. Mrs Ina Roberts, 11118 Clifton Blvd, Cleveland, Ohio
- Bul on Current Films—Bulletin on Current Films. National Council for Prevention of War, 532 17th St, N. W., Washington, D. C.
- Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc  
*See* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
- Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District)  
*See* Fox W Coast Bul; Jt Estimates; Sel Motion Pict
- Christian Century—Christian Century. \$4. Christian Century Press, 440 S Dearborn St, Chicago
- DAR—National Society Daughters of the American Revolution  
*See* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
- Endorsed Motion Pict—Endorsed Motion Pictures. Publication discontinued
- Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1837 S Vermont Av, Los Angeles  
(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Int Fed of Cath Alumnae; Nat Bd of R; Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)
- Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast). Bulletin. Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles  
*See also* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
- Int Fed of Cath Alumnae—International Federation of Catholic Alumnae  
*See* Fox W Coast Bul; Nat Legion of Decency
- Jt Estimates—Joint Estimates. Bulletin. General Federation of Women's Clubs (West Coast). Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles  
(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)
- Mo Film Bul—Monthly Film Bulletin. Issued to members only. British Film Inst, 4 Great Russell St, London W C 1
- Motion Pict & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc, 28 W 44th St, New York

- Motion Pict Guide—Motion Picture Guide. 50c. Mrs John Waldo, Am Assn of Univ Women Motion Pict Com, 330 E 47th St, Indianapolis  
(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Film Estimate Service; Nat Soc of New England Women; Women's Univ Club, Los Angeles)
- Motion Pict R—Motion Picture Reviews. \$1. Motion Picture Reviews, Women's University Club, 943 S Hoover St, Los Angeles
- Nat Bd of R M—National Board of Review Magazine. \$2. National Board of Review of Motion Pictures, 70 Fifth Av, New York  
*See also* Fox W Coast Bul; Wkly Guide
- Nat Council of Jewish Women—Los Angeles Section, National Council of Jewish Women. Bulletin. Mrs Florine Wolfstein, Chairman, 617 S Lucerne Blvd, Los Angeles  
*See also* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
- Nat Film Estimate Service—National Film Estimate Service  
*See* Motion Pict Guide
- Nat Legion of Decency—National Legion of Decency. \$2. National Legion of Decency, 485 Madison Av, New York
- Nat Soc of New England Women—National Society of New England Women  
*See* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
- N Y Archdiocese Motion Pict Guide—New York Archdiocese Motion Picture Guide  
*See* Nat Legion of Decency
- Parents' M—Parents' Magazine. \$2. The Parents' Institute, Inc, 9 E 40th St, New York
- Scholastic—Scholastic. \$1.50. Scholastic, Chamber of Commerce Bldg, Pittsburgh, Pa.
- Sel Motion Pict—Selected Motion Pictures. West & East Coast Preview Committees. Motion Picture Producers & Distributors of America, Inc, Will H. Hays, Pres, 28 W 44th St, New York  
(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)
- S Calif Council of Fed Church Women—Southern California Council of Federated Church Women  
*See* Fox W Coast Bul; Jt Estimates; Sel Motion Pict
- Wkly Guide—Weekly Guide to Selected Pictures. \$2.50 yearly, with Magazine, \$1. National Board of Review of Motion Pictures, 70 Fifth Av, New York
- Women's Univ Club, Los Angeles—Women's University Club, Los Angeles  
*See* Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Motion Pict R; Sel Motion Pict

### *Newspapers and Magazines*

- Boston Transcript—Boston Evening Transcript. \$5.50. (Wednesday and Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston
- Canadian Forum—Canadian Forum. \$2. J. M. Dent & Sons, Ltd, Aldine House, 224 Bloor St, W Toronto
- Canadian M—Canadian Magazine. \$1.50. Hugh C. MacLean Pub, Ltd, 347 Adelaide St, W Toronto



Christian Science Monitor—Christian Science Monitor. \$9. Christian Science Publishing Society, 1 Norway St, Boston

Commonweal—Commonweal. \$5. Calvert Publishing Corp, Grand Central Terminal, New York

Hollywood Spec—Hollywood Spectator. \$5. Hollywood Spectator, Inc, 6513 Hollywood Blvd, Hollywood

Liberty—Liberty. \$2. Liberty Publishing Corp, 1926 Broadway, Lincoln Sq, New York

Life—Life. \$1.50. Life Magazine, Inc, 60 E 42d St, New York

Lit Digest—Literary Digest. \$4. Funk and Wagnalls Co, 354-360 Fourth Av, New York

Manchester Guardian—Manchester Guardian. 78s. (Daily). Manchester Guardian, 3 Cross St, Manchester, 2. Guardian Newspapers, Inc, 220 W 42d St, New York

Nation—Nation. \$5. Nation Fund Inc, 20 Vesey St, New York

New Repub—New Republic. \$5. New Republic, Inc, 40 E 49th St, New York

New Statesman & Nation—New Statesman and Nation. \$15. New Statesman and Nation, 10 Great Turnstile, London, W C 1

New Theatre—New Theatre. \$1.50. New Theatre Magazine, 156 W 44th St, New York

N Y Herald Tribune—New York Herald Tribune. \$15. N Y Tribune, Inc, 230 W 41st St, New York

N Y Sun—New York Sun. \$10. Sun Printing and Publishing Assn, 280 Broadway, New York

N Y Times—New York Times. \$15. New York Times Co, 229 W 43d St, New York

N Y World-Telegram—New York World-Telegram. \$13. New York World-Telegram Pub, 125 Barclay St, New York

New Yorker—New Yorker. \$5. F-R Publishing Corp, 25 W 45th St, New York

News-Wk—News-Week. \$4. Rockefeller Center, 1270 6th Av, New York

Sat R—Saturday Review. 30s. Chawton Pub Co, Ltd, 18-20 York Bldgs, Adelphi, London

Script—Script. \$3. Wagner Publishing Co, 9492 Dayton Way, Beverly Hills, Calif.

Sight & Sound—Sight and Sound. (Quarterly) 2s 6d. British Film Inst, 4 Great Russell St, London, W C 1

Spec—Spectator. 30s. The Spectator, Ltd, 99 Gower St, London, W C 1

Stage—Stage. \$3. Stage Publishing Co, Inc, 50 E 42d St, New York

Theatre Arts Mo—Theatre Arts Monthly. \$5. Theatre Arts, Inc, 119 W 57th St, New York

Time—Time. \$5. Time, Inc, 350 E 22d St, Chicago

### Trade Papers

Box Office—Box Office (Eastern sectional ed) \$3. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo.

Canadian Moving Pict Digest—Canadian Moving Picture Digest. \$5. Canadian Moving Picture Digest Co, Ltd, 259 Spadina Av, Toronto, 2

Film Daily—Film Daily. \$10. The Film Daily, 1650 Broadway, New York

Hollywood Reporter—Hollywood Reporter. \$10. Wilkerson Daily Corp, Ltd, 6717 Sunset Blvd, Hollywood, Calif.

Motion Pict Daily—Motion Picture Daily. \$6. Motion Picture Daily, Inc, 1790 Broadway, New York

Phila Exhibitor—Philadelphia Exhibitor. \$2. Jay Emanuel Publications, Inc, 219 N. Broad St, Philadelphia

Variety—Variety. \$6. Variety, Inc, 154 W 46th St, New York

Variety (Hollywood)—Variety. \$10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif.

## Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Under Players, only leading members of the cast are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of pages. The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which movies have been adapted.

Only those foreign films which are likely to be generally shown are listed.

In evaluating films, the women's organizations use "mature" or "adult" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 15 to 20 years of age; "children" for those under 15.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the number.

(s) This symbol denotes a short feature.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. For final information, consult your local exchange.

## Key to Abbreviations

a	adults	fed	federal	p	page
Ag	August	gen	general	par	parent -s
Am	American	inc	incorporated	pict	picture
Ap	April	inst	institute -ion	Phila	Philadelphia
assn	association	int	international	pub	publisher -ication
av	avenue	Ja	January	r	review -s
bd	board	Je	June	Repub	Republic
bks	books	Jl	July	S	September, south
blvd	boulevard	jt	joint		-ern
bul	bulletin	Lit	Literary	Sat	Saturday
c	children (under 15 years)	ltd	limited	sel	selected
Calif	California	m	magazine	soc	society
Cath	Catholic	min	minutes	Spec	Spectator
co	company	mo	monthly	sq	square
com	committee	Mr	March	st	street
Cong	Congress	My	May	univ	university
D	December	N	November	vol	volume
e	east	nat	national	w	west
ed	edition	no	number	wk	week
F	February	NY	New York	wkly	weekly
		O	October	y	young people (15-20 years)

# Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

September 28, 1936

**ACES AND EIGHTS.** Puritan 62min Je 6 '36  
Players: Tim McCoy, Wheeler Oakman.  
Rex Lease, Luana Walters  
Director: Sam Newfield  
A western melodrama.

## Audience Suitability Ratings

"[It is] a fair Western. General patronage."  
+ — Nat Legion of Decency Je 11 '36  
"A, Y and C: fair Western."  
Parents' M p38 Ag '36

"A Western of a not unfamiliar type, but it manages to catch a good deal of the glamour of the old dime-novel Western yarns. Juvenile."  
+ — Wkly Guide Je 27 '36

## Trade Paper Reviews

"Tim McCoy delivers another satisfying routine of Western action entertainment in his latest outdoor melodrama. With a good supporting cast, a story that holds interest very nicely at all times, and well-paced direction, the production should give satisfaction to the general run of fans who go for this type of picture."

+ Film Daily p3 Ag 8 '36

"Estimate: good."

+ Phila Exhibitor p72 Jl 1 '36

"Tim McCoy without a gun. But his supporting cast flash enough rods to shoot the release into the dependable Western rating, destined for the twin shops."

+ Variety p19 Ag 12 '36

**ALL AMERICAN CHUMP.** MGM 70min

Players: Stuart Erwin, Betty Furness,  
Robert Armstrong, Edmund Gwenn

Director: Edwin L. Marin

"The story centers around a human adding machine, Stuart Erwin, who is grabbed from a \$15 a week job in a bank, by a smart carnival trio, whose carnival has gone on the rocks. They try to sell the chump to the public on the basis of his quick calculations, but that does not prove much of an attraction. Forced into a bridge game, the chump brings into play his 'figger' brain, beats the champion and in a playoff, with plenty of dough bet, wins the tournament and the girl." Hollywood Reporter

## Newspaper and Magazine Reviews

"Lawrence Kimble's original screen play contains all the elements which make for success, a central idea that is highly amusing and enough subsidiary complications to sustain the comedy for the full length of the picture. But on the way to the screen the story values were lost. The producers and director obviously lack the sense of humor the author displayed. . . The

chief weakness of Edwin Marin's direction is his handling of the dialogue. The lines are spouted with little regard for their comedy values, as if they were something to get rid of as rapidly as possible."

— + Hollywood Spec p13 S 12 '36

## Trade Paper Reviews

"Laugh laden farce highlighted by Stuart Erwin's droll characterization, this unusual and clever original by Lawrence Kimble comes to the screen as highly pleasing fan fare. Family."

+ Box Office p25 S 5 '36

"[It is a] swell laugh number with well-handled fast comedy appealing to audiences generally."

+ Film Daily p7 Ag 29 '36

"In the 'All American Chump' Metro-Goldwyn-Mayer has a top 'B' picture, deserving of 'A' ranking and certainly as nice a piece of entertainment as any ticket buyer would expect, even from a picture with twice this cost and a hit buildup. . . Put this one down on your booking sheets as far better than average entertainment."

+ Hollywood Reporter p3 Ag 26 '36

"Here is an unusually bright and different variation of the old theme in which the hick triumphs over the city slickers. . . The screenplay is just giddy enough to please on any dual bill."

+ Motion Pict Daily p3 Ag 27 '36

"Here is fresh and volatile farce to fill the laugh spot on any well-ordered bill. . . Offering has high laugh content and will hit box office level aimed at as cream of the B product."

+ Variety (Hollywood) p3 Ag 26 '36

**AMO TE SOLA.** Italian title of I love you only

**AND SUDDEN DEATH.** Paramount 67min Je 19 '36

Players: Randolph Scott, Frances Drake,  
Tom Brown, Billie Lee

Director: Charles Barton

See issue of June 29, 1936 for other reviews of this film

## Audience Suitability Ratings

"A and Y: thought-provoking; C: too strong."  
Christian Century p1143 Ag 26 '36

"Impressive, and not gruesome, is this story of reckless driving, drinking, and their horrible consequences. Timely and valuable. Good. Mature-family." DAF

Fox W Coast Bul Je 20 '36

"Adults." Am Legion Auxiliary

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**AND SUDDEN DEATH—Continued**

"This picture . . . has a constructive educational value. Adults: good; family: good; 14-18: good; 8-14: good." Calif Cong of Par & Teachers

"The original idea was an excellent one, but the manner of presentation and the ending caused it to become a very ineffective one. Mature." Calif Fed of Business & Professional Women's Clubs

"Adults & young people." E Coast Preview Committee

"Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Jl 4 '36

"Adults & young people."

Jt Estimates Jl 1 '36

"Suitability: adults & adolescents."

Mo Film Bul p114 Jl '36

"The lesson, to make it more palatable to movie audiences, is sugar-coated with a love story, and the ethical value is somewhat vitiated by the fact that the leading lady is played up as a heroine when she shields her brother from just punishment. However, since any attempt to correct the existing evils of bad driving is worth while, the film may be commended for its purpose. Adolescents, 12-16: yes; children, 8-12: no."

+ — Motion Pict R Jl '36

"The suspense is maintained throughout, the direction is smooth and understanding, and the photography is exceptionally good, while the acting is sincere and not too melodramatic. Family."

+ Nat Council of Jewish Women Je 24 '36

"A splendid lesson which every motorist should see. General patronage."

+ Nat Legion of Decency Je 25 '36

"A and Y: timely and suspenseful drama of this motoring age; C: tense."

Parents' M p38 Ag '36

"Although the story is evidently manufactured to bring home the intended lesson, the suspense is keen, the incidents well chosen and the cast an able one for a topic of great importance. Adults & young people."

+ Sel Motion Pict Jl 1 '36

"An excellent picture for safety campaigns. Family."

+ Wkly Guide Je 20 '36

**Newspaper and Magazine Reviews**

"Unadulterated propaganda directly from Hollywood to aid in the promotion of safe automobile driving. Produced in the usual feature length, in the style of a glorified story-lecture." J. P. Cunningham  
Commonweal p246 Je 26 '36

"Paramount illustrates its sermon with a human drama, one which I am afraid you will find difficult to take. . . Paramount makes an honest attempt to provide entertainment you will like. It is a picture crammed with action and physical thrills to compensate in a measure for the unpleasant and unconvincing story."

+ — Hollywood Spec p10 Je 20 '36

"'And Sudden Death' might have been one of the most devastating pictures of the year. . . The film begins as an eloquent plea against reckless driving, but ends up as no more than a rather puerile little melodrama that neither preaches an engrossing sermon nor provides any abundance of cinema excitement. . . You drive cautiously home after seeing 'And Sudden Death,' but you won't have seen a memorable film." (2 stars) Beverly Hills  
Liberty p47 Jl 18 '36

"It fails to be very effective. It shows, it is true, shots of horrible motor accidents—cars overturning, crashing, skidding and being flung from high places—but it never manages to be really moving, and its object lesson is so elementary that much of the point is lost, for sophisticated minds, at least. Besides, an anemic romance sugarcoats its stern moral rather annoyingly, and the continuity is uneven, so that the sum total fails to be either entertaining or particularly instructive." Marguerite Tazelaar

— N Y Herald Tribune p6 Jl 18 '36

"A certain heavy-handedness of direction causes several of the film's more violent scenes . . . to lose much of their effectiveness." T. M. P.

+ — N Y Times p18 Jl 18 '36

"It would be a privilege to write favorably of 'And Sudden Death.' . . What makes reviewing this well-intentioned film an ungrateful business is the fact that after the first reel or two its honorable denouncement of reckless motorists is thrown to the winds and it becomes a hackneyed melodrama, indifferently written and directed." William Boehnel

+ — N Y World-Telegram p20 Jl 20 '36

"The film isn't as violent a lecture as you might expect, and it is considerably padded with the gentle romance between the officer in charge of traffic and the beautiful heiress who likes to hit seventy. In spite of its substantial subject matter, the picture is pretty much on the slight side." John Mosher

+ — New Yorker p56 Jl 25 '36

"Not being an advocate of propaganda in the entertainment field I was a little wary of what the films might do with the theme. I needn't have been, for clever Madeleine Ruthven, with the aid of co-authors Reeves and March, turned out a yarn which is dramatic as well as admonitory. . . Randy Scott's work impresses by its sincerity; it's doubtful whether I've ever liked him as well. It's pleasant to report that Frances Drake has improved immeasurably—she's less the mannequin than heretofore." Herb Sterne

+ Variety p12 Jl 25 '36

"It does not venture to translate into pictures much of the lusty and horrifying blood-reck of the article [by J. C. Furnas] but it does present, within conventional limits, an energetic little sermon on good highway manners."

Time p40 Je 29 '36

**Trade Paper Reviews**

"This starts off like a house afire, but calms down in time to make it a fairly decent excuse for using the basic subject. Family."

+ — Box Office p45 Je 20 '36

"Subject of manslaughter by automobile has been done on several occasions previously as film fare, and much more effectively than in 'And Sudden Death.' And with better all-around entertainment effect as well as with a more adequate cast. . . Houses which play this solo will be in the minority. Thin name draw and the likelihood that it won't build will keep its activities down largely to double spots. . . Story is not well put together, but the worst faults are the irregular and unsteady pace, spotty casting and acting and dull dialogue."

— Variety p17 Jl 22 '36

ANNA. Amkino 90min Jl 16 '36

Players: Ada Voitsik. Abraikosof. Igor Maleyef. Anatol Goryunof

Director: I. Piryof

Dialogue film in Russian with English subtitles. The story revolves about the marriage of a young Soviet worker to a stranger from Siberia who turns out to be a traitor to the cause.

*Newspaper and Magazine Reviews*

"[It shows] little sign of the 'classicism' Eisenstein predicted for his native cinema."

Nation p110 J1 25 '36

"The film is a trifle theatrical and, while stirring at times, does not exactly ring true. Mosfilms evidently are trying to combine propaganda with Hollywood plots, and in their desperate efforts to strike a nice balance, strike instead something verging on the ridiculous, if some of the scenes from 'Anna' are samples. Both in performance and treatment the picture resembles our own outmoded film souvenirs, although the subject dealt with is up-to-date enough. . . . There are awkward English subtitles accompanying the Russian dialogue."

Marguerite Tazelaar  
— N Y Herald Tribune p10 J1 17 '36

"In general the acting is effective, if somewhat obvious at times, and the picture of what party loyalty means is interesting." H. T. S.

+ — N Y Times p20 J1 17 '36

"'Anna' is pretty mediocre both as propaganda and entertainment. . . . About the only pleasant thing that may be said about it is that you don't have to see it unless you want to."

William Boehnel

— + N Y World-Telegram p10 J1 21 '36

*Trade Paper Reviews*

"[It is an] entertaining counterpart of old-time American melodrama."

+ Film Daily p7 J1 18 '36

"In effect, and in part by reason of very ordinary achievement in performance and production, the film is adaptable only to those audiences for whom a film from Russia is an event."

Motion Pict Daily p12 J1 17 '36

"'Anna' is strictly for the devout. And even for this category it will be about as easy to take as compulsory rhythmic dancing. . . . Cast throughout wears ghoulish makeup which, in the love scenes, looks like a tete-a-tete among Hallowe'en skeletons. It's assuredly not entertainment and, as good propaganda on this side of the Volga, it is doubtful. Background settings, obviously quickie, are only too apt to give the impression that the party members, even their elite, live in surroundings which resemble fish huts. . . . Unravelling is slow and plodding. Film has to go down as a weakie, even adjudged by Russian normals."

— Variety p34 J1 22 '36

ANTHONY ADVERSE. Warner 136min Ag 29 '36

Players: Fredric March. Olivia de Havilland. Anita Louise. Edmund Gwenn. Claude Rains. Gale Sondergaard. Billy Mauch

Director: Mervyn LeRoy

See issue of June 29, 1936 for other reviews of this film

*Audience Suitability Ratings*

"Altho a long picture, the audience is held to the very finale, and lives with the actors their turbulent fateful lives. Adults." Am Legion Auxiliary

"A picture which, like the novel, holds interest despite excessive length by reason of its colorful content and beauty of production. Adults: excellent; 14-18: very good; 8-14: mature." Calif Cong of Par & Teachers

"A dignified and impressive picturization of the novel, sans the more sensational features, so understandingly directed and intelligently acted it will satisfy the most exacting and discriminating. . . . Beautifully mounted with

a delightful musical score which adds to and intensifies each variation of mood and with brilliant acting and unique settings which complement and interpret the theme, this is one of the most important pictures of the year. Adults." Calif Fed of Business & Professional Women's Clubs

"Warners deserve praise for the dignity, meticulous thoroughness, and high dramatic quality of this engrossing production. . . . This biographical study of Allen's ill-starred hero is thought-provoking fare for adults. Excellent." DAR

"The dominant character trait of 'Anthony Adverse' and its effect on others is constructive of ethical standards. The delicate situations are handled with dignity. The photography and musical score are very good. Without a doubt this picture will receive general approbation, setting as it does a new high mark of achievement in cinema art. . . . One leaves the play with sorrow that race prejudices, illegitimate sex relations and crime still are too flagrant, but thankful a play such as this one shows their futility and degradation. [It shows the] ability of the director to [transform] a rather unattractive character [into] one bidding for and receiving the sympathy of the audience. Mature." S Calif Council of Fed Church Women

"One of the pictures that you cannot afford to miss. An extraordinary production from every point of view—story structure, acting, beauty of production, smooth-flowing direction. The famous novel comes to the screen as a notable picture. Family." Mrs T. G. Winter

+ + Fox W Coast Bul Je 13 '36

"Outstandingly engrossing in every detail is this notably fine production based on Hervey Allen's lengthy novel. Warner Brothers have achieved real greatness in the art of picture making, presenting a screen play of flowing, forceful action in which is given a powerful portrayal of the life of a man born without a name and buffeted by fate, yet, done without the open frankness of the book. Adults & young people."

+ + Gen Fed of Women's Clubs (W Coast) Je 1 '36

"Beautifully mounted with a delightful musical score which adds to and intensifies each variation of mood, with brilliant acting and unique settings which complement and interpret the theme, this is one of the most important pictures of the year. Adults."

+ + Jt Estimates Je 1 '36

"Excellent taste and fine discrimination have been displayed by the producer in omitting those elements of the book which were considered objectionable. General patronage."

+ Nat Legion of Decency J1 9 '36

"A: outstanding period drama, absorbing entertainment; Y: excellent; C: mature."

Parents' M p38 Ag '36

Scholastic p17 S 19 '36

"This is one of the most important pictures of the year. Adults. Outstanding."

+ + Sel Motion Pict J1 1 '36

"Mature. Outstanding. Recommended to the Committee on Exceptional Photoplays."

+ + Wkly Guide J1 18 '36

*Newspaper and Magazine Reviews*

"Movie fans who protested that a novel of gargantuan proportions as 'Anthony Adverse' could never be reduced to one night's entertainment, are now frankly admitting they were wrong. . . . [It] makes a spectacular picture. . . . There are ninety-eight speaking parts in 'Anthony Adverse' and that with the varied changes of locale, the vast numbers of costumes and extras used, the amount of research involved, combine to make this picture one of the most important ever produced." Laura Elston

+ + Canadian M p34 Ag '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## ANTHONY ADVERSE—Continued

Christian Science Monitor p17 S 5 '36

"Filming of 'Anthony Adverse' was preceded by no little speculation concerning the daring moral tones of substantial parts of the source novel, and by frank scepticism over the risk that threatened in properly and sufficiently applying the many-sided essentials of the unusually voluminous manuscript to a scenario that would be consistent with the original. The trepidations, however, are now found to have been unnecessary, for 'Anthony Adverse' emerges triumphantly from Hollywood's workshops retaining the full, vigorous dramatic essence of the original, a tribute both to sincere dignity of treatment and to courage, intelligence and perseverance. It stands as a beacon to an advanced technique of expert photoplay construction." J. P. Cunningham

++ Commonweal p387 Ag 14 '36

"Running about twice the length of the average film, 'Anthony Adverse' hits inevitable lapses. These, however, come not so much from any fault in the film as they do from inability of an audience to assimilate, at one long sitting, all that this intriguing full-blown tale has to offer. . . All in all, [it] comes as a rare treat for the hardy moviegoer." (3 stars) Beverly Hills

Liberty p43 Je 27 '36

"[It is] a handsome and spectacular production. Populated with a huge cast and bulging with picaresque adventure and romance, it richly deserves one of Hollywood's favorite adjectives—colossal. . . The exposition is as disjointed as you might have expected, but the photoplay is always visually exciting and has far more suspense and compulsion than its original. . . The performance of the work, on the whole, is not inspired. Fredric March, in the title role, is rather baffled by the exigencies of a characterization which had scant dimensions even in the novel. . . Olivia de Havilland is equally ill at ease as Angela." Howard Barnes

+ — N Y Herald Tribune p13 Ag 27 '36

"Somehow it has been done, and well done, too. Hollywood tackled 'Anthony Adverse' and conquered it, a triumph for 'Anthony Adverse' as well as Hollywood. Sheridan Gibney extracted the marrow of Hervey Allen's novel, as gigantic in size as in popularity; the Warners made a picture. And the marrow of that adventurous, romantic, complicated, swashbuckling best-seller, as you may see for yourself at the Strand, is the simple and sincerely moving drama of a man who lost his soul and found it again. . . Fredric March does his best work as the sensitive, ambitious clerk determined to make his invented name one he may bear with pride. . . 'Anthony Adverse,' even more than roaring adventure and lusty romance, is a deeply spiritual picture. . . The screen version of 'Anthony Adverse,' like the novel . . . depicts with no sense of hurry or stint, the major episodes in an extraordinary life. Like its enormously popular source, this production should prove fascinating to a good many millions." Eileen Creelman

++ N Y Sun p10 Ag 27 '36

"If size is your deity . . . then you will relish [it]. Speaking for ourselves, we found it a bulky, rambling and indecisive photoplay which has not merely taken liberties with the letter of the original but with its spirit. Mr. Allen's novel was both picaresque and philosophic. An arrant adventure story, it was at the same time streaked through with vivid lines of characterization, preachment, mysticism and humor. For all its sprawling length, it was cohesive and well rounded. Most of its picaresque quality has been lost in the screen version; its philosophy is vague, its characterization blurred and its story so loosely knit and episodic that its telling seems interminable. . . Watching its progress on the screen we squirmed like a small boy in Sunday school. . . Don Luis has been played to perfection by Claude Rains. . . Billy Mauch is an admirable 10-year-old Anthony, but Fredric March is a thoroughly spiritless

Anthony, the man. . . Altogether too much talent to be wasted through a pointless script and unimaginative direction." F. S. Nugent

— + N Y Times p16 Ag 27 '36

"I should be a carping fellow indeed if I kept insisting upon such a petty matter as the episodic treatment this huge novel has received in its transference to the cinema in the presence of such genuine excitement, color, thrills, romance and adventure as the film offers. . . [It] is more fortunate in the acting of its lesser roles than in its principal parts. As Anthony, Fredric March seems sometimes excessively confused and spiritless. But on the whole he carries off the part with considerable success, and Olivia de Havilland is especially lovely as Angela. But it is Claude Rains as Don Luis, Edmund Gwenn as John Bonnyfeather, Louis Hayward as Denis Moore and Gale Sondergaard as Faith who offer performances to watch and applaud." William Boehnel

N Y World-Telegram p10 Ag 31 '36

"In general [it] sustains a fair degree of the usual interest a lively costume piece can provide. Liveliness, indeed, is its most valuable asset, and one not necessarily found when actors have to wear fancy clothes. . . I don't think Mr. March has done any better piece of work than this. . . There happen to be two very good sharp bits of acting in the whole affair, and possibly when I think of the liveliness of the film I am really thinking of the grimaces of Gale Sondergaard and the haughty viciousness of Claude Rains. . . Altogether you get a sense of crowds of people and of lots of travel, all of which helps you along through the two hours and twenty minutes, and gives you the feeling that you've seen a good enough film for your money." John Mosher

+ — New Yorker p54 Ag 29 '36

"Adapter Sheridan Gibney's job wasn't one to be envied, and he's acquitted himself creditably though his script never attains dramatic form. . . Studiously played, magnificently staged, the opening sequences are a full-flavored example of high romance at its best, a colorful panorama of eighteenth-century Europe. Here the picture achieves its peak with incisive, textured performances by Claude Rains and Edmund Gwenn. . . As the name character achieves maturity, sweep and fluidity languish, and though we dog *Anthony's* footsteps across Europe, Cuba and Africa, it's really only his shadow that we see. The man's career is interesting but never touching. Fredric March is a preoccupied hero and I liked him best in his work with the youthful *Angela*. . . least during the African, soul-coping adventure. . . The production is on a magnificent scale, the groupings arranged by Mervyn LeRoy have merit and, besides the splendid Rains and Gwenn, there is a laudable supporting cast excellently photographed by Tony Gaudio." Herb Sterne

+ Script p10 Jl 25 '36

"'Anthony Adverse' is not now the story of a favored child of the gods. It is a spectacle of morals and manners of eighteenth century life. This certainly is no condemnation. Perhaps Paul Muni could have made the fabulous Adverse live as an individual. Perhaps Laughton could, or even Leslie Howard. In March's hands, Adverse is merely a romantic figure, a hub about whom a deal of interesting data revolves. . . The cast—hundreds of them—coordinate their performances into a vast canvas of pageantry, and give the production authentic feeling and color. An amazingly vital portrayal is given by Olivia de Havilland. . . The costumes, the sets, the dialogue—all are impressive, a strong story told in strong terms."

+ Stage p10 S '36

"Whether even the qualities of the picture itself will cause the LeRoy version of 'Anthony Adverse' to equal the success of the Allen version is exceedingly debatable. As hard-breathing, swashbuckling sword-&-cloak melodrama it is good but not superlative."

+ Time p43 Ag 17 '36

*Trade Paper Reviews*

"There is much to be said about this film pro and con, but one thing is fairly certain, and that is that the picture will wind up with pleasant grosses in most spots and do just average business in a lot of other spots. It may not set up any long-time box office figure, but it will do well enough that way to more than recompense the producers for the headache involved in manufacturing it. . . 'Anthony Adverse' as a film is a longish bitter-sweet woman's yarn with a lot of marquee strength and, as such, the exhibitors won't have anything to worry about. . . Considering the problem and handicaps involved, the job is a good one. Mervyn LeRoy, in his directorial assignment, also turns in a topnotch job, managing to get pace and action out of the story."

+ Variety p18 S 2 '36

**ARIZONA RAIDERS.** Paramount 64min Je 26 '36

**Players:** Larry (Buster) Crabbe, Raymond Hatton, Marsha Hunt, Johnny Downs

**Director:** James Hogan

Based on the novel *Raiders of Spanish Peaks* by Zane Grey. A Western melodrama.

*Audience Suitability Ratings*

"Family." Am Legion Auxiliary

"Well selected comedy, good music, and magnificent paramo of horses in action show director Hogan's skill in varying the pattern of the usual Western. Family." Calif Cong of Par & Teachers

"A thrilling sequence of stampeding horses, romance and bits of hilarious comedy make this picture above the average in Western entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre—mature." DAR

"The stampede is too exciting for small children. Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Jl 4 '36

"Family."

Jt Estimates Jl 1 '36

"About all that one can say of this picture is that it is a Western with the usual scenery, shooting and skilled riding. . . Adolescents, 12-16: yes; children, 8-12: exciting."

+ — Motion Pict R Jl '36

"Thrills, suspense, beautiful scenery and unusual photography are combined to make of this Western wholesome entertainment for the family. Family & junior matinees."

+ Nat Council of Jewish Women Je 24 '36

"General patronage."

Nat Legion of Decency Jl 2 '36

"A and Y: entertaining for those who like Westerns; C: exciting."

Parents' M p31 S '36

"Distinguished by excellent photography, fine riding and beautiful horses, as well as an unusual amount of good comedy, the screen version of Zane Grey's novel suffers, however, from a routine plot which is somewhat loosely constructed. Family."

+ — Sel Motion Pict Jl 1 '36

"Entertaining for those who like Westerns. Family."

+ Wkly Guide Je 27 '36

*Newspaper and Magazine Reviews*

"The Arizona Raiders' has more comic touches than is usual in a picture of this virile type. As a matter of fact, the show is often most hilarious when it is being grimly serious." (1½ stars) Beverly Hills

Liberty p47 Jl 25 '36

"Zane Grey (un-Limited) continues turning out his yarns like hot cakes, but this time the batter is disconcertingly thin. Action is the breath of life to Westerns but this tumbleweed saga doesn't achieve even a zephyr to propel it along until close to the final fade-out." Herb Sterne

— Script p13 Ag 22 '36

*Trade Paper Reviews*

"Family."

Box Office p23 Jl 11 '36

"This is one of the most amusing Westerns that has come to the screen in many months. Raymond Hatton is grand in a comedy role, while Johnny Downs also supplies many laughs."

+ Film Daily p14 Je 30 '36

"Zane Grey stories have their audiences cut out for them, but as far as screen fare goes, 'The Arizona Raiders' may even be an improvement on Grey. The western atmosphere and adventure the [children] love come right out of the book, but the studio stepped pretty hard on the comedy throttle, with the result that there are plenty of legitimate laughs, which Grey didn't think of. While the addition of comedy isn't likely to lift this one into big time houses, it ought to increase the take in its own league."

+ Hollywood Reporter p3 Je 20 '36

"This offers an unusual amount of comedy in a routine plot, but the laugh sequences are constructed for surprise and deserve special emphasis."

+ Motion Pict Daily p6 Je 22 '36

"Estimate: good."

+ Phila Exhibitor p68 Jl 1 '36

"Only way this one rates [as] acceptable entertainment for the Western fans is [as] an out-and-out farce, and it is so written and directed that audiences may take [their] choice in this respect. Broad treatment of the routine horse opera situations, with all the standby elements loaded in, aims it at the juvenile audience where it should be gleefully relished. For those who like their sage brush sagas straight it will be pretty much of a washout."

Variety (Hollywood) p3 Je 20 '36

**AT THE RACE TRACK WITH CHARLIE CHAN.** See Charlie Chan at the race track

**AUGUST WEEK-END.** Chesterfield 64min Ap 25 '36

**Players:** Valerie Hobson, G. P. Huntley, Jr., Betty Compton

**Director:** Charles Lamont

See issue of June 29, 1936 for other reviews of this film

*Trade Paper Reviews*

"[It] has been given a competent production and a capable cast that works hard, although not always successfully, to make the melodramatic situations convincing. Family."

+ — Box Office p29 Ag 1 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**AUGUST WEEK-END—Continued**

"It is just one of those obvious conglomerations that embrace a lot of incidents but lack a single definite punch."

— Film Daily p7 J1 18 '36

"[It] makes an okay supporting feature. . . It's deficient in marquee names but, otherwise, this ordinary exposition of love and living among high society should prove good amusement fodder for those who aren't particular."

+ — Variety p34 J1 22 '36

**AVENGING WATERS.** Columbia 56min My 8 '36

**Players:** Ken Maynard, Beth Marion, Ward Bond

**Director:** Spencer Gordon Bennett

A western melodrama.

**Audience Suitability Ratings**

"General patronage."

Nat Legion of Decency My 7 '36

"A, Y and C: well photographed outdoor drama of flood days."

Parents' M p34 J1 '36

"The plot is logically developed against a fine Western background. It is well directed and carries a nicely sustained interest. Family."

+ Sel Motion Pict Je 1 '36

**Trade Paper Reviews**

"Familiar but generally acceptable outdoor action stuff that should please the Maynard followers."

+ — Film Daily p9 J1 8 '36

"Made up to the same good Maynard standard, this will please Western advocates. Family Western."

+ Phila Exhibitor p22 Je 1 '36

**B**

**BACK TO NATURE.** 20th century-Fox 60min S 18 '36

**Players:** Jed Prouty, Shirley Deane, Dixie Dunbar, Tony Martin, Spring Byington

**Director:** James Tinling

This is the third of the Jones family series and contains the same cast. The Jones family start off on their vacation in an auto trailer after a frantic ordeal in packing and closing their house. Papa Jones plans to go to a druggist convention alone while the family stay at a farm, but he finds he is mistaken.

**Audience Suitability Ratings**

"Family." Calif Fed of Business & Professional Women's Clubs

"Amusing and wholesome. Family. Good." DAR

"A domestic comedy very well directed and interesting from start to finish for young and old. American audiences will revel in it and in more of its kind. A particularly good family picture." Nat Soc of New England Women

"Good wholesome entertainment for the family." S Calif Council of Fed Church Women

+ Fox W Coast Bul Ag 22 '36

"A nice blending of humor, excitement and adventure makes this engaging entertainment for the family."

+ Gen Fed of Women's Clubs (W Coast) Ag 10 '36

"Family."

Jt Estimates Ag 15 '36

"Naturalness on the part of the cast, some lovely photography of the out-of-doors, clean comedy and a good story are the outstanding features of this very human production. Family. Special merit."

+ + Nat Council of Jewish Women S 1 '36

"General patronage."

Nat Legion of Decency Ag 27 '36

"The Jones family . . . continues to amuse admirers with its whole-hearted enjoyment of life. . . Family."

+ Sel Motion Pict S 1 '36

"The most entertaining picture of the series so far. Family."

+ Wkly Guide S 5 '36

**Newspaper and Magazine Reviews**

"The eternal pleasure of seeing ourselves mirrored in the actions and emotions of other people is skillfully utilized by the *Jones Family* in this perennially refreshing account of Mr. Average Man's domestic adventures and mistakes, and in this, 'Back to Nature' illustrates a vital cinematic law. The production itself is unpretentious, its direction at times careless, its acting often mediocre, and its plot hackneyed, but—it is deeply *thematic*. It tells its entire story in terms of down-to-earth reality." Paul Jacobs

+ — Hollywood Spec p9 Ag 15 '36

**Trade Paper Reviews**

"America's favorite film family scores again in another of their laugh hits. Surpasses in general excellence the two previous Jones pictures. Family."

+ Box Office p31 Ag 22 '36

"Plenty of action and excitement for the family trade. Good program fare."

+ Film Daily p6 Ag 14 '36

"[It] is a tip-top program picture. . . It is geared to cash in on the current great vogue for auto trailers, affording exhibitors plenty of opportunities for smart exploitation stunts."

+ Hollywood Reporter p4 Ag 8 '36

"The adventures of the appalling and appealing Jones family are continued in this [third] of the series, which looks like a success based on the unqualified delight with which a family audience greeted it. . . The entire appeal of the film is wisely based on the comic quality of everyday domestic incidents to which all families are heir."

+ Motion Pict Daily p11 Ag 10 '36

"'Back to Nature' [is] made for twin bills, devoid of name strength, but okay for family, neighborhood trade."

Phila Exhibitor p36 Ag 15 '36

"Designed primarily for family audiences, neighborhoods and subsequents, this will be no great shakes in many class spots except in dual alignment. As such it serves its purpose in providing homey comedy-fare as secondary feature. And there seems to be no question but that the series is building for spots where patrons come regularly."

+ Variety p21 S 2 '36

"[It is the] most entertaining of the Jones family series of features being produced by 20th-Fox. By this time the series should have gained sufficient sales momentum to mean something at the box office. In neighborhoods, properly exploited, this picture should be the sustenance of any twin bill."

+ Variety (Hollywood) p3 Ag 8 '36

**BELOVED VAGABOND.** Toeplitz-Columbia  
78min

**Players:** Maurice Chevalier. Betty Stockfeld.  
Margaret Lockwood. Desmond Tester

**Director:** Kurt Bernhardt

**Music:** Darius Milhaud

Based on the novel of the same title by W. J. Locke. Filmed in England. This is a second version of a silent film which starred Carlyle Blackwell. "Chevalier [portrays] an impecunious renegade from the sober respectability of Eaton Square, [who] hitch-hikes his way to happiness down the poplar-lined byways of Southern France. Romance in the guise of a little gypsy strolling player, Blanquette, comes to rout a lingering attachment to the old school tie traditions across the Channel." (Hollywood Reporter)

*Newspaper and Magazine Reviews*

"Maurice Chevalier charms as usual in a film which dips lightly into la vie bohème, and would probably be something less than mild were it not for M. Chevalier and his competent teammates."

Christian Science Monitor p14 S 12 '36

*Trade Paper Reviews*

"Although hampered by a loosely knit script and direction that lacked the courage to break away from tradition with any show of decisiveness, Chevalier comes across with a sincere performance and a rush of high spirits that works transformation tricks in bridging gaps where continuity is apt to sag. Treatment, moreover, has a freshness and originality that gives the picture character and a certain sense of realism."

+ — Hollywood Reporter p7 S 9 '36

"Chevalier, moustached, has lost some of his old fire and there is only one moment in his several songs when the old vibrant irresistible quality gets over. . . It's a picture to be sold on its book and star value."

Motion Pict Daily p4 S 9 '36

"This is a picture which should not fail. . . The plot wouldn't bear serious analysis in the light of modernity. Dialog in which the star participates snaps and crackles. One cannot help but fall under the spell of the Chevalier charm. Direction is cinema technique at nearly its best, and the support acting is more than satisfactory."

+ Variety p17 S 9 '36

**BELOW THE DEADLINE.** Chesterfield-Grand  
national 64min Je 8 '36

**Players:** Cecilia Parker. Russell Hopton.  
Theodore von Eltz

**Director:** Charles Lamont

See issue of June 29, 1936 for other reviews of this film

*Audience Suitability Ratings*

"A: fair crook melodrama; Y and C: no."  
Parents' M p38 Ag '36

*Newspaper and Magazine Reviews*

"[It is] third rate melodrama." E. C. S.  
— Christian Science Monitor p13 Je 20 '36

*Trade Paper Reviews*

"A decided pick-up in action toward the climax plus the average amount of suspense and thrills throughout enables this detective

film to fulfill its purpose—program entertainment. Production values are good but the cast goes through its paces in routine fashion with only Theodore von Eltz emerging with dramatic honors. Family."

+ — Box Office p75 Je 27 '36

"A pedestrian warm-over of the standard crimeplay formula. . . It is meticulously and deliberately detailed so that any child can follow the course of crime and the methods by which a big robbery can be pulled off right under the noses of the metropolitan police. . . 'Below the Deadline' is an average independent offering for sub-standard spots and on that level will doubtless do its bit."

+ — Hollywood Reporter p3 Ag 17 '36

"Containing a title with exploitable possibilities and a second-rate story that follows familiar patterns, this rates for a double bill."

— + Motion Pict Daily p14 Je 26 '36

**BENGAL TIGER.** Warner 63min S 5 '36

**Players:** Barton MacLane. June Travis.  
Warren Hull. Paul Graetz

**Director:** Louis King

"Its title refers to Satan, a magnificent tiger, billed as a killer and known to the circus folks as a 'hopelessly bad cat,' but which Barton MacLane, strong-willed trainer of the cats, insists on subduing. There is war throughout the story between the two and in the end the tiger gets its man, thus clearing up a romantic triangle that is the heart of the tale." Hollywood Reporter

*Audience Suitability Ratings*

"Too much brutality and drinking. The tense, breath-taking acting is marvelous but too realistic for comfort or entertainment. Adults only." Am Legion Auxiliary

"While this picture has much that is different and does hold one's interest, there are sequences too terrifying for the average theater-goer. Barton MacLane does a fine piece of work with an unsympathetic role. Adults." Calif Fed of Business & Professional Women's Clubs

"Much drinking. Adults. Mediocre." DAR

"Some rather coarse and brutal scenes mar a film which at its best is harrowing and too exciting for family audiences or nervous adults. A group of circus characters, fairly well impersonated, indulge in execrable English and excessive liquid refreshment throughout the film." Nat Soc of New England Women

"[It] stresses the importance of abstinence from drink which lessens man's supremacy and obdurate willpower in conquering the beast he faces. Scenes of daring rescue, with a good strong cast, provide suspense, but the picture was so marred with disgusting drinking episodes, that the ethical value was reduced to almost nil. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Jl 25 '36

"[It is] too brutal and nervewracking to be very entertaining. Though there is much emphasis on unpleasant detail, the animal sequences have been handled in a masterly way. Adults & young people."

Gen Fed of Women's Clubs (W Coast)  
Jl 15 '36

"Adults only."

Jt Estimates Jl 15 '36

"There is very little excuse for this picture. It is a series of hair-raising scenes of a wild animal tamer in the cage with a particularly sullen and ugly tiger. . . Oh, entertainment! how many crimes are committed in thy name! Adolescents, 12-16: horrible; children, 8-12: absolutely impossible."

— — Motion Pict R Jl '36



**BENGAL TIGER—Continued**

"An excellent characterization by Barton MacLane, in which he gave to his role crude power, brute strength, and an amazing vitality, lends some conviction and puts him unquestionably in the rank of first-rate actors. Tense direction and good photography add to an otherwise gruesome and lurid production. Adults."

Nat Council of Jewish Women J1 15 '36

"Adults."

Nat Legion of Decency J1 30 '36

"A: heavy circus melodrama; Y: debatable; C: impossible."

Parents' M p31 S '36

"[It is a] routine story. . . Adults & young people."

+ — Sel Motion Pict Ag 1 '36

"An exciting drama of circus life, not wildly original in theme but well done. Family."

+ — Wkly Guide Ag 1 '36

**Newspaper and Magazine Reviews**

"This picture will appeal strongly to all except people with instincts of decency. . . To those organizations which use the *Spectator* reviews as an aid to determine what pictures to recommend to their members, I would suggest that in each community an effort be made to enlist the support of the Society For the Prevention of Cruelty to Animals in an effort to prevent the showing of 'Bengal Tiger.'"

— — Hollywood Spec p7 J1 18 '36

"Though much of the film is of standard studio fabrication, there is undeniable force in the gripping climax that has the savage cat finally settling the human difficulties once and for all." (2½ stars) Beverly Hills

Liberty p33 Ag 15 '36

"The piece has been produced with a minimum of artistry, and probable expense, although Mr. King has used imagination in his direction and Barton MacLane's tussles with Satan prove spectacular. . . The scenario is a trifle whiskery and might have been brushed into a more modern version, since it was being resuscitated." Marguerite Tazelaar

— + N Y Herald Tribune p12 J1 31 '36

"'Bengal Tiger' is a hard-boiled circus story, related as toughly as the modern screen will allow, which is not very tough, and offering quite a bit of excitement. The censors have evidently bitten out one large portion of conversation in a scene between June Travis and Warren Hull. Somehow, although the continuity jumped about suddenly here, it didn't seem to matter. The story of 'Bengal Tiger' is not one to worry over." Eileen Creelman

— + N Y Sun p9 J1 30 '36

"The chief distinction of 'Bengal Tiger,' aside from the glimpses it affords of circus life, is that it introduces to the screen a new and handsome heavy called Satan—a tiger who does far and away the best job of acting in the picture. . . [It is] the kind of picture that will not bear analysis, but which is more or less saved by the fact that no one would be bothered trying to analyze it, anyway." B. R. C.

N Y Times p22 J1 30 '36

"The new one at the Strand is pretty bad. . . Frankly, if I had my way about it, I should keep whatever further opinion I have of 'Bengal Tiger' to myself, but since it is the bounden duty of screen reviewers to tell all, even the worst, I shall adopt an attitude of tolerance and merely report that 'Bengal Tiger' is a pretty bad melodrama. . . It all seems to me to be a lot of silly pother about some trivial melodramatics no more significant than the usual romantic highjinks found in penny shockers and a pretty awful waste of such talented players

as Barton MacLane, June Travis, Warren Hull and Paul Graetz." William Boehnel

— — N Y World-Telegram p10 J1 30 '36

"'Bengal Tiger' is a pretty good, if routine circus story." Russell Maloney

+ — New Yorker p53 Ag 8 '36

"Louis King, director, manages to extract a speedy, well-acted picture from pretty thin story material. . . The circus background is handled in a routine fashion, but the fights between trainer and animal carry real punch." Molly Lewin

+ — Script p13 Ag 8 '36

Time p26 Ag 10 '36

**Trade Paper Reviews**

"Tense action and heavy melodrama that will appeal to the juvenile members of the audience are the highlights of this circus feature that will make good secondary entertainment. Family."

+ — Box Office p23 J1 11 '36

"First rate action picture with thrilling sequences and interesting characters."

+ — Film Daily p6 J1 7 '36

"An exciting romantic melodrama of circus life that is well above the average of Warners' program output and that can be counted on to attract substantial returns on and off Main street if properly exploited. . . There is a spectacularly effective fire episode in winter headquarters and plenty of exciting and realistic footage of the training of the big cats."

+ — Hollywood Reporter p3 J1 1 '36

"This is a thrill-action melodrama with romance, told against a circus background. While the familiar plot is interesting, Barton MacLane does a nicely pointed characterization as a roistering, drunken lion tamer, with a heart of gold."

+ — Motion Pict Daily p4 J1 2 '36

"Made for the neighborhood trade, this has little that isn't familiar, although backgrounds are interesting."

— + Phila Exhibitor p27 J1 15 '36

"'Bengal Tiger' has all the earmarks of a melodrama that got a quick going over, with sound and fury far outweighing dramatic substance and the plot leaving hardly a single known emotional stratagem untouched. It's grade-B entertainment for the children who may like the film's exhibition of cat-teasing and man-mauling. . . The jumble of story twists, one more obvious than the other, vie with hackneyed situations to make the production an oldtime serial holiday."

— + Variety p16 Ag 5 '36

"Satisfactory B picture that could have afforded much more entertainment if another ending could have been fashioned. . . Picture contains a lot of strong meat for most audiences, has its share of suspense and thrills. Picture will please the [children], should do fairly well as a dueler."

+ — Variety (Hollywood) p3 J1 1 '36

**BIG NOISE.** Warner 57min Je 27 '36

Players: Guy Kibbee, Warren Hull, Alma Lloyd, Dick Foran

Director: Frank McDonald

See issue of June 29, 1936 for other reviews of this film

**Audience Suitability Ratings**

"A: mediocre; Y and C: no."

Christian Century p999 J1 15 '36

"[It is a] well-produced but quite unoriginal film . . . yet another example of the lack of character and individuality accorded to younger actors, [who] have only to look young and register attraction for each other, while all the brains and personality are handed over to the older generation. It would have been pleasant to see a youthful couple who had more than sex appeal to recommend them. Suitability: family." D. E. B.

+ — Mo Film Bul p118 Jl '36

"This comedy drama of romance and racketeers manages to be deeply amusing. General patronage."

+ Nat Legion of Decency Jl 2 '36

"A: fairly breezy satirical comedy; Y: possible; C: uninteresting."

Parents' M p34 Jl '36

"Family."

Wkly Guide Je 27 '36

### Newspaper and Magazine Reviews

"Summer brands of entertainment appear to be with us again. . . . Guy Kibbee plays another of his homespun roles with characteristic and rustic humor, enacting the part of a retired millionaire. Lightweight and trite as the story is, the naturalness of the performance and the comedy lines keep it from being a bore, although not from being just a mediocre production." Marguerite Tazelaar

+ — N Y Herald Tribune p6 Jl 6 '36

"Guy Kibbee's usually animate countenance bears distinct signs of stoical resignation in this platitudinous comedy. . . . 'The Big Noise' seems to have been produced solely as a field day for this amiable and always amusing bulwark of the Warner stock company. But if this is to be his reward for years of yeoman service we are inclined to commiserate with Mr. Kibbee, who is one of the cinema's grand personalities and is deserving of better things." T.M.P.

+ — N Y Times p18 Jl 4 '36

"'The Big Noise' . . . makes for light, pleasant and satisfactory midsummer entertainment." William Boehnel

+ — N Y World-Telegram p19 Jl 8 '36

"Without the presence of Guy Kibbee 'The Big Noise' would be something in the nature of that inelegant razzoo known as the Bronx Cheer. With his faculty for comedy the picture, despite its slim story silhouette, is mild entertainment notched for those who fervently believe that life begins after sixty." Herb Sterne

+ — Script p12 Je 20 '36

### Trade Paper Reviews

"It will make a satisfactory filler on a double bill with a heavy drama, but will find it tough going as a single. . . . Too slowly paced at the introduction and tires before the laughs begin to come."

+ — Variety p15 Jl 8 '36

**BLACKMAILER.** Columbia 66min Jl 10 '36

Players: William Gargan. Florence Rice. H. B. Warner. Nana Bryant

Director: Gordon Wiles

"When a blackmailer becomes the unwelcome and uninvited guest at a dinner party little does he realize the fate that awaits him." Nat Legion of Decency

### Audience Suitability Ratings

"Good material poorly handled. General patronage."

+ — Nat Legion of Decency Jl 23 '36

"The nonsense of the detectives is so overdone that a good mystery plot is almost lost in a series of farcical antics and comments. Adults & young people."

+ — Sel Motion Pict Ag 1 '36

### Newspaper and Magazine Reviews

"A cellar-position choice for a dull evening."

— Christian Science Monitor p14 Ag 15 '36

### Trade Paper Reviews

"Fans who go for murder mysteries will get a moderate amount of satisfaction from this one. Although it's just a run of the mill production, it manages to hold suspense and maintain interest."

+ — Film Daily p7 Jl 23 '36

"The title gives no indication whatever of the character of the production, which appears suitable for the smaller situations chiefly. . . . The mystery is almost forgotten as comedy, which at times descends to the point of downright nonsense, holds sway."

+ — Motion Pict Daily p6 Jl 8 '36

"Estimate: for neighborhoods, twin bills."

+ — Phila Exhibitor p34 Ag 1 '36

"It provides sufficient chuckles for warm weather audiences who may laugh at the sheer absurdities. Only when it strives to become serious does 'Blackmailer' become harrowing. But even as farce verging on light burlesque this will get by only in dual fields. If by mistake it is billed as a mystery chiller, patrons will be disappointed because the film is anything but that. . . . Exhibitors will have to overlook most of the press book on this picture and plug it entirely as a farce comedy."

+ — Variety p14 Jl 29 '36

**BLIND GIRL OF SORRENTO.** Nuovo Mondo 72min Ag 1 '36

Players: Dria Paola. Dino di Luca. Anna Magnani. Mario Steni

Director: Nunzio Malasomma

Dialogue film produced in Italy with English sub-titles. Based on a novel La Cieca di Sorrento by Francesco Mastriani. "The action begins in 1834 with the robbery and murder of the mother of little Beatrice Rionero by Ernesto Basileo, a young lawyer who gambles. The shock of seeing her mother choked to death makes the child blind. Circumstantial evidence sends to the gallows Ferdinando Baldieri, a nobleman and revolutionary leader, who dies rather than betray his comrades by revealing where he was on the fatal night." (N Y Times)

### Newspaper and Magazine Reviews

"Although not one of the outstanding Italian films, this is a fair melodrama, judged by standards for Continental productions. . . . These Italian talkies are not yet up to Hollywood standards. This one, however, is honestly and simply enacted by a good-looking cast. If it has neither subtlety nor humor, then neither has it vulgarity nor a straining after false effects." Eileen Creelman

+ — N Y Sun p17 Ag 4 '36

"[It] gives an interesting picture of customs and life in Naples during the reign of the notorious 'King Bomba.' It also confirms the technical advances being made by the Italian film producers. Done strictly in period, both in setting and the romantic style of acting, the appealing old melodrama moves along smoothly from one tense situation to another, arriving at the inevitable dénouement in a way likely to surprise persons unfamiliar with the novel." H. T. S.

+ — N Y Times p11 Ag 3 '36



**BLIND GIRL OF SORRENTO—Continued***Trade Paper Reviews*

"[It is an] entertaining production. . . Picture has been efficiently handled technically and is well acted."

+ Film Daily p7 Ag 4 '36

"This latest importation is an entertaining, well-produced drama. The use of English subtitles makes for ready understanding of the story, and yet, not strikingly outstanding, it is perhaps suited only to audiences who understand the Italian language."

+ — Motion Pict Daily p11 Ag 7 '36

"Yarn is strong on melodrama of the ultra-heavy sort, and when turned into celluloid additionally takes on costume aspects. Under Malasomma's direction, coupled with a nifty casting and acting job, the net results look nicely saleable in the U. S. Italian market. Beyond that there aren't any chances."

+ Variety p17 Ag 5 '36

**BORDER FLIGHT.** Paramount 65min My 15 '36

Players: Frances Farmer, John Howard, Roscoe Karns, Robert Cummings

Director: Otho Lovering

See issue of June 29, 1936 for other reviews of this film

*Audience Suitability Ratings*

"Suitability: adults & adolescents."

Mo Film Bul p115 Jl '36

"A and Y: run-of-the-mill air drama with spectacular finish; C: thrilling."

Parents' M p34 Jl '36

*Newspaper and Magazine Reviews*

"All screen aviators annoy me because they are so heroic, and I am so cowardly. . . The aviator heroics in 'Border Flight' are especially irritating. . . 'Border Flight' has many other irritations, such as its repetition of the ancient Cagney-O'Brien, McLaglen-Edmund Lowe act—two guys pretending to hate each other for six reels and then coming out with a disgusting burst of nobility and affection." Don Herold

— Life p28 Ag '36

"A story of aviation smuggling and Coast Guard romance, 'Border Flight' is the heir to the oldtime Western, replete with danger and desperadoes. Moving rapidly across the screen, its colorful exploits include some amazing glimpses of planes shot down in the air, burning ships, and stunting, which make for breathless, if not always believable, entertainment. . . But in substance the piece offers little more than the old Hoot Gibsons or Tom Mixes."

Marguerite Tazelaar

+ — N Y Herald Tribune p10 Je 22 '36

"With all due respect to the Coast Guard, which probably will be as upset about some phases of 'Border Flight' as we were, we hope that this will be the last of the 'service' films. It seems that, no matter which branch of the government Hollywood tackles, it always is stumbling upon one patriot and one chap who thinks the uniform is so much spinach. . . Note 'Border Flight' as just another program picture." F. S. Nugent

+ — N Y Times p22 Je 22 '36

"Although the central idea of 'Border Flight,' has good possibilities for routine melodramatic entertainment, the writing and direction are unsteady. If the piece were competently written, patrons might be fairly well served. But as it stands now the film is an infantile

account of the doings of the men who fly in the service of the Coast Guard." William Boehnel

— + N Y World-Telegram p8 Je 22 '36

*Trade Paper Reviews*

"Highlights of this production are a number of thrilling air stunts performed in the course of a story dealing with the Coast Guard and its pursuit of a gang of fur smugglers. Otherwise the story has the familiar ingredients of service films. . . Producer A. M. Botsford, Supervisor Dario Faralla and Director Otho Lovering got the most out of the limited possibilities of the story."

+ — Film Daily p7 Je 23 '36

"Producer A. M. Botsford used a familiar theme in this story of the aerial activities of the U. S. Coast Guard, but followed it well in providing a good cast, good direction and a fast-moving script. Result is an action film that can be sold for nice results in the duals, production not being heavy enough to stand on its own in the keys."

+ Variety p29 Je 24 '36

**BORDER PATROLMAN.** 20th century-Fox 60min Jl 3 '36

Players: George O'Brien, Polly Ann Young, William P. Carleton, Roy Mason

Director: David Howard

A western melodrama.

*Audience Suitability Ratings*

"General patronage."

Nat Legion of Decency Jl 16 '36

"A and Y: fairly amusing taming of a fractious female; C: good Western."

Parents' M p31 S '36

"Adults & young people."

Sel Motion Pict Ag 1 '36

*Newspaper and Magazine Reviews*

N Y Times p11 Je 29 '36

"Although 'Border Patrolman' is not up to the standard of 'The Lawless Nineties,' it has plenty of gun play, fast riding and thrilling moments in it to satisfy none-too-particular addicts of this sort of entertainment. . . There is plenty that is funny in the film and plenty that is exciting, but not enough to make it Grade A entertainment of its kind." William Boehnel

+ — N Y World-Telegram p17 Je 30 '36

*Trade Paper Reviews*

"Characterized by a sense of restraint and good taste seldom found in action pictures, yet losing none of its appeal to the dyed-in-the-wool Western fan, this film starring George O'Brien, turns out to be highly satisfactory. Family."

+ Box Office p75 Je 27 '36

"The picture should appeal to the army of O'Brien fans and should hold its own on most any program. The piece is handled in a fresh, breezy manner. Built on the lines of O'Brien's 'Cowboy Millionaire,' it should appeal to the same type of audience. O'Brien's character is a very likeable one and he does his work in fine style."

+ Film Daily p7 Je 20 '36

"Fresh story angles, a smart note of modernity and a class production put this last of the George O'Brien Westerns under his 20th Century-Fox contract well to the top. It can safely be welcomed to almost any double bill."

+ Hollywood Reporter p3 Je 17 '36

"A clean, wholesome picture throughout, it is directed by David Howard with dexterity, assuring audiences plenty of exciting entertainment and showmen many easily adaptable exploitation leads."

+ Motion Pict Daily p6 Je 18 '36

"Estimate: high rating."

+ Phila Exhibitor p69 Jl 1 '36

"The title stamps this one as one of those outdoor cop things from which certain audiences shy. Actually, 'Border Patrolman' is a romantic piece which little more than employs desert country for atmosphere. It is less along the lines of Westerns than the great majority and George O'Brien isn't in the 10-gallon hat all the way. . . Picture, obviously pointed for dualers in the making, should hold up its half of the bill all right. . . The script is away above the average for outdoor dramas and David Howard's direction reduces it to very smooth telling on the screen."

+ Variety p23 Jl 1 '36

"With the aid of expert work in every department, George O'Brien can well be proud of his farewell picture for the 20th-Fox organization after more than fourteen years association with it. One who has followed O'Brien's career on the screen can feel that he has made a sincere effort to top all his previous pictures. Balance of the cast and the way production was handled throughout match his effort, resulting in exceptionally fine entertainment for any class of audience."

+ Variety (Hollywood) p3 Je 17 '36

**BRIDE WALKS OUT.** RKO 73min Jl 10 '36

Players: Barbara Stanwyck, Gene Raymond, Robert Young, Helen Broderick, Ned Sparks

Director: Leigh Jason

"The plot concerns a working girl who cannot make up her mind to stop work when she marries. She is finally swept off her feet by a young chap earning \$35 per. He is willing to postpone the romance attendant to marriage until his earnings increase. She tries to unite the two ends of the troublesome cost of living, fails in the attempt and secretly returns to work. When he learns of her deception, they quarrel and separate. In the background is a wealthy friend who proposes marriage, but the bride returns to her love on a small salary."

Hollywood Reporter

### Audience Suitability Ratings

"A: poor; Y: hardly; C: no."

Christian Century p1023 Jl 15 '36

"Good-mature." DAR

+ Fox W Coast Bul Jl 11 '36

"Adults & young people." Am Legion Auxiliary

"Very light entertainment for those easily satisfied. Adults: matter of taste; family: no; 14-18: no; 8-14: no." Calif Cong of Par & Teachers

"A stormy little domestic comedy with a good deal of wise-cracking, some amusing situations and a rather high alcoholic content. Fairly entertaining for adults." Nat Soc of New England Women

"A clever readjustment bringing a happy ending, is unfortunately marred by too many drinking sequences, and what might have been a very good social drama has become a mature melodrama. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Jl 18 '36

"Mature."

Jt Estimates Jl 1 '36

"Most of the humor, if such it may be called, is supplied by a repulsive-looking furniture-agent and a series of dizzy drunken scenes

in which the bride, her millionaire admirer and even the firm-minded husband participate at frequent intervals. Ned Sparks and Helen Broderick, entered to supply more comedy, are ineffectual in raising the entertainment value to an acceptable level. Adolescents, 12-16: poor; children, 8-12: obviously no."

— Motion Pict R Jl '36

"An excellent cast and clever repartee assist materially in making of an improbable story and hackneyed theme a social comedy which proves pleasant entertainment. . . Excessive drinking. Family."

+ — Nat Council of Jewish Women Jl 8 '36

"General patronage."

Nat Legion of Decency Jl 16 '36

"A: unconvincing if entertaining; Y: poor; C: no interest."

Parents' M p31 S '36

"Very light entertainment for those easily satisfied. Mature."

Sel Motion Pict Ag 1 '36

"[It is] a bright comedy. Family."

+ Wkly Guide Jl 4 '36

### Newspaper and Magazine Reviews

"['The Bride Walks Out'] impressed me as being a sorry affair, a sad sacrifice of the ability and charm of Barbara Stanwyck and the established talents of the rest of the cast. . . Roy Hunt's photography, particularly in some close-ups, is of high quality, but, on the whole, the picture is a sorry piece of entertainment."

— Hollywood Spec p19 Jl 4 '36

"One of the wittiest pieces of the season, 'The Bride Walks Out' romps merrily through the series of emotional entanglements that befall a struggling young married couple. Paced by Robert Young, who completely steals the show from its stars, Barbara Stanwyck and Gene Raymond, the picture sprints with a delightful abandon that abounds in easy laughter. . . Though he gives this gay comedy its sprightliest moments, Robert Young throws the story away off balance. For his characterization has so much more intelligence and charm than the dull worthiness of Gene Raymond's that the intended happy ending is really just an acquiescence to movie convention." (3 stars) Beverly Hills

Liberty p28 Ag 8 '36

"The marital psychologies in 'The Bride Walks Out' are about as subtle as a stuffed club, but there are good comedy lines to keep you in the theatre. . . You've seen this a million times on the screen, but they keep on making it, and folks keep writing me asking me why I am so dyspeptic regarding the cinema. Because I have judgment, is the answer. . . But, wait. Accompanying this inane mush, is some of the dandiest comedy in a long while—chipped in by Ned Sparks and Helen Broderick (there's a team!) and Robert Young." Don Herold

+ — Life p31 S '36

"This orgy of true love, piled on top of the familiar and historic comedy devices of the rest of the plot, proved, I thought, a bit too tough even for the summer season. Miss Barbara Stanwyck, as the harried bride, plays with her customary directness and sincerity, if without any notable comedy skill. Mr. Raymond, I regret to say, is still Mr. Raymond, while Mr. Young as an amiable alcoholic menace has a few pleasant moments. Miss Broderick and Mr. Sparks as two veterans of a long-time matrimonial feud supply the entertaining moments of a feeble farce." Richard Watts, Jr.

— N Y Herald Tribune p12 Jl 10 '36

"'The Bride Walks Out' is a feather-light romance with almost no plot, but plenty of laughs. It belongs to the 'She Married Her Boss' school, a thoroughly incredible and amusing yarn. Barbara Stanwyck, dramatic actress whose excellent work is usually dismissed with



**BRIDE WALKS OUT—Continued**

the description 'sincere,' here steps out into comedy and gets along nicely, too." Eileen Creelman

+ N Y Sun p7 J1 10 '36

"A noisy little summer item. . . While the picture is not particularly distinguished, it does provide a workout for Barbara Stanwyck . . . and it gives Robert Young a chance to wear becoming high hats and to spend a great deal of stage money in whimsical fashion." J. T. M.

+ N Y Times p15 J1 10 '36

"In case you aren't too particular about your screen entertainment on these sultry mid-summer days you should find attending 'The Bride Walks Out' a reasonably diverting way to pass an hour or so." William Boehnel

+ N Y World-Telegram p25 J1 15 '36

"Barbara Stanwyck is the dreadfully average American girl in 'The Bride Walks Out.' Nothing could be more inconsiderable than this little effort, which is relieved only by the acidulous humor of Helen Broderick and Ned Sparks." John Mosher

+ New Yorker p49 J1 18 '36

"'The Bride Walks Out' but the audience won't and if you fail to walk in to the theater showing this you'll miss one of the most satisfactory of the season's romantic comedies. . . A great deal of the merit is due to Leigh Jason. His touch is deft, is discernible in the whip-like timing of the gags, in the terse flicks of brilliant hilarity. Not a big picture but an extremely funny one." Herb Sterne

+ Script p12 J1 11 '36

"Cheers, the few we can muster for such an occasion, go unreservedly to those valiant players whose names will not appear on the marquee, but whose inherent buoyancy gives 'The Bride Walks Out' moments of true comedy. Miss Helen Broderick, and the Messrs. Robert Young and Ned Sparks set about, with welcome high jinks, to interrupt the marital setup as established by Mr. Raymond and Miss Stanwyck. If they didn't everybody would walk out."

Stage p120 Ag '36

"The moving picture business—whether because producers feel that the season will excuse shortcomings or diminish protests—has long manufactured a staple product known as 'summer fare.' 'The Bride Walks Out' is a fair sample of it, one of the minor discomforts of hot weather."

— Time p36 J1 20 '36

**Trade Paper Reviews**

"Crammed full of bright lines and uproarious gags which are directed with finesse, this is one of the smartest comedies turned out by Hollywood in many a moon. It is sophisticated, but just enough to make it a winner with every type of audience, and it should account for itself substantially at the box-office. Family."

+ Box Office p31 J1 18 '36

"Sprightly comedy, well directed and acted, which should please all types of audiences."

+ Film Daily p8 J1 1 '36

"Pure unadulterated audience from beginning to end, 'The Bride Walks Out' is just what the doctor ordered for vacation box offices. It is delightful romantic farce, making little sense, but packing a full quota of honestly obtained laughs. Its very innocuousness guarantees that it will be roundly enjoyed by any house anywhere. . . The basic plot is lightweight and motivations of central characters somewhat confused. But farce comedies, like gift horses, need never be examined too closely. It is in the development of the story with bright dialogue and clever situations that the writing job is superior."

+ Hollywood Reporter p2 Je 27 '36

"As whimsical farce, this one relies on dialogue for the most part to sustain situations which would otherwise fall somewhat short. Intelligent cutting will speed up the tempo and heighten the comedy, dramatic and entertainment values. The film rates as only fair, with the cast names of Barbara Stanwyck, Gene Raymond, Robert Young and Ned Sparks the only outstanding exhibition angles."

+ Motion Pict Daily p6 Je 29 '36

"Estimate: fair."

+ Phila Exhibitor p26 J1 15 '36

"Mark this one down for fair business, if [it gets] some help on the selling end. . . What helps the picture a lot is fine team-work along comedy lines by Helen Broderick and Ned Sparks, both doing their usual characterizations."

+ Variety p31 J1 15 '36

"It's tough to make entertainment out of [this story] but P. J. Wolfson and Philip G. Epstein have contributed a smart screen play with their dialog making the difference between a dud and a picture that has a chance to do good business. Edward Small has cast the picture with a number of marquee names. Direction by Leigh Jason is expert, giving the comedy a pace that never lags."

+ Variety (Hollywood) p3 Je 27 '36

**BULLDOG EDITION.** Republic 58min S 20 '36

Players: Ray Walker. Evalyn Knapp. Regis Toomey. Cy Kendall

Director: Charles Lamont

"Yarn is constructed on the premise of a circulation war between two rival newspapers. One paper is stealing all the sales until racketeering raises its ugly head and muscles in on the weaker sheet." Variety (Hollywood)

**Trade Paper Reviews**

"Melodramatic and slightly unbelievable, this newspaper-gangster yarn nevertheless possesses its entertaining moments. Family."

+ Box Office p23 S 12 '36

"This one went to the post loaded with intriguing possibilities, most of which, we reluctantly report, were not quite adequately developed. The net result is a fair offering for the twin-bill neighborhood houses."

+ Hollywood Reporter p3 S 5 '36

"Melodrama, romance, comedy, gangsterism and thrill action are included in this different type of newspaper story that has a circulation war for its premise. Supplementing the dominating melodrama is a freshly contrived vein of romantic conflict that establishes the film as acceptable, mature audience entertainment."

+ Motion Pict Daily p4 S 9 '36

"Built on a threadbare story, aided by some good acting, and decidedly helped by showman-like direction, 'Bulldog Edition' is another double-biller from Republic which should satisfy the neighborhood trade. The picture has action and hokum combined in speedy fashion. Light fare as it is, it should please if spotted on a menu with draw names."

+ Variety (Hollywood) p3 S 5 '36

**BUNKER BEAN.** RKO 65min Je 26 '36

Players: Owen Davis. Jr. Louise Latimer. Robert McWade. Jessie Ralph

Directors: William Hamilton. Edward Killy

See issue of June 29, 1936 for other reviews of this film

*Audience Suitability Ratings*

"A: perhaps; Y: amusing; C: no interest."  
*Christian Century* p999 J1 15 '36

"While built on the premise that 'Action is the soul of progress,' RKO has offered a very slow-moving comedy. Family." *Am Legion Auxiliary*

"[It is] obviously designed for less discriminating audiences. Mature: fair; 14-18: fair; 8-14: mature. Family." *Calif Cong of Par & Teachers*

"Modernized, but with the basic idea retained, this version of the oft-dramatized Harry Wilson tale is technically well done, but the quaint charm, the original humor, the gentle satire—everything that makes the book a classic of its type, is lacking. Family." *Calif Fed of Business & Professional Women's Clubs*

"A good lesson in this slow-moving, well-acted picture. Mature—family. Good." *DAR*

"There are many good comedy situations, although the production drags in spots. Family." *E Coast Preview Committee*

"Family." *S Calif Council of Fed Church Women*

*Fox W Coast Bul Je 13 '36*

"Family."

*Jt Estimates Je 1 '36*

"An unpretentious but amusing story. Suitability: family."

+ — *Mo Film Bul p116 J1 '36*

"A and Y: comedy with good psychology; C: possible."

*Parents' M p38 Ag '36*

*Newspaper and Magazine Reviews*

"Owen Davis, Jr . . . makes 'Bunker Bean' a warmly human and amusing hero in a picture which, while somewhat indifferently produced, has retained much of the comedy of the story. . . . While the picture has not been produced with special care or originality, it offers poignant characterization and hilarious comedy, especially in some of its convulsing lines." *Marguerite Tazelaar*

+ — *N Y Herald Tribune p8 Je 29 '36*

"The central rôle affords enviable possibilities for a fine character portrayal and a polished excursion into high comedy, but alas, they seem to be beyond the grasp of Owen Davis, Jr. However, he is credited with a competent surface performance." *T. M. P.*

*N Y Times p21 Je 27 '36*

"A moderately amusing little trifle that can be taken or left, depending on one's mood these sultry summer days, it offers Owen Davis, Jr., an actor not unknown to Broadway stage audiences, in the title role. . . . 'Indifferent' best describes 'Bunker Bean.'" *William Boehnel*

+ — *N Y World-Telegram p10 Je 29 '36*

"Harry Leon Wilson can't be blamed for the fact that since he wrote his novel, the theme of the turning worm has been paraphrased in countless domestic comedies. . . . But RKO can be censured for assuming that such familiar material makes good screen fare. And the scribes who turned out the screen play can be reproached for furnishing the audiences with no surprises, endowing their story with no fresh treatment." *Molly Lewin*

+ — *Script p8 Je 27 '36*

"Admirers of Harry Leon Wilson's famed 'Merton of the Movies' will find in Wilson's 'Bunker Bean' another introvert so thoroughly frustrated that his past neglect by picture-makers seems inexplicable. . . . Possibly because of its unimportant cast and modest aspirations, 'Bunker Bean' is practically perfect hot-weather entertainment."

+ *Time p48 J1 6 '36*

*Trade Paper Reviews*

"Made in '18 by Paramount and in '25 by Warner Brothers, the story now is given voice by Radio with decidedly happy results. With no names or marquee draw it is probable that the present version will not get all it deserves, but it will be in the money where word of mouth advertising can spread the tidings, and it will make a great backer-upper for a feature with name draw but a poor story when coupled on a double bill. It will make good with those who see it, for lack of names does not mean absence of acting and story value."

+ *Variety p12 J1 1 '36*

## C

**CAIN AND MABEL.** Warner 92min S 26 '36

**Players:** Marion Davies, Clark Gable, Roscoe Karns, Allen Jenkins, David Carlyle, Walter Catlett

**Director:** Lloyd Bacon

**Dance director:** Bobby Connolly

**Music and lyrics:** Harry Warren, Al Dubin

**Music director:** Leo F. Forbstein

Based on a short story of same title by H. C. Witwer. "The story tells of a love affair between a musical comedy queen and a prizefighter, an affair manufactured for publicity purposes by the girl's press agent. The object is not matrimony but boxoffice, for the girl's show hasn't caught on and the fighter, although champion, isn't cashing in. Of course, the participants begin by hating each other, slowly to fall in love and when they plan a secret elopement, have to be separated by more publicity." (*Hollywood Reporter*)

*Audience Suitability Ratings*

"Novel song numbers, dance sequences and lots of laughs make this an entertaining film. General patronage."

+ *Nat Legion of Decency S 10 '36*

*Newspaper and Magazine Reviews*

"Writing a screen play for a Marion Davies picture presents the interesting problem of keeping the acting demands of her role within the somewhat limited range of her acting ability. The problem was solved in the case of 'Cain and Mabel' by throwing the story to the secondary characters, using Marion principally for decorative purposes and Clark Gable merely as something for her to quarrel with. The result of this sidestepping technique and Lloyd Bacon's meritorious direction is that we have three outstanding performances which in themselves make the picture worth seeing if you can not find anything better to do. Walter Catlett, Roscoe Karns and Allen Jenkins supply the three performances. . . . A distressing feature of the production is its senseless parade of close-ups. Every time Marion speaks she is shown in a close-up which eliminates all the rest of the composition of what otherwise could be a pictorially attractive scene."

+ — *Hollywood Spec p7 Ag 29 '36*

"That the musical star and the fighter hate each other at first is just one more bromide in a picture constructed entirely of clichés. This hate turns to love, just as you knew it would." (1 star) *Beverly Hills*

*Liberty p36 S 26 '36*

*Trade Paper Reviews*

"Packing a dynamite-laden punch in every reel and exhibiting championship form in scripting, directing, acting and production, this is a cinch to knock the box office blues for the proverbial loop. Picture has everything—except a dull moment. Family."

+ *Box Office p25 Ag 29 '36*



**CAIN AND MABEL**—*Continued*

"By far the best for Marion Davies in many a day, and Clark Gable never steps out of a role which was made to order. . . The whole thing [is] fine and beautifully photographed." L. S. Niemeyer

+ Canadian Moving Pict Digest p10 S '36

"Packed with entertainment for all types of audiences, 'Cain and Mabel' is ticketed for the sure-fire hit class. It is easily the most amusing vehicle in which Marion Davies has recently appeared. And don't overlook the sock box-office of Clark Gable, her co-star. For eye and ear, there are two gorgeous numbers superbly staged by Bobby Connolly."

+ Motion Picture Reporter p3 Ag 7 '36

"[It] has been given a lavish production surmounting all rivals in sheer glamour. Several musical numbers staged by Bobby Connolly probably have never been surpassed. . . Audiences who appreciate production will appreciate this."

Motion Pict Daily p6 Ag 17 '36

"Estimate: good."

+ Phila Exhibitor p41 S 1 '36

"'Cain and Mabel,' while not without considerable entertainment merit as a clashing character comedy [with] moments of high hilarity, is not up to the best Marion Davies picture standard nor the better Clark Gable exhibits. Story is lean, resting heavily upon the bickering lines, and performances are pretty mechanical, with lack of verve and spirit to give it persuasive warmth and arresting human quality. Picture will need benefit of every exploitation expedient and tom-tomming of Gable name to pump up the box office traffic."

+ Variety (Hollywood) p3 Ag 15 '36

**CAPTAIN'S KID.** Warner-First national 68min  
O 31 '36

Players: May Robson. Sybil Jason. Guy Kibbee. Jane Bryan. Fred Lawrence

Director: Nick Grinde

"[A] simple old Yankee skipper has a gift for all stories with which he entertains the devoted Sybil. But Sybil has a terrifying memory as well as a knack for mischief and when the old man gets into trouble over the shooting of a crook in self-defense she unwittingly turns the tall stories against him, almost to his undoing." Hollywood Reporter

*Trade Paper Reviews*

"Over-familiar hokum is the main ingredient of this comedy drama of the New England coast. Suitable for the neighborhood trade, it will save itself there by good individual performances and a recurrent thread of homespun humor. The names of Guy Kibbee, May Robson and possibly little Sybil Jason will help with the family clientele, but nothing startling can be expected."

+ Hollywood Reporter p3 S 9 '36

"Comedy and drama more artificial than homespun is this film's principal motivation. Despite its unpretentious, unimpressive and never-better-than-average quality, it has some natural humor that is gayly exciting in spots, endowing the picture with considerable amusement value. The romantic angle which involves Jane Bryan and Fred Lawrence, both newcomers, is dragged in in such a manner as to appear generally irrelevant to the main theme and as a result is hardly noticeable."

+ Motion Pict Daily p8 S 10 '36

"Warners has churned out another class B grinder. Bolstered by some expert acting and aided by isolated spots of good dialog, the picture never reaches further than the class trade at which it is pointed. Containing all the tricks known to the business, including the chase, the picture, in its present state, is a conglomerate jumble and takes at least three

reels to get into the meat of its theme. . . As a program double biller, 'The Captain's Kid' will fill, but certainly will not draw any coin in the till unless teamed with a picture that can act as the magnet."

+ Variety (Hollywood) p3 S 9 '36

**CASE OF THE VELVET CLAWS.** Warner  
62min Ag 15 '36

Players: Warren William. Claire Dodd. Winifred Shaw. Gordon Elliott

Director: William Clemens

See issue of June 29, 1936 for other reviews of this film

*Newspaper and Magazine Reviews*

"Another Perry Mason murder mystery which moves so fast that many of its absurdities do not become apparent until the lights have gone up."

Christian Science Monitor p17 S 5 '36

"Improbability, in films of this type, rears its head in every scene, but to happy and ingenuous film-goers such lapses are no impediment to the enjoyment of the exciting progress of the story. No fare for cavilling sophistication, 'The Case of the Velvet Claws' is brave and exciting stuff for those who are fortunate enough to be able to accept illusion at its face value." Lucius Beebe

N Y Herald Tribune p6 Ag 29 '36

N Y Times p16 Ag 29 '36

"How Perry [solves the murder] frankly, is a little bit confusing to this reviewer, who had difficulty trying to piece together all the loose ends. . . Though far from the best of the Perry Mason films, 'The Case of the Velvet Claws' is just about thrilling and amusing enough to taper off the dull summer season." William Boehnel

+ N Y World-Telegram p13 Ag 29 '36

*Trade Paper Reviews*

"Largely because it has been pepped up with comedy material, this latest in the series of murder melodramas results in generally satisfying entertainment for the followers of the 'guess who did it?' mysteries. The story itself is just another routine setup designed to conceal the identity of the culprit until the finish, and in this case the denouement is somewhat of a neat surprise."

+ Film Daily p7 Ag 29 '36

"Latest of the Perry Mason [mysteries] goes wackier with every reel. It promises a fair share of entertainment once the onlooker gets into the spirit of the thing and gives up all expectation of seeing sense blended with credibility. Past vogue of the series should be sufficient to make 'The Case of the Velvet Claws' fairly attractive on a double setup. While the narrative proves a jumble of farfetched situations and the dialog frequently takes to nonsensical gibberish, there is nothing wrong with the pace of the production."

+ Variety p21 S 2 '36

**(\*) CHANGING OF THE GUARD.** Warner  
20min Je 6 '36

Players: Sybil Jason. Halliwell Hobbes. Sidney Bracey

Director: Bobby Connolly

Produced in Technicolor. An old man tells his grand-daughter his memories of his army life.

*Audience Suitability Ratings*

"A beautiful and educational film."

+ Motion Pict R J1 '36

"A brilliant color showing of drilling and dancing. Excellent. Family & junior matinee."  
 + + Sel Motion Pict J1 1 '36

### Newspaper and Magazine Reviews

"Another production of which Warners have reason to be proud. . . Here we have color where it belongs, and just about enough of it for one evening's entertainment in a picture house. . . 'Changing of the Guard' is high class entertainment. . . The thrill of the swirl of bagpipes runs through it, the color is excellent and the acting of high quality. . . It is a production that will dignify any program."  
 + Hollywood Spec p13 Je 20 '36

"The color is sumptuous, particularly in the banquet scenes. The officers are dressed in red mess jackets, the table is aglow with candlelight. . . Here's something that couldn't be as thrilling in black and white. . . Duke Green's camerawork is sheer 100 per cent."  
 + Script p12 Je 20 '36

### Trade Paper Reviews

"Sybil Jason performs in the military formations and sings a specially arranged version of 'Grenadiers' just as well as her diminutive competitor [Shirley Temple]."  
 Variety p19 Ag 12 '36

### CHARLIE CHAN AT THE RACE TRACK.

20th century-Fox 70min Ag 21 '36

Players: Warner Oland. Keye Luke. Helen Wood. Alan Dinehart. Gavin Muir. Gloria Roy. Frankie Darro

Director: H. Bruce Humberstone

The film is based on the character Charlie Chan created by Earl Derr Biggers. "We find Chan in Honolulu. His friend, a racing stable owner in Australia, is the victim of foul racing. On his way to meet Chan, he is murdered. There are several plausible suspects, but Chan, as usual, finds the one the audience least suspects." (Hollywood Reporter)

### Audience Suitability Ratings

"A and Y: good of kind; C: probably good."  
 Christian Century p1175 S 2 '36

"Excellent entertainment for the entire family." Am Legion Auxiliary

"It is alternately spotted with intense dramatic action and monotonous sage sayings of Charlie Chan. Adults." Calif Cong of Par & Teachers

"These Charlie Chan mystery films are among the best of their kind, full of swift movement, humor, suspense, and thrills. Family." Calif Fed of Business & Professional Women's Clubs

"Absence of gruesome details makes this film good entertainment for family, exclusive of young children." Nat Soc of New England Women

"Charlie's deductions bring results, with a big surprise which completes a detective job which will prove good entertainment for those with a penchant for that type of picture. Adults & young people." S Calif Council of Fed Church Women  
 + Fox W Coast Bul J1 25 '36

"One of the best of this series, fast moving and consistent. . . Well produced and directed. Family."  
 + Gen Fed of Women's Clubs (W Coast)  
 J1 15 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"Family."

Jt Estimates J1 15 '36

"The star is charming and delightful as ever and his quaint epigrams continue to amuse while his clever sleuthing maintains suspense and interest throughout. Family."

Nat Council of Jewish Women J1 15 '36

"General patronage."

Nat Legion of Decency J1 30 '36

"Family."

Sel Motion Pict Ag 1 '36

"A good deal of novelty in this Charlie Chan exploit with a mystery that is likely to keep people guessing. Family."  
 + Wkly Guide Ag 7 '36

### Newspaper and Magazine Reviews

Christian Science Monitor p13 Ag 29 '36

"Did you ever stop to think that the screen has but two character institutions—Charlie Chaplin's tramp and Warner Oland's Chinese detective? Both, apparently, could go on forever. I do not recall a 'Chan' story that was notable as an example of screen writing, but I can not recall a 'Chan' picture which did not entertain me. . . The thing that counts is that the picture is good entertainment chiefly because of Oland's always excellent performance."

+ Hollywood Spec p7 J1 18 '36

"There are a multitude of clues, and the surprise climax is based on reasoning that plays fair with the audience, though only the sharpest of fans will be able to foretell the ending. Warner Oland is given able support by Keye Luke, who plays his enthusiastic but blundering son." (2½ stars) Beverly Hills  
 Liberty p37 Ag 29 '36

"'Charlie Chan at the Race Track' unfortunately, is not one of the better Chan thrillers. Its methods are far-fetched, its conclusions fairly obvious. Mr. Chan can't do better than this; but his studio can. This film must have been dashed off in a few days between more cherished productions. . . [His] is, as indeed it always is, a polished performance. But not even a Warner Oland, not even a Charlie Chan can carry an entire picture by himself." Eileen Creelman

— + N Y Sun p17 Ag 17 '36

"[It is a] wholesome film document. . . We say 'wholesome' because the film follows Hollywood's latest adaption from Greek tragedy, dictated for all we know by the Hays Office, of having its murders done offstage somewhere. You may have noticed that the clutching hand has become a cinematic archaism, that no longer do daggers descend from crannies in haunted walls and that the death rattle has unaccountably been replaced in pictures by the radio news flash and the newspaper headline." J. T. M.

N Y Times p6 Ag 15 '36

"Although [it] is by no means one of the friendly Chinese detective's greatest exploits, it is, in a quiet, definitely minor way, passable entertainment. And that, I fear, is pretty nearly the best—indeed, better than the best—that I can say for it. If you are a Chan admirer—and who isn't—you should find considerable minor pleasure in watching this great cinema gumshoe." William Boehnel

— + N Y World-Telegram p11a Ag 17 '36

"Devotees of this sleuth's past screen adventures will find the current exhibit a *soupcou* superior to most of the series, due to H. Bruce Humberstone's efficient handling of plot and race track atmosphere." Herb Sterne

+ Script p11 Ag 22 '36

"'Charlie Chan at the Race Track' is the twelfth and one of the best assignments which that famed family man and sleuth Charlie Chan (Warner Oland) has received."

+ Time p44 Ag 17 '36



# CHARLIE CHAN AT THE RACE TRACK— *Continued*

## Trade Paper Reviews

"Charlie Chan scores again. With an abundance of all the elements that go to make up a tip-top mystery story, plus the polished performances of Warner Oland, Keye Luke, and G. P. Huntley, Jr., this picture qualifies as Chan's best effort in his current series. Family."

+ Box Office p31 J1 18 '36

"The latest of the 'Charlie Chans' is one of the best in the entire series. It makes grand entertainment with its mystery, comedy and clever talk. With the race track as the scene of action, the layout is an interesting one. The identity of the killer and his motives are revealed at the very end and with a well developed build up, the piece holds one every foot of the way. Warner Oland gives his usual splendid characterization, but the real joy of the picture is Keye Luke as his impetuous son."

+ Film Daily p11 J1 14 '36

"A grand Charlie Chan, with Warner Oland at his very best, this tops the series to date with a finished product that will make a lot of extra coin at the box office. Chan is consistently excellent, but here, in a story that fairly bristles with breathless excitement, he emerges a little more polished, more believable and more entertaining. It is certain to click not only in the recognized Chan spots but in many a class A house where an excellent entertaining second feature is needed."

+ Hollywood Reporter p4 J1 10 '36

"Skulduggery at the races, with millions to win or lose keeps the resourceful Charlie Chan busy in this close knit comedy thriller, which will be rated high by the Chan addicts."

+ Motion Pict Daily p4 J1 9 '36

"The most recent addition to the Chan sleuth pictures is the happiest of the last several. Warner Oland, at his best, has a fairly credible story, slick direction, even support and fast tempo. It will please the Chan fans and should satisfy others who go for crime-detective bafflers."

+ Variety p16 Ag 19 '36

"Topnotch thriller of the race track... 'Charlie Chan at the Race Track' is earmarked for substantial grosses in all spots... Warner Oland does his usual excellent characterization as the Chinese detective. Keye Luke amuses with his antics and finesse in handling the clever dialog."

+ Variety (Hollywood) p3 J1 8 '36

**CHINA CLIPPER.** Warner-First national 85min  
Ag 22 '36

Players: Pat O'Brien, Beverly Roberts,  
Ross Alexander, Humphrey Bogart,  
Henry B. Walthall

Director: Raymond Enright

"A dramatization of the gradual development of the Sea Plane culminating in a colorful version of the Trans-Pacific flight of Pan-American's great flying boat." Nat Legion of Decency

## Audience Suitability Ratings

"A and Y: fine of kind; C: exciting but good."  
Christian Century p1175 S 2 '36

"This picture which follows closely the development of Pan American Airways is entertaining, educational, and has universal appeal because of its timely plot. Adults, family, 14-18, 8-14: excellent." Calif Cong of Par & Teachers

"This lacks the personal drama of 'Ceiling Zero' but is every bit as thrilling and will undoubtedly find general popularity... The picture

is excellently directed, photography fascinating, and cast admirably selected. Family." Calif Fed of Business & Professional Women's Clubs

"A stirring history of the development of aviation, stressing the courage and high purpose which actuated the pioneers of the air. A thrilling and up-lifting family picture." Nat Soc of New England Women

"This is a production all will enjoy. Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul Ag 15 '36

"This picture engrossing in its entertainment value, merits wide acclaim."  
+ + Gen Fed of Women's Clubs (W Coast)  
Ag 5 '36

"Family. Best of the month."  
+ + Jt Estimates Ag 1 '36

"Thrilling and interesting is this absorbing picture. The entire cast is noteworthy for a fine performance but particularly fine are the portrayals of Pat O'Brien, Ross Alexander, and H. B. Walthall. Family & junior matinees."

+ Nat Council of Jewish Women Ag 5 '36

"General patronage."  
Nat Legion of Decency Ag 13 '36

"Family. Outstanding."  
+ + Sel Motion Pict S 1 '36

"A matter-of-fact story, in which lies its strength, with the thrills of actuality. Suggested for schools and libraries. Family-junior."

+ Wkly Guide Ag 15 '36

## Newspaper and Magazine Reviews

Reviewed by J. P. Cunningham  
Commonweal p467 S 11 '36

"Inspired by the commencement recently of regular air-passenger service between the United States and China, 'China Clipper' reaches the screen with far more success than I awaited, the greatest credit for this going to its director, Raymond Enright. So intelligently, so sincerely has he treated the material provided him, so human has he made all characters, so real and engrossing each situation, so deftly has he handled the elements of drama, romance and humor that the picture is completely satisfying and ranks with the most notable of recent months. It has much artistic merit and throughout is the possessor of an air of authenticity." Alan Hersholt

+ Hollywood Spec p9 Ag 15 '36

"'China Clipper' is a rather hysterical, spasmodically exciting fabrication... Padded with stock shots of flying and transportation, the picture swings along at a neat clip and climbs to a fairly engrossing peak, though it is never quite as tingling as the tense actors would like to have you believe." (2½ stars) Beverly Hills  
Liberty p46 S 19 '36

"Up to now Hollywood's genuflections before the modern giants of transport have been fumbling and anemic... The Warner manufacturers, accustomed to fly-fishing screen stories out of present-day events and facts, do better with an obeisance to the China Clipper, than did their breathless rivals... For all that the romance is not a precisely new plot and that the great flying boats are made to do things they have not yet been able to do, 'China Clipper' is a forthright, interesting, often pictorially lovely motion-picture on an exciting modern theme."

+ Lit Digest p24 Ag 22 '36

"Some good aerial shots and the beautiful Frisco-Honolulu plane. The flesh and blood principals are obvious props for the plane's magnificent performance."

New Theatre p23 S '36

"I am afraid that I must be captious enough to suggest that the latest aviation photoplay is a greater tribute to the press agents of the Pan-American Airlines than it is to the men who produced it. There is a line somewhere

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

in the picture wherein one of the players remarks with a touch of bitterness, 'We're all tired and we're getting nowhere.' I suspect that, despite some interesting, if familiar, air scenes and several good performances by the men of the cast, the line can be aptly applied to the film. . . It seems to me that the author of the story might have made its single-minded hero [Pat O'Brien] a ruthless fellow without making him something of a heel, too. . . Miss Beverly Roberts continues to display a minimum of talent as the heroine." Richard Watts, Jr.

+ — N Y Herald Tribune p12 Ag 12 '36

"'China Clipper' is not strictly an educational, a commercial, or a straight melodrama. Rather, it is a combination of all three, with the story always in third place. . . Although complete with hero, heroine and a comic or two, it is still little more than an enlarged educational or, had it used the name of the company which flies the real China Clipper, an unusually good commercial picture. The story doesn't matter much; nor, for that matter, does the acting, which is consistently undistinguished. . . This is a film that will probably interest aviation fans; and Pan-American should certainly, in breathless gratitude, invite all the Warner executives on a round trip to China. It seems a small thanks for the publicity that picture gives its new service." Eileen Creelman

+ — N Y Sun p18 Ag 12 '36

"The picture deserves a respectful accolade both for its technical accuracy and for its rather astonishing refusal to describe the flying boat's journey in the stock terms of aerial melodrama. . . Lieut. Commander Frank Wead, who wrote the story, and Ray Enright, who directed it, have managed bravely to sustain interest in a narrative which properly has a documentary quality. . . [It is] an entirely creditable film ledger." F. S. Nugent

+ — N Y Times p14 Ag 12 '36

"'China Clipper' is one more screen melodrama about aviation. It is far from the best of them. It has its moments of excitement—moments which keep one tingling with suspense—but these come all too infrequently and go away all too soon. . . [This] latest saga of the development of commercial flying is more or less a disappointment. Perhaps it wouldn't have been if we hadn't already had so many similar aviation epics." William Boehnel

— + N Y World-Telegram p19 Ag 12 '36

"'China Clipper' is a minor treatise on transoceanic flying, which possibly has too much Pat O'Brien in it and not enough planes. There are some nice views, taken from the air, of the harbor of Rio de Janeiro, and at least a fair idea is given you of what sort of trip you will have on the China Clipper itself once its passenger service gets started." John Mosher

+ — New Yorker p50 Ag 22 '36

"If the eventual launching of the China Clipper and the hopeful closing incident of a transpacific passenger flight lack verisimilitude, it is not due to any stint of zooming airplane motors, interior sequences in Alameda Airport, shots of the Clipper battling a storm. It is merely because cinema producers have not yet absorbed the lesson that fact is sometimes more salable than fiction and that to present a story like the rise of Pan American Airways in fictional form is not to increase but to destroy its impact, which is [what] happened."

— Time p32 Ag 24 '36

### Trade Paper Reviews

"A surging saga of commercial aviation's development, this picture will clip along to important money and enthusiastic fan reaction. Family."

+ — Box Office p31 Ag 22 '36

"[It is a] strong box-office attraction combining sure-fire dramatic entertainment with big exploitation possibilities."

+ — Film Daily p9 Ag 12 '36

"Not only on its title, but for sheer, smash entertainment, 'China Clipper' will draw them in to the box office and will satisfy all types of audiences in any spot. Here is a picture that, no matter how critical or technical-minded one may be, still has that box office label stamped across it from start to finish. It is . . . packed solidly with audience appeal. Its showmanship possibilities are unlimited. . . Top this off with a well-written and carefully orchestrated score from Forbstein and you have 'China Clipper'—one of the best general audience pictures that Warners has turned out."

+ — Hollywood Reporter p3 J1 31 '36

"Splendid team work by director, cast and producer turns this aviation saga into gripping entertainment that should hold any audience. . . Frank Wead's story, while admittedly fiction, may eventually be accepted as the true story of the Clipper, so powerfully is it written."

+ — Motion Pict Daily p4 Ag 6 '36

"Well titled, topical because of the always-present interest in the China Clipper Pacific flights, with star values as well, 'China Clipper' should appeal to all audiences. . . Estimate: good program."

+ — Phila Exhibitor p33 Ag 15 '36

"'China Clipper' is an aviation picture without the usual thrills. It fictionizes recent history and places too much stress on the technical phase of flying, with the result that its value as an educational screen document exceeds its entertainment merits. Pat O'Brien is the only cast name with draft, and whether O'Brien is sufficient for complete box office purposes is doubtful."

+ — Variety p16 Ag 19 '36

"With due respect for names in the billing, the plane, the China Clipper, is the star of the picture, and the offering is so shrewdly played as to achieve genuine thrills and emotional throbs. . . Preview audience time after time burst into spontaneous applause as the great plane took off on its maiden flight and proceeded on its trans-Pacific adventure—a reaction which may be expected from almost any audience and which indicates enthusiasm that should register solidly at the box office."

+ — Variety (Hollywood) p3 Ag 5 '36

LA CIECA DI SORRENTO. See Blind girl of Sorrento

COUNTERFEIT. Columbia 72min Je 12 '36

Players: Chester Morris, Margot Grahame, Marian Marsh, Lloyd Nolan

Director: Erle C. Kenton

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"A: depends on taste; Y: strong; C: no." Christian Century p99 J1 15 '36

"Adults & young people." E Coast Preview Committee

Fox W Coast Bul Je 27 '36

"Chester Morris gives a natural, consistent portrayal and he is surrounded by a cast each member of which assists in maintaining a well-rounded whole. The direction is expert and smooth and the suspense is held to the very end. Family."

+ — Nat Council of Jewish Women J1 22 '36

"A and Y: interesting G-man melodrama; C: mature."

Parents' M p47 Ag '36



**COUNTERFEIT—Continued**

"Photographed with the evident cooperation of government departments, the production carries an authentic atmosphere that is both entertaining and pleasantly educational. Adults & young people."

+ Sel Motion Pict J1 1 '36

**Newspaper and Magazine Reviews**

"Strong adult entertainment, this one seeks a somewhat belated appeal through exposing G-men methods of tracking down queer-money makers. . . Although 'Counterfeit,' by stressing the basic plot, might have been made a super, it nevertheless will lend strong support to any double bill." Paul Jacobs

+ — Hollywood Spec p18 J1 4 '36

N Y Times p11 J1 20 '36

"If 'Counterfeit' were the first—or even among the first—of the cycle of screen dramas devoted to the government's war on the underworld the entertainment would be a good deal more thrilling. But it is exciting for a casual mid-summer afternoon or evening in the cinema in spite of the expertly produced sharply-spoken, two-fisted racketeer melodramas that have preceded it." William Boehnel

+ — N Y World-Telegram p20 J1 20 '36

"G-Men not only have to be good detectives but convincing actors as well, if one is to judge by their movie biographies, for the initial guys are invariably expected to masquerade as this, that or t'other. . . B. P. Schulberg has turned out a bang-up programmer and Erle C. Kenton's direction deserves a liberal portion of the credit." Herb Sterne

+ Script p13 J1 25 '36

**Trade Paper Reviews**

"Spectacular exploits of T-men, special agents of the Treasury department, make 'Counterfeit' an actionful screen exhibit but even with the producer resorting to all sorts of excuses for action and suspense, it totals up mildly. Due to lack of box office names and questionable pull of G-men or T-men pictures, accounts will have to exert exploitation pressure to put this one over for moderate results or better. . . In the editing, there hasn't been enough manicuring, with result 'Counterfeit' drags in spots."

— + Variety p34 J1 22 '36

**CRAIG'S WIFE.** Columbia 75min S 25 '36

Players: Rosalind Russell. John Boles. Billie Burke. Jane Darwell

Director: Dorothy Arzner

Based on the play of the same title by George Kelly. "Realistic, sometimes almost grim, it is a vivid story of the working of a selfish, self-centered woman's warped mind. Loving only her home, seeking always to bend others to her will, she causes unhappiness to relatives and neighbors and finally drives her husband from her side." (Motion Pict Daily)

**Trade Paper Reviews**

"Essentially a character study, lacking practically all the components of orthodox cinema, the box office fate of this will remain a mystery until the last booking has been checked, depending, as it must, strictly on artistic merit, of which it has plenty. Well-directed, well-acted, handsomely produced, it is a deviation from the run-of-the-mill stuff that we believe will pay off, and on which any exhibitor should take a chance."

+ Hollywood Reporter p3 S 11 '36

"A radical departure from the regular run film merchandise is made here. . . It is a woman's picture. The film places in the hands of exhibitors many things outside of the usual formula. It has personnel angles with which to bid for general adult support. If possible, the

film should be seen before being presented to get ideas for stimulating business."

+ Motion Pict Daily p2 S 12 '36

"To put so much of general audience appeal into what has been regarded as a play of limited class interest, and to do the job without distorting its essential character, is a token of sound showmanship in Columbia production ranks, a credit to the adapting writer and a fine feather in Dorothy Arzner's directorial cap. Picture may stand alone in the discriminating spots and will complement with distinction on any program."

+ Variety (Hollywood) p3 S 11 '36

**CRASH DONOVAN.** Universal 60min J1 12 '36

Players: Jack Holt. John King. Nan Gray. Ward Bond. Eddie Acuff

Director: William Nigh

"Holt, daredevil motorcycle trick rider in a carnival, meets two old friends, both highway patrolmen, and King's fiancée, Miss Gray. At a holdup in a tavern, King is wounded and Holt spectacularly brings in the gang. He joins the patrol [and] falls in love with Miss Gray, but, realizing she loves King, gives up the thought of her." Motion Pict Daily

**Audience Suitability Ratings**

"A: mediocre; Y: harmless thriller; C: exciting."

Christian Century p1143 Ag 26 '36

"General patronage."

Nat Legion of Decency J1 23 '36

"A, Y and C: timely story of the training of our motorcycle police."

Parents' M p31 S '36

"[It] includes an excellent description of the organization and training of the police patrol and a timely lesson for motorists on careless driving. Family."

+ Sel Motion Pict Ag 1 '36

"Family."

Wkly Guide J1 11 '36

**Newspaper and Magazine Reviews**

"Of special interest are episodes showing how the highway police are trained."

Christian Science Monitor p13 Ag 1 '36

"Considering that the romantic subplot has been carried pleasantly by two newcomers, John King and Nan Gray, and that Eddie Acuff has a comic rôle, we should not be too severe. The picture is lively and undemanding; like peanut brittle and a pulp-paper magazine, it has its time and place." F. S. Nugent

+ — N Y Times p10 Ag 10 '36

"No permanent harm to the welfare of the cinema has been accomplished by the production of 'Crash Donovan,' an innocuous little romantic melodrama. . . 'Crash Donovan' is one of those films that you may attend with safety, if you are contemplating a siesta hour on these dog days." William Boehnel

— N Y World-Telegram p16 Ag 11 '36

**Trade Paper Reviews**

"Shooting, running fights, and motorcycle stunt riding feature this action-packed drama that will attract the youngsters, and make a good family picture for a double-bill."

+ Box Office p25 Ag 8 '36

"This is a short and fairly snappy affair, with action coming along at a rate that is sufficient to offset most of the story weaknesses. Excellent trouping by Jack Holt also is a big help, and the comedy efforts of Eddie Acuff are another asset."

+ — Film Daily p10 Ag 11 '36

"Strictly program, 'Crash Donovan' is something of a glorification of the motorcycle cop. It abounds with hair-breath chase sequences that bring squeals of delight from the [children], a section of the audience that will doubtless vote it the best picture since the last G-man drama. Adults are likely to be less enthusiastic. It is double bill fare at best. . . . An unprogrammed girl sings a speciality number that should come out, as should the laughter-getting moment when the cops break into song with a 'Hi-Hi-Highway Patrol' march. This may be police custom, but it is ridiculous in a movie."

— + Hollywood Reporter p4 J1 9 '36

"A punch-laden action picture of the duties, dangers and drama of life in the California motorcycle highway police patrol, this should find a ready and highly pleased audience among those who like their films with plenty of speed and action."

+ — Motion Pict Daily p16 J1 10 '36

"Estimate: program."

+ — Phila Exhibitor p35 Ag 1 '36

"Jack Holt is the main bulwark of 'Crash Donovan'. . . . He provides the occasional smart moments. . . . Otherwise it's routine . . . for the doubler-uppers."

+ — Variety p19 Ag 12 '36

"As a saga of the state police, any state police throughout the union, this picture will stack up grosses for the family and [juvenile trade] if properly played. It must have exploitation. Jack Holt, the topper does his best, but he can't carry the load."

+ — Variety (Hollywood) p3 J1 9 '36

**CRIME OF DR. FORBES.** 20th century-Fox  
75min J1 17 '36

Players: Gloria Stuart, Robert Kent, J. Edward Bromberg, Sara Haden

Director: George Marshall

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"A: hardly; Y: doubtful; C: no."  
Christian Century p1047 J1 29 '36

"Adults." Am Legion Auxiliary

"Altogether an entertaining if sometimes harrowing picture for adult audiences." Calif Cong of Par & Teachers

"The cast is a very capable one, with J. Edward Bromberg, as the injured surgeon, perhaps a shade better than the others. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Adults." DAR

"The highest standards of human relations and behavior dominate the entire film. Aside from harrowing scenes which strengthen the motivation, the picture is satisfying, artistically and ethically. Adults." Nat Soc of New England Women

"Although mature in theme, this picture will have interest for young people. Adults & young people." S Calif Council of Fed Church Women  
+ Fox W Coast Bul Je 27 '36

"The controversial theme of 'mercy killing' is food for thought. Adults & young people."  
Gen Fed of Women's Clubs (W Coast)  
Je 14 '36

"Adults."  
Jt Estimates Je 15 '36

"The leading parts are sincere and well sustained. . . . However, the interspersing of a number of scenes of comedy with raucous

laughter and tiresome jokes makes it a little difficult to readjust oneself to the moments of tragic importance. It is one of those pictures which have some excellent points but are not well-balanced productions."

— + Motion Pict R J1 '36

"Full of false premises this effort to sensationalize the 'mercy' killings performed by doctors constitutes a mediocre picture. The direction is fast-moving and the story is well constructed except for an ending which serves definitely as an anticlimax. Adults."

— + Nat Council of Jewish Women Je 17 '36

"General patronage."

Nat Legion of Decency J1 9 '36

"A: forceful drama; Y: pretty strong melodrama; C: no."

Parents' M p31 S '36

"This is a dramatic presentation of a timely subject, 'mercy killing,' with the final decision left to the audience. Adults."

+ Sel Motion Pict J1 1 '36

"Mature."

Wkly Guide J1 4 '36

### Newspaper and Magazine Reviews

"It is a 'thrill drama,' and although treated with sincere dignity, the 'mercy killing' subject of the theme makes it a highly controversial matter." J. P. Cunningham

Commonweal p307 J1 17 '36

"Here the spectator is treated to distinctly realistic, strong, at times uncommonly powerful drama. In every respect does this offering merit attention and praise. . . . A beautifully mounted production, in places thrilling in its drama, often charmingly amusing, appealingly human and always absorbing, it rightfully achieved high favor with its recent preview audience. And that it will succeed both as entertainment and commercially wherever publicly screened, is my firm belief. . . . Don't fail to view the picture." Allan Hersholt

+ Hollywood Spec p14 Je 20 '36

"This unusual theme—Should doctors kill hopelessly doomed patients?—has been treated with quiet intelligence. And as there is no playing up of the more sensational elements certain to appear in a story of this type, the film comes as a worthwhile offering for those who want occasional respite from the boy-meets-girl formula." (2½ stars) Beverly Hills  
Liberty p24 J1 25 '36

"The Crime of Dr. Forbes' is an unusual picture, an unexpectedly intelligent picture. It has a certain amount of the half-baked, superficial stuff that the movies always get into when they start to play with test tubes and X-Ray negatives, but it is far from the sap picture that you might expect on this theme. On the whole, it is dignified, careful and articulate. It does not presume to answer the question of mercy killings, but it does a satisfactory job of sneaking out of the responsibility." Don Herold

+ Life p28 S '36

"The first half of this film is unanticipatedly adult and ably played. . . . [Later] however, the film bogs down in the platitudes of a Hollywood murder trial and never comes up again. Edward J. Bromberg's authoritative investment of the title rôle is the first opportunity he has had to show his talent and Group Theatre training."

Robert Stebbins

New Theatre p22 Ag '36

"Director George Marshall and an extremely competent cast have produced in 'The Crime of Dr. Forbes' an engaging motion picture, amusing and absorbing by turns—a straddle, of course, but a most entertaining one. . . . The picture, despite the fact that it fails to sustain a serious mood, is nicely blended by tricks of script writing and direction, so that it becomes good entertainment even though it lacks impact." J. T. M.

+ N Y Times p11 J1 6 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**CRIME OF DR. FORBES—Continued**

"The Crime of Dr. Forbes' is ingenious front-page stuff, brightly and scathingly written, cunningly put together and acted to the hilt by a band of sure-fire players. Aside from its bitterness at the way tragedy is converted into comedy by the calloused of our nation, it is a good show with traces here and there of good drama. . . . Although it fails in its chief mission, which is to take a definite stand on the matter of mercy killings, the film is vastly entertaining and permits the audience . . . to have a vivid and exhilarating time."

William Boehnel

+ N Y World-Telegram p15 J1 7 '36

"This is the best picture the Western Avenue studio has turned out in some time. . . . A great deal of thought and imagination have been used on this small budget picture and some of the 'touches' are worthy of more pretentious photoplays. . . . Authors Frances Hyland and Saul Elkins have constructed a canny screenplay that has surprise, suspense and pace." Herb Sterne

+ Script p14 J1 11 '36

**Trade Paper Reviews**

"The timely and gives controversial subject of 'mercy killings' high this Sol Wurtzel production a mounting designed for more-than-average audience appeal. Adults."

+ Box Office p75 Je 27 '36

Reviewed by L. S. Niemeyer

Canadian Moving Pict Digest p10 J1 4 '36

"Estimate: fair, depends on selling."

+ Phila Exhibitor p72 J1 1 '36

"The dramatic weight of 'Dr. Forbes,' coupled with cast performances and good comedy relief, entitle it to a fair chance despite lack of names among the players. Its appeal is distinctly adult."

+ — Variety p15 J1 8 '36

**CROOKED LOVE.** Nuovo mondo 76min Je 20 '36

Players: Nelly Corradi, Fosco Giacchetti, Raimondo Van Riel

Director: Adelqui Millar

Italian dialogue film with English sub-titles. Filmed in Rome. Also called *Luci Sommerse* and *Dimmed Lights*. This depicts the adventures of a notorious gentleman jewel thief who makes the Riviera his headquarters. There he meets a charming girl, daughter of a banker and decides to reform. He is afraid that if she knows his true identity, she will not marry him. After a battle with his former underworld pals, he wins her.

**Newspaper and Magazine Reviews**

"'Crooked Love' is the Italian version of a play about a reformed thief, 'Lord Spider,' and while its attempts to imitate the jaunty ways of Hollywood are valiant, they are scarcely successful. In fact, compared to some of our own 'Screen Souvenirs,' composed of early silent films, they would make a shabby showing. . . . Cutting and editing may partly account for the ludicrous results at Teatro Cine-Roma, but not entirely." Marguerite Tazelaar

— N Y Herald Tribune p14 Je 23 '36

"The feature is a heavy-handed drama of the old school, with a plot not unlike those of the very ancient Mary Pickford films. . . . This is not so much as a story; nor does the production improve it. The pace is slow, the photography dull, and the acting a series of grimaces and poses." Eileen Creelman

— N Y Sun p21 Je 24 '36

"The picture is well made technically, and the acting is generally good." H. T. S.

+ N Y Times p22 Je 22 '36

"Although it grieves me to say so, this is among the least interesting of Italian films that have recently been shown on Broadway. Some of the complaints that might honestly be made against it are that it is slow, shambling, feeble and bogus." William Boehnel

— N Y World-Telegram p23 Je 24 '36

**Trade Paper Reviews**

"[It is a] generally well made and well acted drama-romance, laid in attractive Riviera backgrounds."

+ Film Daily p7 Je 23 '36

"This is to be considered definitely one of the less conspicuous of the importations of Italian product. . . . In general, the film is of the type which probably will appeal to audiences understanding the Italian language . . . but to few others."

+ Motion Pict Daily p14 Je 26 '36

"With a story hung on the old Raffles formula, this import has its moments of effective drama. Neither the direction nor the acting is of an especially high order but the film has a star, Nelly Corradi, who packs everything when it comes to face and figure."

+ — Variety p23 J1 1 '36

**CROUCHING BEAST.** Olympic 56min Ag 21 '36

Players: Fritz Kortner, Wynne Gibson, Richard Bird

Director: W. Victor Hanbury

Based on a novel Clubfoot by Valentine Williams. Dialogue film produced in England. 'It's a yarn about British spies in 1915 Turkey, with an American girl getting into all kinds of jams with the beast, Ahmed Bey, because she befriends [an English spy].' (N Y World-Telegram)

**Audience Suitability Ratings**

"Adults."

Nat Legion of Decency S 3 '36

**Newspaper and Magazine Reviews**

Christian Science Monitor p17 S 5 '36

"In terms of what Mr. Dudley Nichols calls escapist entertainment, 'The Crouching Beast' may be just what you are looking for. It does not pretend to make much sense. . . . No one can say the picture lacks plot—that's the trouble with it, it has too much and also plenty of action. What it needs is a lot of things, but what it really has is a really superb performance by Mr. Kortner, whose poisonous creation invokes a spirit of evil, and produces a suspense every time he puts in an appearance." Marguerite Tazelaar

N Y Herald Tribune p6 Ag 22 '36

"The heroine is our own Wynne Gibson, who used to get into lots of similar scrapes for Paramount. Fritz Kortner, schooled in the cinema tradition of Turkish terrorism by playing such rôles as Abdul the Damned, clubfoots through this one with ease." J. T. M.

N Y Times p6 Ag 22 '36

"[It is] a lot less murderous than its title. . . . I was chagrined at Fritz Kortner's Ahmed Bey. In 'Abdul the Damned' he did a swell job, but he plays the Turkish beast like a Bronx salesman giving the heat to a customer." Douglas Gilbert

N Y World-Telegram p13 Ag 24 '36

**Trade Paper Reviews**

"An intensely dramatic spy story located in and around war-torn Constantinople, this will carry a fair measure of interest for thrill fans. Adults."

+ — Box Office p23 S 12 '36

"This drama of wartime spy activities . . . is a generally suspenseful and engrossing affair. It is helped considerably by the performances of Fritz Kortner in the title role and by Wynne Gibson."

+ Film Daily p4 Ag 22 '36

"This is a feeble and inconsequential tale of spies. . . The dramatic content, while attempting to reach a serious vein, borders on the unconsciously humorous."

— Motion Pict Daily p12 Ag 24 '36

"Spy story that has the benefit of an American name, a nice performance by Fritz Kortner, this should prove fair entertainment. Although made in Britain, it should hold interest, having been edited so that it moves more rapidly than similar importations."

+ Phila Exhibitor p44 S 1 '36

"Between covers, [this mystery] was a particularly sinister one; but this filmization of one of Williams' mystery melodramas still leaves plenty to be desired. An English production, it holds practically nothing for the American market—even though it co-stars an American personality, Wynne Gibson, with Fritz Kortner, Austrian character actor. Picture is extremely weak on almost every front, its deficiencies notably lying in the script and direction. . . The spotting of personalities with heavy Piccadilly accents in the roles of Germans and Turks in a World War setting . . . makes the entire production appear ludicrous; hardly digestible fodder for even slightly intelligent audiences."

— — Variety p21 S 2 '36

## D

**DANCING PIRATE.** RKO 85min My 22 '36

Players: Charles Collins. Frank Morgan. Steffi Duna. Luis Alberni

Director: Lloyd Corrigan

Music and lyrics: Richard Rodgers. Lorenz Hart

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"Suitability: family."

Mo Film Bul p115 Jl '36

"A and Y: feast for eye rather than intellect is this amusing light song and dance comedy—a fantasy in color: C: admirable."

Parents' M p31 S '36

### Newspaper and Magazine Reviews

"Rather a novel twist to this newest of all technicolor films, makes it interesting. . . A novelty that will interest many lovers of song and dance is a spectacular Indian war dance performed by [Collins] in order to win over to his cause a band of natives." Laura Elston

+ Canadian M p32 Jl '36

"The Dancing Pirate" is a feast for the senses rather than the intellect. . . The lithe, pleasantly mannered Charles Collins dominates the show. His dancing is the closest thing to Fred Astaire Hollywood has yet discovered. And, charmingly scored by Alfred Newman, Collins's debut is an amusing and beautiful treat for the eye and ear." (3 stars) Beverly Hills

Liberty p49 Je 20 '36

"Dancing Pirate," the first all-technicolor dancing musical, is quite delightful, or perhaps it was merely one of my easy-to-please, unfinicky evenings at the movies. Some may say that it is nothing but a succession of pretty colored postcard shots, but even that is excus-

able in a musical, and the shots this time are scrumptious, as colored postcards go. . . The fun is of a much better sort than you might expect in connection with a series of picture postcards." Don Herold

+ Life p27 Ag '36

"Frank Morgan is amusing and Steffi Duna projects with some vitality but the pall of Natalie Kalmus's bad batik hangs oppressively over the entire production." Robert Stebbins

— + New Theatre p22 Ag '36

"Despite its technological importance as the very last word in color photography, 'Dancing Pirate' manages also to be a light and amusing trifle in song, dance and comedy. . . Any comment on the color photography would be amateurishly presumptuous. It is simply the perfection of all that is commercially available nowadays and while we trustingly take for granted that the future holds an even greater store of chromatic wealth, in the meantime we politely stand in awe of a technique which already combines the dramatic shadows of the Dutch school with the rich palette of the Venetians." B. R. C.

+ N Y Times p19 Je 18 '36

"I didn't see all of 'Dancing Pirate,' I got so depressed right in the middle of it that I had to leave the theatre. . . The whole thing is done in color. Even had it been dressed in the conventional black, I don't think it would have been a beautiful picture." John Mosher

— — New Yorker p73 Je 27 '36

### Trade Paper Reviews

"As the first all-technicolor dancing musical, 'Dancing Pirate' has exploitation possibilities, despite the fact it went haywire. Save for potentialities that Charles Collins suggests, Pioneer's 'Pirate' is too comic operetta to qualify as 1936 film fare. . . 'Dancing Pirate' is a weakie."

— Variety p29 Je 24 '36

**DARK HOUR.** Chesterfield 64min Ja 15 '36

Players: Ray Walker. Irene Ware. Hobart Bosworth. Berton Churchill

Director: Charles Lamont

Based on a novel, The Last Trap, by Sinclair Gluck. A murder mystery in which a killer attempts to slay a man who is already dead. Two detectives, one of the old school and one of the new, are pitted against each other to find the solution.

### Trade Paper Reviews

"Take a murder mystery containing all the usual ingredients, such as an evil old man, a mysterious butler, a wise-cracking young detective and a much beset-upon heroine, cast with a group of capable players and place in a satisfactory production—the result will be an average programmer well-suited to double-billing. Family."

+ — Box Office p31 Ag 22 '36

"With a better story and handling than is found in the majority of murder mystery dramas coming out of the independent shops, this production ought to satisfy the grind clientele that goes for the 'guess who did it' melodramas."

+ Film Daily p7 Ag 1 '36

"Ponderous and talkative, this mystery drama is quite average. The featured players handle their roles well, but they work with a mediocre story."

— + Motion Pict Daily p17 Ag 21 '36

"This [mystery] may have made good reading as a detective novel, but the screen version fails to approach even the jelling stage. Only for minor secondary dual spots. Aside from the



**DARK HOUR—Continued**

lack of names, bad casting, faulty acting and indifferent direction wreck what possibilities the story ever had."

— Variety p17 Ag 5 '36

**DESTINY UNKNOWN.** See Passaporto rosso

**DEVIL DOLL.** MGM 70min JI 17 '36

Players: Lionel Barrymore, Maureen O'Sullivan, Frank Lawton, Rafaela Ottiano, Juanita Quigley, Arthur Hohl

Director: Tod Browning

Based on the novel, *Burn, Witch, Burn*, by Abraham Merritt. "An escaped convict . . . encountering a mad scientist, learns of a process to reduce human beings to doll-like sizes. The scientist dies and the avenger decides to use the process in his campaign for justice. With one living doll to do his bidding, he disguises himself as an old lady and opens a doll shop in Paris. His first enemy is captured and transformed into a doll; the second is stabbed by the girl doll; the third tortured by mysterious happenings until a confession is obtained." (Hollywood Reporter)

*Audience Suitability Ratings*

"A: good of kind; Y: better not; C: no."  
Christian Century p1047 JI 29 '36

"Adults." Am Legion Auxiliary

"Adults; excellent; family: good; 14-18: no; 8-14: no." Calif Cong of Par & Teachers

"Good-mature." DAR

"Adults & young people." Nat Soc of New England Women

"As a mystery melodrama, it is unusual and tense, but only suitable to a mature audience." S Calif Council of Fed Church Women  
Fox W Coast Bul JI 18 '36

"A strongly dramatic story which is consistent and holds the attention throughout. Adults."

+ Jt Estimates JI 1 '36

"Melodrama at its best. . . The predominant mood is heavy and morbid though there is some attempt at comedy relief. Excellent for adults."

+ Nat Council of Jewish Women JI 8 '36

"Objection: revenge theme and implied suicide. Objectionable in part."  
Nat Legion of Decency JI 23 '36

"A and Y: intriguing novelty; C: hardly."  
Parents' M p31 S '36

"Adults."  
Sel Motion Pict Ag 1 '36

"Fantastic but unusual. Family."  
Wkly Guide JI 11 '36

*Newspaper and Magazine Reviews*

"It is an ingenious and entertaining film. The plot has sufficient suspense as first one and then another of the enemies capitulates. Even better are the tricks of photography. It is pleasant to see the screen remembering again some of its skill with optical illusions and double exposure." E. F. Melvin  
+ Boston Transcript p3 Ag 1 '36

"The Devil Doll' is a first class mystery-drama, such as Lon Chaney used to delight in. . . [It] has all the elements of exciting and thrilling screen entertainment." Laura Elston

+ Canadian M p36 Ag '36

"Well done of its kind, for those who like chillers however mechanical."

+ — Christian Science Monitor p13 Ag 1 '36

"The mighty interesting results accruing from Tod Browning's latest directorial effort bring conclusive evidence of the appropriateness of the title, 'Master of the Macabre,' which has variously been fastened on him. . . [It is] a thoroughly dramatic mystery horror that is strikingly out of the ordinary." J. P. Cunningham

+ Commonweal p347 JI 31 '36

"The camera really is the hero of 'The Devil Doll,' and the demonstration of its powers makes the picture well worth seeing, even though the story is unpleasant and will leave you with a bad taste in your mouth. . . It is all weirdly extraordinary, but the same devices should have been used in the manufacture of a comedy to which you could have taken the children and with them enjoyed the time of your several lives. As we have it, however, do not take the children."

+ — Hollywood Spec p6 JI 18 '36

"Lionel enjoys an actor's holiday in a role that lets him disguise as the hero of 'The Devil Doll,' and the demonstration of its powers makes the picture well worth seeing, even though the story is unpleasant and will leave you with a bad taste in your mouth. . . It is all weirdly extraordinary, but the same devices should have been used in the manufacture of a comedy to which you could have taken the children and with them enjoyed the time of your several lives. As we have it, however, do not take the children."

Liberty p32 Ag 15 '36

"The Devil Doll' [is] warranted to terrorize the most self-possessed. . . Lionel Barrymore plays the escaped convict. His transformation, achieved after weeks of Hollywood puttering, into an aged, seemingly kind crone, is astonishing, not only as make-up but as performance. . . The bizarre story places 'The Devil Doll' somewhere between an out-and-out horror picture and a novelty film. No one is going to be haunted by it, but the effect during actual screening is powerful."

+ Lit Digest p19 JI 18 '36

New Theatre p23 S '36

"In 'The Devil Doll,' Mr. Browning is hardly at his best. Yet in a dramatic medium that is too much given to health and vitality, it is always pleasant to run across one of his slyly unwholesome melodramas if only for the sake of contrast. 'The Devil Doll' is second-rate Tod Browning, but it is pretty good fun anyway. . . 'The Devil Doll' is mechanically excellent. Unfortunately, though, in the business of creating the photographic atmosphere of brooding evil and vague, menacing horror—the mood that was so magnificently captured in 'Freaks' for example—the production is less successful. Mr. Browning used to provide us with considerably more of the hint of doom."

Richard Watts, Jr.  
+ — N Y Herald Tribune p4 Ag 8 '36

"The miniature humans of the film, instead of appearing sinister, are only cute. Even the crimes they are forced to commit are quaint rather than horrible. 'The Devil Doll' isn't likely to scare any one but children, whom it might affect most seriously. It is, for those over twelve, a fairly entertaining novelty. . . It is rather fun, on the whole, and Mr. Barrymore, disguised as an old lady, is astonishingly believable." Eileen Creelman  
+ — N Y Sun p8 Ag 8 '36

"[It is] a photoplay which is grotesque, slightly horrible and consistently interesting. A freak film, of course, and one which may overburden Junior's imagination, but an entertaining exhibition of photographic hocus-pocus for all that." F. S. Nugent

+ N Y Times p5 Ag 8 '36

"Although he has hit upon a chilling theme for his latest film, Tod Browning, ace of horror-film directors, has not produced quite such a chilling film. It has moments that are tense and thrilling and leave one pale around the gills with excitement. But it also has its limping moments and I suspect that you will find its movement slow at times and its language often pedestrian." William Boehnel  
+ — N Y World-Telegram p14a Ag 8 '36

"The idea is good, but the finished product is probably of more interest to movie technicians than to you and me. This column is no parent-teacher's forum, but I might as well tell you that I would be pretty careful about taking the kiddies to see it. It's concerned with one of the favorite phobias of childhood, and realistic enough to produce some hysterical reactions. Still, maybe *your* kiddies would just laugh at it." Russell Maloney  
New Yorker p53 Ag 8 '36

"If you have a taste for screwy horror-drama, this is fun. . . Cameraman Leonard Smith is the lad who deserves the major credit for the trick photography really makes this show." Herb Sterne  
+ Script p12 Ag 8 '36

"The Devil Doll' is the most ambitious effort ever undertaken in the use of the long-known but seldom-employed technique of photographic disproportion. . . Unlike Director Tod Browning's 'Freaks,' or most of the famed Lon Chaney silents which he made, 'The Devil Doll's' hobgoblinery beguiles rather than frightens."

+ Time p36 Jl 20 '36

### Trade Paper Reviews

"Something new in the blending of a chiller and melodrama, the plot structure, while incredible, is intriguing and direction and enactment are of the highest order. Properly merchandised, it will be a revenue-getter and meet with audience satisfaction. Family."

+ Box Office p31 Jl 18 '36

"Unusual mystery drama along novel bizarre lines expertly directed and exceptionally well acted."

+ Film Daily p6 Jl 7 '36

"Intriguing as a novelty, 'Devil Doll' is exceptionally well made with all concerned contributing the utmost to excellence of the fantastic plot. It is difficult, however, to predict box-office for such an attraction. Responsibility for its success will rest entirely on how it is sold. All a reviewer can say is that 'Devil Doll' is well worth the selling. Its horror is kept completely objective, never transcending the bounds of entertainment. . . Lionel Barrymore delivers a superb performance in an exacting role. His impersonation of an old lady is amazing and he wrings all sympathy possible from his character."

+ Hollywood Reporter p3 Jl 3 '36

"The responsibility for the success or failure of this film rests with exhibitors, since much depends on the way the advance exploitation is handled. Certainly the film offers an opportunity for ingenious campaigns and stunts, for it is strikingly out of the ordinary."

Motion Pict Daily p8 Jl 6 '36

"Estimate: well made thriller; depends on selling."

+ Phila Exhibitor p26 Jl 15 '36

"As an illustration of the photographic art, 'The Devil Doll' is interesting, although not very practical. The technical aspects may provide diversion to the limited number of people who are interested in such things, but in general appeal the picture is lacking. Through its basic 'idea,' the picture is in the horror category, and it has about everything an adult-scarer needs except story. The fault lies with the failure of the scenarists to fortify the fantastic 'idea' with a helpful and credible plot."

+ Variety p18 Ag 12 '36

"The Devil Doll' is a weird sort of screen concoction which bids for entertainment on combination of sheerest fantasy and realistic melodrama. . . Picture will hold interest and create comment wherever imaginative treatment is appreciated, and for its experimental nature and handling as entertainment off the beaten trail, Edward J. Mannix deserves ample credit in the production spot."

+ Variety (Hollywood) p3 Jl 3 '36

DEVIL IS A SISSY. MGM 92min S 18 '36

Players: Freddie Bartholomew. Jackie Cooper. Mickey Rooney. Ian Hunter. Peggy Conklin

Director: W. S. Van Dyke

"Circumstances force the cultured Freddie Bartholomew into association with Jackie Cooper and Mickey Rooney, tough mugs in the city slums. Domestic affairs of the youths' parents are not conducive to the best welfare of the trio. They are led into petty crime through the desire of Mickey to buy a tombstone for his electrocuted father. With a tolerant juvenile judge setting the boys on the right track, young Rooney would backslide. But following a brush with bandits during which young Bartholomew endangers his life, the tragedy of his threatened death opens his pals' eyes to the right way of living." Motion Pict Daily

### Audience Suitability Ratings

"Although featuring young boys, it is a story containing much interest for adults. A perfect moral for youngsters. General patronage."

+ Nat Legion of Decency S 17 '36

"Remarkable for the naturalness and humaneness of its detail—it is very like a modern, city Tom Sawyer. The acting of the three boys is excellent. Family-juvenile."

+ Wkly Guide S 12 '36

### Trade Paper Reviews

"A tailor-made vehicle for the screen's three foremost boy actors, this picture will reap a rich harvest in laughs, tears and revenue. Family."

+ Box Office p23 S 12 '36

"With neither fuss nor feathers, ballyhoo nor bombast, M-G-M has launched a winner in this attraction. And any preconceived notion that it is only a [child's] picture is erroneous. Acted by youngsters it is, but with a feeling for the human emotions of comedy and drama that vies with the work of the most seasoned player. From every production angle, casting, writing, acting and directing, it is practically flawless. It is fresh in story and treatment, rich in pathos and humor, and will appeal to every class of audience and every age."

+ Film Daily p11 S 9 '36

"From its arresting title to its laughable final scene this comedy-drama of boyhood is grand entertainment for all ages and all classes. Its humor, its humanity and its superb enactment, with Freddie Bartholomew heading the admirable cast, will make it a box-office bell-ringer from top to bottom. . . It was a swell piece of showmanship to have brought these three gifted and popular boys together in one picture. Its box office results will be important."

+ Hollywood Reporter p3 S 5 '36

"Drama with a heart sock, possessed of powerful human interest and told with forceful directness, this picture held a preview audience's attention in a vise-like grip. Although the three juveniles are featured, the picture is absolutely not a [juvenile] attraction. While it is of quick interest to that audience, segments of the theme should stir adults deeply. . . It is an intelligent study of a timely and vital subject."

+ Motion Pict Daily p4 S 5 '36

"Outstanding in dramatic and commercial worth is 'The Devil Is a Sissy,' rich in humanity and humor, fresh in treatment and loaded with widest audience appeal for men, women and children. . . W. S. Van Dyke, directing with his essentially boyish zestful spirit—a perfect choice for the material—guides his charges with deep and sympathetic comprehension of the troubled youthful heart and pride."

+ Variety (Hollywood) p3 S 5 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



DIMMED LIGHTS. See Crooked love

DIZZY DAMES. Liberty 65min J1 16 '36

Players: Marjorie Rambeau. Florine McKinney. Lawrence Gray. Inez Courtney

Director: William Nigh

Music and lyrics: George Wagner. Howard Jackson

Based on the short story, *The Watch Dog*, by P. G. Wodehouse. The film was produced in 1935 but has just been released in the metropolitan territory. A former actress, now running a theatrical boarding house, tries to keep her daughter who is away at school in ignorance of her career. When the daughter returns for a surprise visit she falls in love with one of the boarders. After complications, the mother allows the young lovers to marry.

*Trade Paper Reviews*

"It is a semi-back-stage yarn with nothing out of a more or less routine order, best suited for the minor spots."

+ Film Daily p7 J1 18 '36

"One glance at the cast promises a musical of some proportions, but it is all held down. . . Over half of the principals are from the music stage, and are given sparse flings at doing their stuff, but it ends there. Mild story is leisurely told by this group, with none of stellar pull big enough to lift it out of the duller category. Title never quite lives up to its name."

+ Variety p17 J1 22 '36

DON'T TURN 'EM LOOSE. RKO 66min Ag 28 '36

Players: Lewis Stone. James Gleason. Bruce Cabot. Louise Latimer. Betty Grable

Director: Ben Stolliff

Based on the short story *Homecoming* by Thomas Walsh. "[The] story . . . deals with [a] ruthless, murderous outlaw son who is liberated by father as member of parole board and is then shot to death by the father as the son is about to commit another killing." Variety (Hollywood)

*Audience Suitability Ratings*

"Adults." Am Legion Auxiliary

"The acting is uniformly good, the subject timely, and direction vigorous and spirited, which all lends conviction to the story. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"A tense drama vividly acted, which holds the attention and presents a needed and downright message without mincing matters. Adults & young people." Nat Soc of New England Women

"The picture rings true with a potent lesson. Adults & young people." S Calif Council of Fed Church Women

+ Fox W Coast Bul S 5 '36

"Timely and powerful indictment against the misuse of the parole system, in releasing hardened criminals. . . A thought-provoking and grippingly interesting picture. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) Ag 25 '36

"This is a convincing story. . . Thoroughly reliable cast turns in a most satisfactory performance with Lewis Stone, as the father, giving one of his finished portrayals and Bruce Cabot maintaining a sadistic touch throughout. Adults."

+ Nat Council of Jewish Women S 1 '36

"A terrible indictment of our parole board system. (Too tense for children.) Adults." Nat Legion of Decency S 10 '36

*Newspaper and Magazine Reviews*

"'Don't Turn 'Em Loose' is one of the most expertly handled class B's it has been my good fortune to see. . . There are not a dozen irrelevant lines of dialogue; it is terse, fluent, and acts solely as a camera support. . . 'Don't Turn 'Em Loose' can be summed up in that one seldom deserved word—excellent." Paul Jacobs

+ Hollywood Spec p11 Ag 29 '36

"It is to be doubted if, for sheer slam-bang heart-trapping, the Hollywood cinema has filmed a more thumping scene than that in which the college executive, newly elected to the Parole Board, confronts his notorious, murderous son. . . It is straining things a little to believe the ending: in which the father, seeing his boy about to kill a detective, shoots the son down. Scenarists Harry Segall and Ferdinand Reyher, the bit in their teeth, raced to this conclusion about two paces in advance of credibility."

+ Lit Digest p23 S 5 '36

*Trade Paper Reviews*

"As stark and tragic a drama as has ever been filmed in Hollywood. The story builds without wavering to a climax that is terrific. It blasts with stunning force at our much criticized system of paroles, and leaves no doubt as to the punch that can be attained with proper directing and acting."

+ Box Office p25 Ag 29 '36

"It's strong stuff and very, very fine." L. S. Niemeyer

+ Canadian Moving Pict Digest p10 S '36

"Abuse of the prison parole system here furnishes the subject for a second vigorous melodrama. The first was Universal's 'Parole,' reviewed a few weeks ago. The two pictures are, however, widely different in plot and this one will stand on its own feet as beefsteak entertainment apart from its preachment and is strong enough to top almost any double bill to box office advantage. . . The production under Robert Sisk is satisfyingly excellent from first to last."

+ Hollywood Reporter p3 Ag 20 '36

"The most sordid aspect of graft and corruption in its relation to parole boards is heavily emphasized in this unrelenting melodrama which is an impassioned preachment against easy parole. . . Emphasize the problem of easy parole for criminals in selling this one."

+ Motion Pict Daily p17 Ag 21 '36

"Another story about parole for criminals, this has the benefit of an action title as well as a fast moving story, though short on names. . . Estimate: program."

+ Phila Exhibitor p41 S 1 '36

"'Don't Turn 'Em Loose' presents vigorous, provocative treatment of the dangerous human gamble involved in current parole practices as news headlines and police records relate them. . . Bitter and sombre much of the way, it yet is close enough to big social problems of the day to have positive entertainment value and should prove good program complement in most spots, especially where the customers can stand thoughtful, thematic fare."

+ Variety (Hollywood) p3 Ag 20 '36

DOOMED CARGO. See Seven sinners

DOWN THE STRETCH. Warner-First national 67min S 19 '36

Players: Patricia Ellis. Mickey Rooney. Dennis Moore

Director: William Clemens

Mickey Rooney, the son of a once-famous jockey, escapes a sentence to the reformatory, but is placed under the custody of the owners of a horse stable. Engaged as a jockey, he

rides in the climax race in London, holding back his mount to let the owners of the stable, now poverty stricken, win the race.

### Audience Suitability Ratings

"Family." Am Legion Auxiliary

"It is regrettable that a question of race track ethics makes this dubious entertainment. Adults; fair; family: doubtful; 14-18 and 8-14: no." Calif Cong of Par & Teachers

"Questionable ethics. Good-mature." DAR

"A question of racing ethics is involved which lovers of clean sport will regard as inadequately handled. Family." Nat Soc of New England Women

"There is a good story which will entertain all who admire a good sport and fine horses. Family." S Calif Council of Fed Church Women  
Fox W Coast Bul Jl 18 '36

"Adults & young people."  
Jt Estimates Jl 1 '36

"The ending leaves the audience sympathetic but a little doubtful of the ethics involved, a problem which might well offer opportunity for discussion among students evaluating the social value of pictures. Adolescents, 12-16: entertaining; children, 8-12: yes."  
Motion Pict R Jl '36

"Family."  
Nat Council of Jewish Women Jl 8 '36

"Exciting and convincing track atmosphere. General patronage."  
Nat Legion of Decency Jl 30 '36

"A and Y: fast moving race-track comedy; C: entertaining."  
Parents' M p31 S '36

"Adults & young people."  
Sel Motion Pict Ag 1 '36

"Simple in plot but invariably interesting. Family-juvenile."  
Wkly Guide S 5 '36

### Newspaper and Magazine Reviews

"Mickey Rooney is one of the finest actors appearing on the screen. . . . Despite some obvious drawbacks, 'Down the Stretch' is well worth seeing on account of Rooney's contribution to it. The chief weakness of the story is its ending. . . . On the whole, Bryan Foy, producer, made a passable job of it."  
+ — Hollywood Spec p6 Jl 18 '36

"Formulated to please the family trade, to entice laughter and tears, 'Down the Stretch' achieves its aim due to the talents of young Mickey Rooney and colored Willie Best. . . . Mickey is cast in a rôle that is years too mature for the mite's appearance; it's difficult to be convinced when he smokes and frequents gambling clubs. The kid's sincerity carries him through and his dramatic scenes have punch."  
Herb Sterne

+ — Script p12 Jl 25 '36

### Trade Paper Reviews

"Superb comedy furnished by a colored boy, William Best, a race track plot with a decidedly different twist, and the names of Patricia Ellis and Mickey Rooney make this a picture that will please every audience. Family."  
+ — Box Office p31 Jl 18 '36

"'Down the Stretch' is a formula racing yarn that . . . should please most audiences but is lacking in draw names."  
+ — Hollywood Reporter p3 Jl 8 '36

"Here is an interestingly developed race track comedy which unfolds at a swift pace with maximum humor and pathos. It should be adequate in all spots. . . . The picture should show profitable results in both first run and neighborhood houses."  
+ — Motion Pict Daily p4 Jl 9 '36

"Estimate: for neighborhoods, twin bills."  
Phila Exhibitor p34 Ag 1 '36

"This is fast-moving comedy-drama backgrounded against the race track that furnishes many thrilling and exciting moments balanced with sufficient pathos and comedy to make it all-round entertainment for any audience. . . . Bryan Foy has given the production many lavish settings combined with employment of two large race track settings that should appeal to all lovers of horse racing."  
+ — Variety (Hollywood) p3 Jl 8 '36

**DOWN UNDER THE SEA.** Republic 62min  
Ag 25 '36

Players: Russell Hardie, Ben Lyon, Ann Rutherford, Irving Pichel, Fritz Leiber

Director: Lewis D. Collins

"The vigorous story of conflict between the sponge fishers who work from large boats in deep water with divers and the 'hookers' who fish along shore from small boats, is built to the theme of self-sacrifice and centers about the professional careers of two friends who love the same girl." Hollywood Reporter

### Audience Suitability Ratings

"General patronage."  
Nat Legion of Decency Jl 30 '36

"A: sea life melodrama; Y and C: exciting and educational."  
Parents' M p31 S '36

"Family."  
Sel Motion Pict Ag 1 '36

"Suggested for schools and libraries for educational value. Family."  
Wkly Guide Jl 18 '36

### Newspaper and Magazine Reviews

"Principal values are in the unpretentious actualities in the lives of the heritage-steeped inhabitants in the Greek fishing colony of Tarpon Springs, and their thrilling deep-sea divers for sponges off the stormy Florida Keys, where filming was done. All too obvious are the stagings which were forced into this otherwise interesting pictorial record, injected under the mistaken idea that even a threadbare plot of perceptible artificialities is necessary and that theatrical dramatization is essential."  
J. P. Cunningham

+ — Commonweal p428 Ag 28 '36

"The under-sea shots in the new picture are well worth a visit, but as for the story, a veil could be drawn over certain of its sequences without great loss. Had the picture included less of these plotty doings and more of the diving interludes, it would have been a better production, both from an entertainment and educational point of view."  
Marguerite Tazelaar

+ — N Y Herald Tribune p9 Ag 10 '36

"The most engaging quality of 'Down Under the Sea,' is its cheerful pretense to authenticity. Its tale might be preposterous, its telling astonishing and its dénouement absurd, yet Republic Pictures preserves the demeanor of a man who not only expects to be believed but considered an authority. . . . The picture plunges away on a wild-eyed pursuit of villainy, heroism, murder, man-eating sharks and death-bed nobility." F. S. Nugent

+ — N Y Times p10 Ag 10 '36

"[It is] a meager and unassuming little melodrama. . . . If you have nothing better to do, you may enjoy watching [the cast] attempt to make something fresh and thrilling out of commonplace melodrama and farce that make up the film. But I fear that you will hardly be excited by the proceedings." William Boehnel

+ — N Y World-Telegram p12 Ag 10 '36



**DOWN UNDER THE SEA—Continued**

Reviewed by John Mosher  
New Yorker p48 Ag 15 '36

**Trade Paper Reviews**

"Excellent under-water photography, and an insight into the Florida sponge-fishing industry make this an educational film as well as a good feature. Family."

+ Box Office p23 Jl 11 '36

"Interesting and unusual film that will please audiences liking robust action. . . With its outstanding underwater photography, it is a subject that should have wide audience appeal as a first rate program number. In the houses that use action pictures it should fit in especially well, for it has plenty of that quality."

+ Film Daily p14 Je 30 '36

"The Greek sponge fishers of Tarpon Springs, Florida, supply authentic material for this excellent melodrama, which worthily interweaves interesting information with strong emotional appeal. The novel subject is intelligently and engrossingly presented and the picture, despite modest name draw, will yield a creditable showing on any double bill and make a good build-up on word-of-mouth. . . Armand Shaefer, in charge of the production, earns high credit for a distinctive task well done."

+ Hollywood Reporter p3 Je 27 '36

"Against the fresh and interesting background of sponge fishing, this picture tells a dramatic, romantic love story. Geared to a thrill action plot in which the quality of suspense has been deftly applied, the film is both educational and entertaining."

Motion Pict Daily p11 Jl 1 '36

"Estimate: good melodrama for neighborhoods, more with selling."

+ Phila Exhibitor p27 Jl 15 '36

"A romance of the sponge-gathering industry doesn't suggest much and it isn't much in 'Down Under the Sea,' a 'B' picture of dubious box office draught and appeal. . . A crew went down to Florida to get actual scenes of sponge fishermen. . . This authenticity, however, is of only passing interest since the story itself, its drama, romance and melodrama are hardly what the average audience orders."

— Variety p19 Ag 12 '36

"'Down to the Sea' is . . . moderately entertaining in drama and interesting for novelty of background, which should please the family trade and may, because of its fresh atmosphere, hit somewhat higher in the duals occasionally. Much of the crucial action is filmed under water on the actual sponge beds, offering exploitation possibilities beyond the average B picture. While more careful development of story and more adept casting of some of the important roles would have exploited possibilities of the subject more absorbingly, competent playing by majority . . . sustain audience appeal."

+ — Variety (Hollywood) p3 Je 27 '36

**DRAEGERMAN COURAGE.** Warner-First national 60min O 24 '36

Players: Jean Muir, Barton MacLane, Henry O'Neill, Robert Barrat, Addison Richards

Director: Louis King

"Barton MacLane [is cast] as the heroic, driving draegerman who is fired from his mine job because he has the guts to protest unsafe conditions in the shaft, but comes back to head the rescue squad when his former employer, Robert Barrat; the superintendent, Addison Richards; and the village doctor, Henry O'Neill, are caught in a second cave-in of a deserted mine." Variety (Hollywood)

**Audience Suitability Ratings**

"[It] provides a most interesting picture for the family. (Too exciting for children.)" Am Legion Auxiliary

"This film makes a rather obvious appeal to our sympathies, but the subject matter is unusual and interesting and the production has impressive technical excellence. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Harrowing. Adults." DAR

"This is a tense social drama with the vivid realism of a good news reel. . . A creditable production which will interest adults." Nat Soc of New England Women

"A very enlightening picture through capable action, direction, and realistic sound effects. Family." S Calif Council of Fed Church Women  
Fox W Coast Bul S 5 '36

"A well chosen cast do very satisfactory work, especially Barton MacLane and Henry O'Neill. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast)  
Ag 25 '36

"This realistic, stark, gripping and well-developed story is convincingly acted and directed with intelligence integrating tense situations into compact drama. Family."

+ Nat Council of Jewish Women Ag 26 '36

"A slight love scene brings relief to the plot. Realistic photography provides thrills. General patronage."

Nat Legion of Decency S 17 '36

**Newspaper and Magazine Reviews**

"'Draegerman Courage' is good entertainment, much better than that provided by the majority of pictures costing many times as much. Any audience in any house would find it engrossing. It derives its strength from the fact that it is primarily a physical story which the camera relates."

+ Hollywood Spec p6 Ag 29 '36

**Trade Paper Reviews**

"This picture version of the recent Nova Scotia mine disaster is packed full of dynamite-action and crowds enough thrills into 60 minutes of film to last the average fan a week. Time-liness of plot makes it a sure box office picture. Family."

+ Box Office p25 Ag 29 '36

"This picture . . . makes exciting entertainment. True, the outcome is never in doubt, but the suspense is so well sustained that it will keep most audiences gripping their chair-arms. It ranks above the average of the Warner B product and will be profitable on that level."

+ Hollywood Reporter p3 Ag 22 '36

"Jean Muir has little to do as the sweetheart of MacLane, who gives his expected hearty performance. . . The prominence of cave-ins in recent headlines is about the only exploitation angle."

Motion Pict Daily p12 Ag 24 '36

"Taking a front page incident of a mine rescue, Warners have produced a programmer which is short on name strength, but which has exploitable angles to help. . . Estimate: program, depends on handling."

Phila Exhibitor p40 S 1 '36

"Draegermen are the rescue squads in mine disasters. 'Draegerman Courage' is the dramatic screen echo of a comparatively recent, much-headlined incident of resurrection of several men buried for days in a Nova Scotia cave-in. So vividly pictured and convincing is the film, so carefully directed, well played and authentically detailed that audiences will feel present at an actual record of a herculean task of rescue with the emotional elements intensified by excellently-contrived screen play."

+ Variety (Hollywood) p3 Ag 22 '36

## E

**EARLY TO BED.** Paramount 75min Je 5 '36

Players: Mary Boland. Charlie Ruggles.  
George Barbier. Gail Patrick

Director: Norman McLeod

See issue of June 29, 1936 for other reviews of this film

*Audience Suitability Ratings*

"Family." Am Legion Auxiliary

"Adults: good; 14-18: good. Family." Calif Cong of Par & Teachers

"The picture is a series of good comedy sequences and the dialogue particularly clever and funny. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre-mature." DAR

"Amusing situations, skilful direction and expert acting are combined to make wholly enjoyable entertainment. Family." E Coast Preview Committee

"Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul Je 20 '36

"Enjoyable entertainment for the family."

+ Jt Estimates Je 15 '36

"Suitability: family."

Mo Film Bul p116 Jl '36

"This is capital fun. . . Many lines provoke laughter, the entire cast joins whole-heartedly in the action, and there is never a dull moment. Adolescents, 12-16: amusing; children, 8-12: probably mature."

+ Motion Pict R Jl '36

"Family."

Nat Council of Jewish Women Je 10 '36

"A and Y: light comedy; C: if interesting."

Parents' M p47 Ag '36

"Enjoyable entertainment for the family."

Sel Motion Pict Jl 1 '36

*Newspaper and Magazine Reviews*

"Those two nice, tame people, Mary Boland and Charles Ruggles . . . make a thoroughly entertaining full-length comedy out of the theme of sleepwalking. . . [They] are no doubt so successful at this because they do not try very hard. A little too much pressure, and this picture could have been one of the colossal clucks of the year." Don Herold

+ Life p30 S '36

New Theatre p23 S '36

"While [it] is not as distinctive or substantial a piece as 'Ruggles of Red Gap,' Miss Boland and Mr. Ruggles once more prove a diverting married couple. . . The picture, while not a masterpiece in any sense, is gay and amusing and deftly done. Norman McLeod keeps it going at a smart pace and blends his comedy scenes together skillfully and tellingly." Marguerite Tazelaar

+ N Y Herald Tribune p12 Jl 16 '36

"The picture is much more amusing when it forgets the plot and concentrates on the personalities of its comedians. As background for Mr. Ruggles's sleepwalking antics and Miss Boland's hysterical efforts to protect him from his subconscious self, the story serves very well. 'Early to Bed,' besides welcoming Miss Boland and Mr. Ruggles back as a co-starring team, is excellent hot-weather entertainment." Eileen Creelman

+ N Y Sun p12 Jl 16 '36

Reviewed by B. R. C.

N Y Times p20 Jl 16 '36

"'Early to Bed' is, frankly, purely porous-knit entertainment. It neither solves nor pretends to solve anything, and about its only reason for being is that it manages by fits and starts to provide considerably more than just a minimum number of funny—sometimes more than just merely funny—lines and situations." William Boehnel

+ — N Y World-Telegram p15 Jl 16 '36

"'Early to Bed' is perfect fare for the summer boarders. . . In fact, I should say they'll be lucky if they find 'Early to Bed' on the screen rather than most of the pictures that have been turning up these hot days. . . Personally, I was more amused by some of the minor touches than by the broad farce of the Ruggles night excursions." John Mosher

+ New Yorker p56 Jl 25 '36

"The two comedians are as funny as they always have been. It's not belittling them to say that this picture is a triumph for director and writers. They're probably just as grateful as their public is to be handed such inspired material." Molly Lewin

+ Script p14 Jl 11 '36

"[It is] a rather frolicsome piece . . . and [has] moments of sure-fire merriment."

+ Stage p120 Ag '36

*Trade Paper Reviews*

"Mary Boland and Charlie Ruggles individually are excellent comics, and together they're twice as good. Give them a break in the way of story and dialogue and they'll produce as many laughs as any team that Hollywood boasts of. 'Early to Bed' gives them such a break and they make the most of it. Picture is a corking comedy and should do nicely on business."

+ Variety p17 Jl 22 '36

**EARTHWORM TRACTORS.** Warner-First national 63min Jl 18 '36

Players: Joe E. Brown. June Travis. Guy Kibbee. Dick Foran. Carol Hughes

Director: Raymond Enright

Based on the Saturday Evening Post series of short stories by William Hazlett Upson. In this hilarious comedy, Joe E. Brown portrays a super-salesman with an inflated ego who tries to sell tractors to a confirmed tractor hater. After tremendous odds he succeeds not only as a salesman, but wins the customer's fair daughter as well.

*Audience Suitability Ratings*

"A: feeble; Y and C: harmless fun."

Christian Century p1071 Ag 5 '36

"[It] leaves you breathless with laughter. Fine support under smart, brisk direction. Family." Am Legion Auxiliary

"Good fun for the family. Family & junior matinee." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Good. Inimitable Joe E. Brown makes you laugh and forget your troubles. Family." DAR

"Good entertainment for the family." Nat Soc of New England Women

+ Fox W Coast Bul Je 27 '36

"A rollicking comedy that will delight the entire family."

+ Gen Fed of Women's Clubs (W Coast) Je 14 '36

"For an hour of fun, relaxation and unabashed laughter try 'Earthworm Tractors.' Adolescents, 12-16: good; children, 8-12: good."

+ Motion Pict R Jl '36



**EARTHWORM TRACTORS—Continued**

"Family & junior matinees. Joe E. Brown, this time as a salesman of tractors, brings with him many a hearty laugh."

+ Nat Council of Jewish Women Je 17 '36

"General patronage."

Nat Legion of Decency JI 2 '36

"A, Y and C: hilarious comedy."

Parents' M p69 S '36

"A hilarious Joe E. Brown comedy, filled with absurd situations and breathless laughs for fans of this comedian. Good entertainment for the family & junior matinees."

+ Sel Motion Pict JI 1 '36

"Family-juvenile."

Wkly Guide JI 11 '36

**Newspaper and Magazine Reviews**

"'Earthworm Tractors' is Joe E. Brown's best picture to date and if you like the wide-mouthed star, you'll love his Alexander Botts, high-powered salesman and lover." Laura Elston

+ Canadian M p30 S '36

Reviewed by J. P. Cunningham  
Commonweal p307 JI 17 '36

"It is a hilarious picture and no one who sees it is going to feel he did not get a run for his money."

+ Hollywood Spec p12 Je 20 '36

"Given admirable support by Gene Lockhart as a rival salesman, the pretty June Travis, and Carol Hughes, Brown's latest gag-fest should not disappoint his loyal fans. Joe himself is more subdued than usual. . . . Although, as we have shouted, there is nothing new in 'Earthworm Tractors,' the picture remains a speedy bit of diversion." (2½ stars) Beverly Hills

Liberty p24 JI 25 '36

"'Earthworm Tractors' is a typical Joe E. Brown vehicle, showing him as the meek, kind-hearted country fellow he always is. . . . He lends to the performance, of course, his characteristic touch of the clown who laughs while his heart is breaking. The picture is entirely his, although Guy Kibbee, as a crotchety prospect, is excellent." Marguerite Tazelaar  
N Y Herald Tribune p6 JI 25 '36

"The title role of 'Earthworm Tractors,' is filled by a huge mechanical monster; with Joe E. Brown at the wheel, it is responsible for an hour of comic havoc. . . . 'Earthworm Tractors' is a lot more fun than most of the summer offerings." Eileen Creelman

+ N Y Sun p13 JI 27 '36

"Guy Kibbee, as a suffering prospect on whom Joe, the demon tractor salesman, inflicts the endless nightmare of his terroristic demonstrations, holds up his end of the picture superbly, but it is Joe who is still the overloaded coolie of comedy, the staggering, pottery-draped peon of pantomime. . . . Joe himself, of course, is better, more important, larger and funnier, than any picture he has yet appeared in, including even 'Elmer the Great.'" B. R. C.

+ N Y Times p16 JI 25 '36

"With nothing to go upon except a boisterous personality and a hackneyed idea Joe E. Brown manages by neat work to survive the hour which 'Earthworm Tractors' requires to unroll itself. . . . For fully three-quarters of its unreeling 'Earthworm Tractors' stalls for time and sets up the framework for the climax, which is a mad tractor ride up hill and down dale. . . . Just when 'Earthworm Tractors' seems to be breathing its last frail life away, the authors and the director stage a furious tractor ride across the countryside. This sudden burst of energy wakes up the film and the audience at the same time and provides about the only

real excitement you will find in it. . . . 'Earthworm Tractors' is at best a routine comedy."

William Boehnel

+ N Y World-Telegram p15a JI 25 '36

"Joe E. Brown . . . does a good job of proving what a funny thing an eight-wheeled, 80 horse power jumbo caterpillar tractor really is. . . . Brown's next to last picture for Warner, it ranks with his funniest."

+ Time p41 JI 27 '36

**Trade Paper Reviews**

"Joe E. Brown in all his hilarious history has never made a picture so uproariously mirthful. The adaptation and direction of the widely-read William Hazlett Upson stories are nothing short of perfect, affording the wide-mouthed comic an opportunity to ride to a new high in popularity and bring forth a picture that will pack them in any man's theatre and give the customers double their money's worth in laughs. Family."

+ Box Office p75 Je 27 '36

"It's a riot." L. S. Niemeyer

+ Canadian Moving Pict Digest p10 JI 4 '36

"Again Joe E. Brown crashes through with a show that is a riot of fun. There is enough of the clowning Brown to satisfy his regular fans and, with a higher type of comedy than usual, a still wider audience should go for it. Loaded with gags, suspense, breath-taking hazardous situations, it has what it takes to make a swell piece of box-office entertainment."

+ Film Daily p24 Je 16 '36

"Brown drops his buffoonery to play almost straight in a rollicking comedy of situation that will keep all sorts of audiences laughing and yooing for a full seventy minutes. It is Brown's best box-office bet to date and that means money everywhere."

+ Hollywood Reporter p3 Je 11 '36

"With vigorous hilarity as his keynote, Joe E. Brown here brings Alexander Botts, the famous tractor salesman of William Hazlett Upson's magazine stories to life. . . . The picture should add to Brown's following and click generally."

+ Motion Pict Daily p21 Je 12 '36

"Estimate: good."

Phila Exhibitor p68 JI 1 '36

"'Earthworm Tractors' is far from a 100% job. Writers of the screenplay evidently amplified too much on Brown's standard character. They ladled the hokem on in gobs, giving everything a broad stroke and even repeating on their situations. Result is mild humor where there could have been strong comedy, in spots appearing to be just another instance where screen writers have substituted their own ideas for another's. For children, the picture is a setup. The hokem is such as to appeal more to the juveniles than to the adults, which is not saying, however, that the grown-ups will not be at least partially amused."

+ Variety p14 JI 29 '36

"This is box office prescription not alone for the confirmed Joe E. Brown fans but for a much wider audience. . . . Rich in gags, well-suited to the comic's standard character, 'Earthworm Tractors' is probably Brown's best from audience standpoint and should fare prosperously."

+ Variety (Hollywood) p3 Je 11 '36

**EASY MONEY. Invincible 70min Je 10 '36**

Players: Onslow Stevens. Kay Linaker. Noel Madison. Alan Vincent. Barbara Barondess. Robert Homans

Director: Phil Rosen

"A story of racketeers who make their money out of insurance companies through fake ac-

cidents. They are apprehended by a clever district attorney who joins the legal department of an insurance company." Wkly Guide

### Audience Suitability Ratings

"It is well acted, directed with a keen sense of the dramatic and its vivid and exciting scenes hold interest throughout. Adults & young people." E Coast Preview Committee  
+ Fox W Coast Bul Ag 1 '36

"General patronage."  
Nat Legion of Decency J1 9 '36

"A and Y: interesting and timely; C: doubtful."  
Parents' M p69 S '36

"Adults & young people."  
+ Sel Motion Pict J1 1 '36

"[It is an] interesting and timely picture. Family."  
+ Wkly Guide Je 27 '36

### Trade Paper Reviews

"Satisfactory entertainment for the average double-bill house. A not too pretentious effort that is saved from being just another 'quickie' by the honest attempts of its cast to make a sincere showing. Family."  
+ — Box Office p23 J1 11 '36

"Taking a subject which is of current timely interest, the bilking of insurance companies through the medium of fake accidents, a generally satisfactory melodrama exposing the practice has been turned out here. It is a good job from a production standpoint, as well as in the writing, directing and acting."  
+ Film Daily p3 J1 11 '36

"When it comes to reading—and anticipating—the headlines, some of the independents are right up with the majors. Invincible's 'Easy Money' . . . ties right in with the current insurance racket trial in the local courts, makes use of the upholstery-cord murder clue of New York's Tiverton murder, and introduces enough murders, maimings and similar innocent activities to make a first class horror film, if it only had Lugosi. It will satisfy the theaters and audiences at which it necessarily is aimed because of its low budget. . . . The Perez and Adamson original plus the Horman screenplay provide a smooth foundation, although possibly piling on all the stock dramatic tricks to change the balance of power too thickly at the end."

Hollywood Reporter p3 Je 27 '36

"This film has a ready-made break with the fake injury racket making headlines all across the country. . . . [It] is a creditable effort in the low budget class and should do nicely for the exhibitor who stresses the timely angle."  
+ Motion Pict Daily p16 Je 30 '36

"Very interesting, if still familiar, this is good fare for the neighborhood houses."  
+ — Phila Exhibitor p63 J1 1 '36

"There is sufficient entertainment value in 'Easy Money' for the not too demanding fan to insure satisfaction."  
+ — Variety p31 J1 15 '36

"Sufficient production, direction and acting along with a sincere and honest screen play makes 'Easy Money' satisfactory film fare for neighborhoods, particularly those with [juvenile matinees] and those anxious to build up with proper exploitation. . . . It's a good independent with all its qualifications. Maury M. Cohen has given this film a little more than usual production."

+ Variety (Hollywood) p3 Je 27 '36

EDUCATING FATHER. 20th century-Fox.  
58min J1 10 '36

Players: Jed Prouty, Shirley Deane, Dixie Dunbar, Spring Byington, Kenneth Howell  
Director: James Tinling

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"Family." Am Legion Auxiliary

"Amusing dialogue and situation makes good film fare of the familiar. Adults: good; 14-18: good; 8-14: good. Family." Calif Cong of Par & Teachers

"Entertaining, but rather thinly convincing in spots, it will furnish an evening's amusement to the entire family." Calif Fed of Business & Professional Women's Clubs

"Suitable for family & junior matinees." S Calif Council of Fed Church Women  
+ Fox W Coast Bul Je 13 '36

"Family & junior matinee."  
Jt Estimates Je 1 '36

"Here is light, wholesome comedy with plenty of suspense and good acting. . . . [It] should please family audiences. Adolescents, 12-16: good; children, 8-12: entertaining."  
+ Motion Pict R J1 '36

"A: light domestic comedy; Y and C: wholesome."  
Parents' M p47 Ag '36

"Family & junior matinee."  
Sel Motion Pict J1 1 '36

"Family."  
Wkly Guide Je 27 '36

### Newspaper and Magazine Reviews

"[It is a] mildly agreeable piece."  
— + Christian Science Monitor p13 Ag 1 '36

"[It] presents entertainment, possibly a little dull because of the subject matter, but still humorous, matter-of-fact, and realistic. . . . Mr. Prouty is fine as a somewhat dyspeptic father, and Spring Byington is too in the role of the devoted mother. In fact, the whole cast is fine." Marguerite Tazelaar

+ — N Y Herald Tribune p10 Je 22 '36

"The suburban Joneses, who made their screen debut a few months back in 'Every Saturday Night,' present the further adventures of what we sincerely hope is not the typical American family in 'Educating Father.' . . . A shade or two more melodramatic than the first episode, but still relying for its appeal upon its humorous reflection of small-town domesticity, the picture is tolerably amusing in an entirely inconsequential way. . . . [The cast] strive, and rather successfully, to catch the spirit of a small-town tribe; but that, in itself, is not too important an enterprise." F. S. Nugent

+ — N Y Times p22 Je 20 '36

"[It is] a likeable but slightly old-fashioned farce about a typical American family . . . designed especially for that large public that likes and enjoys homely, humorous, folksy American films. . . . The members of a large cast contribute to make 'Educating Father,' amiable and pleasant, if unimportant entertainment." William Boehnel

+ N Y World-Telegram p8 Je 22 '36

### Trade Paper Reviews

"Agreeable entertainment for the family trade, but sadly out of place in the de luxers. Just a quiet little domestic story with no love interest other than one sequence, where a determined young flirt is brought in to create



**EDUCATING FATHER—Continued**

a situation and then conveniently forgotten. In the lesser houses this series will click nicely and probably build up into a money-maker."

+ Variety p45 Je 24 '36

**EVERYMAN'S LAW.** Supreme 62min

Players: Johnny Mack Brown, Beth Marion, Frank Campeau

Director: Albert Ray

A western melodrama.

**Audience Suitability Ratings**

"[It is] a dragging Western. General patronage."

— + Nat Legion of Decency Jl 23 '36

**Trade Paper Reviews**

"This Johnny Mack Brown Western has the ingredients that should make it a very good number in the action houses and those playing outdoor fare. The pace set is a rapid one, there are the fights, shootings, and chases, and although the plot is of the regulation type, it is handled in such a manner as to maintain one's interest throughout."

+ Film Daily p11 Jl 21 '36

Phila Exhibitor p39 Ag 1 '36

"Rip-snorting Texas cowhand drama, this one will keep the family, particularly the children, on the edge of their cushions and will add much to Johnny Mack Brown's prestige through his characterization of the law-abiding cowboy. It's better than average for the money spent, cleverly written and well acted, produced and directed."

+ Variety (Hollywood) p3 Jl 18 '36

**F****FATAL LADY.** Wanger-Paramount 73min  
My 15 '36

Players: Mary Ellis, Walter Pidgeon, John Halliday, Ruth Donnelly, Norman Foster, Guy Bates Post, Allan Mowbray

Director: Edward Ludwig

See issue of June 29, 1936 for other reviews of this film

**Audience Suitability Ratings**

"A and Y: very good of kind; C: not for them."

Christian Century p951 Jl 1 '36

"Mary Ellis's part calls for only a limited portion of her acting ability, although it gives her fine singing opportunities. Suitability: adults & adolescents."

Mo Film Bul Je '36

"A and Y: good mystery; C: mature."

Parents' M p47 Ag '36

**Newspaper and Magazine Reviews**

"Passable melodrama for adults and the not-too-young." E. C. S.

+ — Christian Science Monitor p13 Je 20 '36

"The sleuthing side of 'Fatal Lady' is capably assembled and, as it turns out, logically motivated. . . The source of the film's appeal is not in its deadlier phases. For it is when the picture is showing such beguiling scenes as the opera company's rehearsal on board

train—scenes which have nothing to do with the killings—that 'Fatal Lady' becomes entrancing film fare. Unfortunately there aren't a great [many] of these liltng interludes."

(2 stars) Beverly Hills

Liberty p44 Je 27 '36

"'Fatal Lady' is one of those 'Music is my Life' pictures, and it is terrible tripe, in spite of the presence therein of several capable ladies and gentleman of the silver screen. . . The murders get to be pretty funny before the evening is over, and the place sounds like a shooting gallery at times. Every line is a speech, and you'd better not stop to think about some of the lines, or you'll giggle out of turn. Not for children." Don Herold

— Life p30 S '36

"[Miss Ellis] was highly effective on the stage in 'Children of Darkness' and 'The Dybbuk,' but I fear that she is not in her most comfortable mood in the cinema. This, however, is a tribute to her taste, if not to her Thespian skill, for 'Fatal Lady' is hardly the sort of vehicle to appeal to so expert a performer. . . Some of the singing in 'Fatal Lady' is excellent, but it is to be feared that the quality of the plot doesn't quite keep up with it. Such expert performers as Alan Mowbray, Norman Foster and the brilliantly suave John Halliday provide a breath of life to the proceedings, while that handsomely exasperated comic, Edgar Kennedy, brings a note of heroic humor to a minor role." Richard Watts, Jr.

— + N Y Herald Tribune p6 Jl 11 '36

"Some of the unhappiest features of a number of stock movie themes are combined in 'Fatal Lady.' . . As a prima donna's vehicle . . . [the film] is perhaps at its lethal worst. . . It is in the old-fashioned category of vampirism that we must place 'Fatal Lady.'" B. R. C.

— N Y Times p11 Jl 11 '36

**Trade Paper Reviews**

"'Fatal Lady' doesn't figure much for the box office. A hodgepodge of entertainment, this film will deliver spotty business at best."

— + Variety p31 Jl 15 '36

**FIAT VOLUNTAS DEI.** See Your troubles are mine

**THE FIGHT.** See Der kampf

**FINAL HOUR.** Columbia 59min Jl 7 '36

Players: Ralph Bellamy, Marguerite Churchill

Director: D. Ross Lederman

"Ralph Bellamy goes to pieces when his wife gets a divorce, and when a girl, sought by the police, hides in his apartment, he saves her. Later, a wandering drunkard, she sees him in a cafe in which she works, and helps him. The cafe owner, in love with her, aids in putting Bellamy back on his feet." Motion Pict Daily

**Audience Suitability Ratings**

"A: hardly; Y: unsuitable; C: no."

Christian Century p1175 S 2 '36

"Adults."

Nat Legion of Decency Ag 6 '36

"A somewhat routine plot has an exceptionally good opening scene, some exciting moments and a novel trick cleverly used to give punch to the unexpected climax. Adults & young people."

+ — Sel Motion Pict Ag 1 '36

*Newspaper and Magazine Reviews*

"A second-rate program filler."

+ Christian Science Monitor p13 Ag 29 '36

"A reasonably interesting murder mystery is showing at the Rialto with an unusual angle in the respect that a group of beggars and 'con' men trip up the guilty party in a surprise ending. . . The film is good run-of-the-mill entertainment with Ralph Bellamy and Marguerite Churchill teaming satisfactorily aided by a helpful supporting cast." Marguerite Tazelaar

+ N Y Herald Tribune p6 Ag 1 '36

"For a brief spurt in the beginning when some straight shooting takes place, 'The Final Hour' moves along fairly competently. Then it begins to encounter difficulties and towards the end it practically surrenders, calls off the dogs and lets the customers walk out of the theater much the same as they came in. . . The performance of the entire cast . . . is fair enough under the circumstances. But in spite of the noble efforts of the actors the film must be set down as another screen disappointment." William Boehnel

- N Y World-Telegram p15a Ag 1 '36

*Trade Paper Reviews*

"Melodrama with plenty of action that makes average entertainment."

+ Box Office p29 Ag 1 '36

"For the minor spots, this yarn will get by on the strength of conscientious work by the cast under Ross Lederman's direction, although the story itself is pretty much along beaten lines."

+ Film Daily p7 Ag 1 '36

"Incredible but fairly tense entertainment that is undistinguished in any department, be it story treatment, direction or cast. For the money spent on this production it is to be supposed that Columbia did as well by it as could be expected. . . Hollywood and Columbia can consider this just a fair day's work."

+ Hollywood Reporter p4 Ag 6 '36

"This film is active and entertaining fare. Rather routine in its conception and background, it contrives to be fast moving and holds the attention. In the lesser spots it should be found satisfactory."

+ Motion Pict Daily p9 Jl 6 '36

"Estimate: neighborhood program."

Phila Exhibitor p26 Jl 15 '36

"Elemental stuff, slow, humorless and verbose. A formula picture to chaperon the double deckers. . . Some of the players don't fit the roles and there is, hardly a convincing character in the picture."

- Variety p16 Ag 5 '36

**FIRST BABY.** 20th century-Fox 75min My 22 '36

Players: Johnny Downs, Shirley Deane, Dixie Dunbar, Jane Darwell

Director: Lewis Seiler

See issue of June 29, 1936 for other reviews of this film

*Audience Suitability Ratings*

"Suitability: adults & adolescents."

Mo Film Bul p102 Je '36

"A and Y: honestly presented domestic drama; C: if interesting."

Parents' M p44 Jl '36

*Newspaper and Magazine Reviews*

"[It has] oft-used situations handled with a freshening touch."

Christian Science Monitor p15 Je 27 '36

"It's a cross between 'The First Year' and 'Bad Girl,' with bits of many other domestic comedies worked in. Somehow Lamar Trotti, author, and Lewis Seiler, director, have managed to evoke tenderness from their threadbare material. Sentimental, of course, but honest, sincere and sweet." Molly Lewin

+ Script p13 Je 20 '36

**FOLLOW YOUR HEART.** Republic 85min S 5 '36

Players: Marion Talley, Michael Bartlett, Nigel Bruce, Luis Alberni, Henrietta Crosman

Director: Aubrey Scotto

Music: Victor Schertzinger

Dances: Larry Ceballos

"The plot concerns the adventures of a mad theatrical family. . . Of this group, Miss Talley seems to be the only person approaching normalcy. . . When Alberni returns home with a stranded show troupe Michael Bartlett, manager of the company, literally drafts the girl for a special performance given to raise funds. Eventually he wins her heart and persuades her to continue with the company as prima donna." Motion Pict Daily

*Audience Suitability Ratings*

"General patronage."

Nat Legion of Decency S 3 '36

"Lovely music permeates the entire production, which is a wholly charming one. Adults & young people."

+ Sel Motion Pict S 1 '36

"Well up among the good musical romances, with some of the best singing to be heard on the screen. . . An elaborate production, and a very good cast. Family."

+ Wkly Guide Ag 22 '36

*Newspaper and Magazine Reviews*

"The special significance attached hereto is in the making of the first elaborately mounted musical [by one of Hollywood's smaller producers.] The results accruing from this piece of independent play pioneering are not all that could be expected if production had the benefits of the more expensive talent and less limited exchequer of Hollywood's richer fields, but they do measure well to the standards of a musical romance pattern." J. P. Cunningham

+ Commonweal p428 Ag 28 '36

"Unfortunately, the music stops now and then to make way for the plot. Miss Talley sings well, speaks with a Kansas twang, and acts not at all."

+ News-Wk p29 Ag 22 '36

"When Marion warbles, a subtle alchemy is visible; her eyes become luminous, her gestures meaningful; there is a panoramic view of an artist very much in command of a great gift. But handling mere dialogue seems to bore this young lady who obviously finds words of considerable less import than melody, for without music the Talley personality becomes negligible; her face assumes a series of petulant expressions. . . All faults are forgotten . . . or at least forgiven . . . when our prima donna scales the scales, and her rendition of 'Je Suis Titania' from 'Mignon' is a treat for tired ears. . . Larry Ceballos directed a ballet that is enchanting. . . Michael Bartlett is excellent. In magnificent voice, he also impresses with a deft performance. . . As a singing actor Bartlett has few equals on the screen." Herb Sterne

+ Script p11 Ag 29 '36

"Standard pattern of operatic cinema is the story of a pretty U. S. nobody with a glorious voice who rises from obscurity to a triumphant debut at the Metropolitan. Since Soprano Marion Nevada Talley actually had such a



**FOLLOW YOUR HEART—Continued**

career, it might be expected that her first picture would follow the same trite formula. 'Follow Your Heart's' chief asset is that it does not. . . . Definitely wooden as an actress, [Miss Talley] displays a Midwestern twang when speaking, is at ease only when singing arias from 'Mignon' and 'Les Huguenots,' beside which the popular concoctions written for the film are apt to seem unusually hollow."

Time p31 S 14 '36

**Trade Paper Reviews**

"The most lavish production ever attempted by an independent, this musical extravaganza, introducing Marion Talley's nightingale notes to screen audiences, and carrying dance numbers breath-taking in their beauty, will give box office grosses a pleasant boost."

+ Box Office p31 Ag 15 '36

"It is a feast for the eye and ear. . . . Marion Talley and Michael Bartlett play the leading roles and their solos and duets will be a delight to lovers of music."

+ Film Daily p10 Ag 11 '36

"The most ambitious effort ever recorded by an independent producer has been rung up by Republic with its production of 'Follow Your Heart.' It is the tops of class entertainment from an independent and should bring to Republic plenty of shekels for its effort and satisfy exhibitors that big pictures can be made by the little fellows if they have the desire (and the money) to go after them. . . . Marion Talley in her screen debut and Michael Bartlett sing their way to brilliant success in both solos and duets and their musical support is of high quality. Both received big rounds of applause from the preview audience after each number."

+ Hollywood Reporter p3 Ag 7 '36

"Here is Republic's most lavish offering to date. The real showmanship employed in its production makes it a class attraction that will hold its own with all but the most elaborate specials. . . . Endowed with both mass and class appeal, the picture should click generally."

+ Motion Pict Daily p3 Ag 8 '36

"Republic shot the works on its No. 1 show on the 1936-37 schedule, with the result a creditable production that will depend on the Talley-Bartlett click for its grosses. Production is A-1, best from the company. Miss Talley is a new name in pictures, though getting an air plug; Bartlett's success with a previous company was not overwhelming. Regardless, Republic can well be proud of its achievement. Estimate: creditable job; deserves strong selling."

+ Phila Exhibitor p36 Ag 15 '36

"Most pretentious and ambitious of Nat Levine's Republic efforts, 'Follow Your Heart' has superb tonal quality and pictorial beauty and sets a new high for the organization which compares well with the best of major musical productions. It has high entertainment calibre and will unquestionably justify its showmanly labors at the box office, with especial indication of hit returns in the class houses. . . . Miss Talley is in fine voice and utilizes to the fullest the wide range provided by combination of classics and modern songs."

+ Variety (Hollywood) p3 Ag 7 '36

**FORGOTTEN FACES.** Paramount 72min My 8 '36

Players: Herbert Marshall, Gertrude Michael, James Burke, Robert Cummings, Jane Rhodes

Director: E. A. Dupont

See issue of June 29, 1936 for other reviews of this film

**Audience Suitability Ratings**

"E. A. Dupont's direction is a good job of work wasted: Herbert Marshall, in turn gambler, convict and butler, is easy to watch; Gertrude Michael is not convincing as a thoroughly disreputable character. Robert Cummings and Jane Rhodes, as the delightful young couple, supply the few bright moments in this depressing spectacle. Suitability: adults."

— + Mo Film Bul p103 Je '36

"A: stark drama of hate between husband and wife; Y: sordid; C: no."

Parents' M p44 Jl '36

**Newspaper and Magazine Reviews**

"[It] is so perfect a blend of visual effectiveness in its direction and hokum in its story that it is noteworthy, especially since it provides such captivating entertainment. . . . Herbert Marshall and Gertrude Michael seem like strange puppets of destiny, sealed in a vacuum from which they cannot escape. Their actions and behavior are fascinating because they are so patently fiction, and pulp-magazine fiction at that. Yet never does one's attention stray from them and the working out of their lilliputian problems. It is not alone their performances, poignant as they are, which makes for this illusion; it is Mr. Dupont's uncanny use of the screen to tell a story absorbingly. . . . Mr. Marshall is excellent. . . . Miss Michael as the worthless woman gives a marvelous performance. While there are faults in the piece, it remains a fascinating melodrama."

Marguerite Tazelaar

+ N Y Herald Tribune p6 Jl 4 '36

"Mr. Marshall gives one of his usual ingratiating, almost overly polished and somehow spinally weak characterizations. A thoughtful and sincere performer, he nevertheless does not impress you as being sufficiently involved emotionally to shoot his wife's lover the way he does. . . . [It] makes a passable though, alas! more than thrice-told tale." B. R. C.

+ — N Y Times p18 Jl 4 '36

"Nothing startling, to be sure, is this drama of a murderer . . . but good enough in every respect to keep you engrossed from beginning to end. . . . There is nothing sensational about the film, but it has enough moments of suspense and excitement to lift it above the average run of pictures." William Boehnel

+ N Y World-Telegram p11 Jl 6 '36

"A minor melodrama, 'Forgotten Faces,' though somewhat smugly in treatment, has its points." John Mosher

— + New Yorker p55 Jl 11 '36

**Trade Paper Reviews**

"This is the second try for Herbert Marshall and Gertrude Michael as a picture team, and once again the results are far from satisfactory. . . . 'Forgotten Faces' could easily have been first rate. But, for several reasons, it isn't. It won't amount to much at the box office."

— Variety p15 Jl 8 '36

**FRANKIE AND JOHNNIE.** Republic 67min My 1 '36

Players: Helen Morgan, Chester Morris, Lilyan Tashman, Florence Reed

Director: Chester Erskine

See issue of June 29, 1936 for other reviews of this film

**Audience Suitability Ratings**

"A: hardly; Y and C: no."

Christian Century p1071 Ag 5 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The acting and the singing are good, and the settings create an appropriate atmosphere of unreality. The photography is uninspired. Suitability: family."

Mo Film Bul p103 Je '36

"A: slow-moving tale; Y: objectionable; C: no."

Parents' M p44 Jl '36

### Trade Paper Reviews

"The classic ballad of the dance-hall girl and the gambler who 'done her wrong' has been so thoroughly whitewashed since it was first filmed two years ago that it now emerges as only fair screen entertainment. Adults."

+ — Box Office p45 Je 20 '36

FUGITIVE SHERIFF. Columbia 58min Je 1 '36

Players: Ken Maynard. Beth Marion. Walter Miller

Director: Spencer Gordon Bennett

A western melodrama.

### Audience Suitability Ratings

"Family." E Coast Preview Committee  
Fox W Coast Bul Jl 18 '36

"General patronage."

Nat Legion of Decency Je 18 '36

"A, Y and C: mediocre Western with good scenery."

Parents' M p47 Ag '36

"[It is] a stereotyped plot. . . Story, direction and acting are second-rate, but the skilled riding and beautiful scenery found in, nearly all Westerns will be enjoyed. Family."

— + Sel Motion Pict Jl 1 '36

### Trade Paper Reviews

"Estimate: standard Maynard."

Phila Exhibitor p24 Je 15 '36

FURY. MGM 90min My 29 '36

Players: Spencer Tracy. Sylvia Sidney. Walter Abel. Frank Albertson. Bruce Cabot

Director: Fritz Lang

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"A: strong; Y: too strong; C: no."

Christian Century p912 Je 24 '36

"The excellence of the mob scenes and those of the courtroom action with their individual character types attests to the artistry of the director. Thought-provoking entertainment. Adults & young people."

+ Jt Estimates Je 1 '36

"This fine picture is an indictment of lynch law but it is only propagandist by inference and English audiences will find it a very moving drama. Fritz Lang's direction is ingenious and wholly admirable. . . A picture to see. Suitability: adults & adolescents."

+ Mo Film Bul p103 Je '36

"A: gripping indictment of lynch rule; Y: pretty realistic; C: too brutal."

Parents' M p47 Ag '36

"Adults & young people. Outstanding."

+ + Sel Motion Pict Jl 1 '36

"Recommended to the Committee on Exceptional Photoplays."

+ + Wkly Guide Jl 18 '36

### Newspaper and Magazine Reviews

"[It] is presented so realistically as to terrify one. . . Not pleasant, but exceedingly strong drama admirably done." Laura Elston

+ Canadian M p36 Ag '36

Reviewed by J. P. Cunningham

Commonweal p246 Je 26 '36

"Those gripping scenes, in which Director Fritz Lang shows how human beings cease to be individuals and become part of a mad mob, display a frightening power. That the film slips off to an ending that loses much of its earlier punch does not prevent this courageously unvarnished document from being a compelling blast against mob rule." (3 stars) Beverly Hills

Liberty p44 Je 27 '36

"'Fury' is a harrowing and stirring picture to see. . . Except for the usual abrupt and sticky endings—the parting shot of idealism triumphant, satisfactory in itself but choked and faltering—the last third of this film is as impressive as the first. But half-way through we settle down to listen in a courtroom to the wrangling of lawyers—and find ourselves watching an ordinary talkie. . . Lang's direction of the mob-scenes is magnificent. . . Spencer Tracy has never done anything better than his work in this film." John Marks

+ New Statesman & Nation p14 Jl 4 '36

"'Fury,' with all its limitations, is among the most honest, forthright films to emerge from a Hollywood cutting-room. . . The second half of the film almost renders invalid its object by shifting the emphasis of guilt from the lynchers to vengeful Spencer Tracy. . . Lynching has an economic and racial background that is necessary to a complete understanding of the problem and the film was faulty for the want of it. . . Apart from these weaknesses, in all probability compromises demanded by the box-office experts and not of Lang's making, 'Fury' is the most forceful indictment of lynch justice ever projected on a screen. . . [It is] a memorable example of film making at its apogee." Robert Stebbins

+ + New Theatre p11 Jl '36

"In making 'Fury'—an eloquent, grim anti-lynch picture—Metro-Goldwyn-Mayer dropped all the formulas. . . The splendid acting and photography are no small part of the picture's merit. Because of the integrity with which it presents the subject, 'Fury' is one of the most praiseworthy films ever produced. Unmistakably, it shows the effectiveness of the motion picture for educational propaganda."

+ + News-Wk p39 Je 13 '36

"There is no time or space here to sit down and choose the magnificence of adjective which will justly represent the quality of a great film and at the same time titillate the doubters to rush away and see it. . . I should say that no film of this year will touch it short of a miracle. . . To Hollywood and the American censors must go irrevocable credit for turning out about their own country a movie that in any other part of the civilized world would have been instantly banned as subversive, disorderly, and a subterranean growth from the Communist party. Best film of the quarter." Alistair Cooke

+ + Sight & Sound p26 Summer '36

"'Fury' is astonishing, the only film I know to which I have wanted to attach the epithet of 'great.' . . Any other film this year is likely to be dwarfed by Herr Lang's extraordinary achievement: no other director has got so completely the measure of his medium, is so consistently awake to the counterpoint of sound and image. Even 'Louis Pasteur,' an honest, interesting and well-made picture, suffers by comparison, and seems half-way to the stage. . . Lucky the film-goer who has been able to see. . . the work of the greatest director."

Graham Greene

+ + Spec p15 Jl 3 '36

"This picture is being acclaimed one of the most courageous ever attempted by the American cinema industry. That's going a little far,



**FURY—Continued**

we think. . . It is disheartening to record that 'Fury' sold itself down the river of regret. It practically apologized for being vigorous. It took back everything it said, and ended on a note of fine fellowship and all's-right-with-the-world, which we know from the first four reels isn't so."

+ — Stage p8 J1 '36

**Trade Paper Reviews**

"The picture has been especially well cast. . . Tracy, in particular, gives a memorable performance, one that will stand out in your memory for a long, long time. . . 'Fury' is a picture that will not be easily forgotten, both because of the fearlessness of its theme, and because of the excellent manner in which it is presented."

+ Canadian Moving Pict Digest p6 J1 4 '36

**G**

**GENERAL DIED AT DAWN.** Paramount 95min  
S 4 '36

**Players:** Gary Cooper. Madeleine Carroll. Akim Tamiroff. Dudley Digges. Porter Hall. William Frawley. J. M. Kerrigan  
**Director:** Lewis Milestone

Based on the novel of the same title by Charles G. Booth. "[It is an] account of one young American adventurer's attempt to buy machine guns for one group of Chinese while another old American adventurer and his daughter try to deliver the same machine guns to the enemy." (N Y Sun)

**Audience Suitability Ratings**

"A: good of kind; Y: probably too strong; C: no."

Christian Century p1239 S 16 '36

"[It is] a grim, dynamic drama. . . Too strong fare for children. Adults."

Nat Legion of Decency S 10 '36

"A thrilling drama of rebellion in China. . . The photography is excellent and the acting of Akim Tamiroff as General Yang and Gary Cooper as the American is likewise excellent. Mature."

+ Wkly Guide S 5 '36

**Newspaper and Magazine Reviews**

"This shrewdly wrought melodrama . . . sustains the spectator's interest and Mr. Odets is to be congratulated on eschewing anything of intrusive levity. Hence the action story for the most part rings true. . . Although it is always a relief to witness Mr. Cooper and Miss Carroll together, and there is nothing but praise for their performances, the role which carries most weight is that of General Yang, superbly played by Akim Tamiroff." Mordaunt Hall

+ Boston Transcript p3 S 5 '36

"The General Died at Dawn' is an exciting melodrama. . . Director Lewis Milestone sometimes overplays the melodramatic note."

Christian Science Monitor p17 S 5 '36

"Clifford Odets is a brilliant playwright and he turned out a screen play of high literary merit. Lewis Milestone put it on the screen with superb artistry. Paramount provided a splendid cast and a most impressive production. Unfortunately, however, the picture succeeds only in being illustrated literature and not screen entertainment. . . Throughout the picture screen values constantly are sacrificed to theatre values, as could be expected from a script prepared by a man with no screen experi-

ence and trained only to express himself in the language of the stage. Gary Cooper's name has box-office strength, but I am afraid it is not strong enough to counteract the effect of adverse word-of-mouth criticism the slow pace of the production will prompt."

+ Hollywood Spec p11 S 12 '36

"Vividly staged, tensely acted and punctuated by freshly arresting dialogue, 'The General Died at Dawn' is an intriguing if somewhat mannered screen melodrama. It is the product of talented collaborators. Doing his first job for the cinema Clifford Odets has adapted it imaginatively, writing some incisive and provocative speech that gives depth and power to the characters and situations. . . If the production proves confused and even pretentious at times, it is largely because so much stylized technique has gone into the filming of a rather ordinary narrative. Mr. Odets, the most talented of our younger playwrights, has had remarkable success with his first scenario. . . There is so much excellence in 'The General Died at Dawn' that its faltering moments are more disappointing than they would be in a run-of-the-mill production. . . Brilliantly acted, it is a photoplay that will well repay your attendance, particularly if you do not expect too great things from the entertainment." Howard Barnes

+ — N Y Herald Tribune p12 S 3 '36

"The General Died at Dawn,' an action thriller of the 'Shanghai Express' school goes slightly arty at times, which is a strange thing for a thriller to do. This gets in the way of excitement too much of the time, as punches telegraphed ahead seldom register with the expected force. Partly because of its cast and director, but quite as much because of its provocative title, 'The General Died at Dawn' had been anticipated as one of the season's important productions. It is instead, although a fair picture, one of the season's first disappointments. Star and director have each proved that they can do better than this, although most of the film's faults may be laid to stilted dialogue and a deadly slowness of pace." Eileen Creelman

+ — N Y Sun p16 S 3 '36

"An out-and-out adventure tale, with far less 'social consciousness' than Mr. Odets' admirers will believe, it is active, preposterous, hair-raising and entertaining in equal and generous proportions. . . Mr. Odets' script is vigorous and colorful, even if it is not dedicated entirely to the class struggle, and Mr. Milestone's direction demonstrates again his thorough mastery of his craft. The players are faultless." F. S. Nugent

+ N Y Times p17 S 3 '36

"So much undoubtedly has been expected of Clifford Odets' first screen play, 'The General Died at Dawn' . . . that this report is likely to sound disparaging. For although Mr. Odets has much to say about oppression and the glories of the times to come, he has not said it, in this reporter's opinion, with the full substance and vitality that have characterized his writings for the theater. . . But whatever else Mr. Odets may have said or left unsaid, he and his director, Lewis Milestone, have brought a freedom, a flow and an imaginative treatment to their work seldom achieved in the cinema. Although dullness is not lacking in the film—it should be subjected to some drastic cutting—the production is, by the sheer excess of its invention and treatment, more effective than it deserves." William Boehnel

N Y World-Telegram p25 S 3 '36

"The beautiful lady, the soldier of fortune, and a surrounding assembly of sinister little yellow men are luscious ingredients for melodrama; and they are most satisfactorily exploited in 'The General Died at Dawn.' The film is a thoroughly lively one, and distinguished, too; lifted above the average of its kind by the general handling of Lewis Milestone, by the Clifford Odets dialogue, and by the behavior and performance not only of Gary Cooper and Madeleine Carroll but of the subsidiary Orientals and Occidentals involved. . .

Dressed up to kill in Milestone's richest furbelows, all this adventure and excitement should provide almost anyone with a snug hour and a half." John Mosher

+ New Yorker p94 S 12 '36

News-Wk p42 S 12 '36

"Leftist admirers of Playwright Clifford Odets may find it a little hard to get excited over the issues he raises in his first screenplay. . . If plaintive radicals were inclined to inquire last week 'Odets, where is thy sting?', sophisticated cinemaddicts were less surprised at the speed with which Hollywood had apparently caused Playwright Odets to modify his creed, than at that with which Playwright Odets had obviously acquired Hollywood's technique. Directed in somewhat over-ostentatious style by Lewis Milestone, 'The General Died at Dawn' remains a first-rate melodrama, vividly penned, performed and photographed."

+ Time p28 S 14 '36

### Trade Paper Reviews

"The thoroughly splendid and natural performance that fans have learned to expect from Gary Cooper and a supporting cast of general excellence, working through a thrill-packed, stimulatingly different story under effective direction, make this unadulterated entertainment from start to finish—a sure money picture in any situation. Family."

+ Box Office p23 S 12 '36

"Excellent performances by Gary Cooper, Madeleine Carroll and Akim Tamiroff save this picture from the complete oblivion which it otherwise deserves, and to which the author of the screen play apparently intended it to descend. Here is one of the most outstanding cases where an excellent novel is slaughtered to make a moving picture. . . The situations and dialogue are at times so ridiculous that you are reminded of the old 'Hoss Opera' days, instead of this era of intelligent thought and vision. . . Lewis Milestone, the director, has been responsible for many fine pictures, but he too seems to have taken a holiday during the making of this picture, for several of the faults of the picture can be accounted for only by poor direction. . . This picture is not recommended as box-office, but will probably get by on the strength of its names and the novel."

— Canadian Moving Pict Digest p5 S 12 '36

"Paramount steps into the spotlight with a magnificent melodrama of intrigue in the Chinese civil war that has every element for a major box office wallop. Not least of these is a leading role for Gary Cooper that not only keeps him right up where he landed in 'Mr. Deeds Goes to Town' but that will add to his prestige and his value. . . The novel by Charles G. Booth has been brilliantly dramatized by Clifford Odets. This is his first produced screenplay and it proves him a master of structure, of incident and characterization. Except for one or two florid speeches the dialogue has drive and enormous vitality."

+ Hollywood Reporter p3 S 1 '36

"Developing a romance which is contrasted with the dramatic theme, the story is told in a series of suspense-laden situations in which action and dialogue are forcefully combined to create an atmosphere of danger and tragedy. . . Primarily a man's attraction, a studied exploitation treatment of the film's romantic content should aid in arousing audience interest in the production among women patrons."

Motion Pict Daily p3 S 2 '36

"Here is hokum on the half-shell, laid on thick and unabashedly by experts; a tiny bit too long, a tiny bit too ponderous but real entertainment withal and cinch box office. At first contact it seems sort of a shock to realize that Clifford Odets, the white-haired boy of the radical element in New York theatricals and Lewis Milestone, the breathlessly arty director, have combined their talents to turn out lurid melodrama. Nevertheless, that is what this

picture is—and the boys have done a swell job of it. It's Odets first film attempt and his hand is distinctly visible throughout."

+ Variety p16 S 9 '36

"Oriental in its motivations, settings and pace, inclined to be ponderous and sombre, and naturally more of a men's audience picture than women's, 'The General Died at Dawn' may expect spotty returns, despite the Gary Cooper-Madeleine Carroll selling label, and will need smart exploitation to cash for full value on its merits. Nature of the melodrama will put limitations on its appeal, although production is ably handled from all angles within scope of the material. Tale lacks leaven of humor and compensating lightness for its deadly involvements."

+ — Variety (Hollywood) p3 S 1 '36

GENTLEMAN FROM LOUISIANA. Republic  
70min Ag 17 '36

Players: Eddie Quillan, Chic Sale, Charlotte Henry, Marjorie Gatenon, John Miljan

Director: Irving Pichel

"The story is built around episodes in the life of Tod Sloan. It is the tale of a clean-hearted lad with a love for horses and a burning ambition to win success as a jockey. He, like Sloan, is the inventor of the modern racing seat and with it he rises to spectacular heights." Hollywood Reporter

### Audience Suitability Ratings

"A: mildly amusing; Y and C: good of kind."  
Christian Century p1175 S 2 '36

"Romance and racing blend harmoniously to make an enjoyable film. General patronage."  
+ Nat Legion of Decency Ag 27 '36

"Skillfully directed and well acted, with Chic Sale and Eddie Quillan deserving of special mention. Family."

+ Sel Motion Pict S 1 '36

"A tender and moving story of a jockey's love for his horse, nicely acted especially by the young hero. Several exciting horse races add to the film's enjoyment. Family-junior."

+ Wkly Guide Ag 22 '36

### Newspaper and Magazine Reviews

"Eddie Quillan would get somewhere if producers would give him more opportunities to display his wares. . . Quillan has a rather conventional part, which he succeeds in making ingratiatingly interesting. It provides him with an opportunity to display a wide range of emotions. . . The story is rather obvious; we know what is going to happen, and our attention is kept alive by our interest in watching how the obvious end is to be reached. It is fundamentally sound dramatic construction to let the audience know what is going to happen. It permits it to take an intelligent interest in each step of the progress toward the known end. For that reason I found the little picture entertaining."

+ Hollywood Spec p9 Ag 29 '36

"Eddie Quillan is one of the most persuasive juveniles on the screen. His incisive naturalness, a gift for genial comedy and song-and-dance routines lifted 'The Sophomore' and a host of other Pathé comedies into the realm of entertainment and box office smashes. . . The costumes add a new note to horse-race operas and director Irving Pichel draws pace and human interest from a stereotyped formula that demands a nose-to-nose track finale." Herb Sterne

Script p12 Ag 22 '36

### Trade Paper Reviews

"Paced by the splendid performances of Eddie Quillan and Chic Sale, and booted down the back stretch by a top notch story of early race



**GENTLEMAN FROM LOUISIANA**—*Continued*  
track days in the old South, this life story of  
Tod Slocane is a commendable first effort on  
the part of Director Irving Pichel. Family."  
+ Box Office p31 Ag 22 '36

"It makes a very nice program number and  
should appeal to regular audiences. The [child-  
ren] will like it, as the horse racing at-  
mosphere is exciting and allows for a lot of  
action. The director has captured the simplicity  
of the piece and he conveys its mood in a most  
pleasant manner."  
+ Film Daily p7 Ag 15 '36

"This human and unpretentious offering,  
while not continuously exciting, has many mer-  
its and will fare well generally in dual harness."  
+ — Hollywood Reporter p3 Ag 12 '36

"The story offers entertaining excitement  
played against the background of the sporting  
world in the 'Gay Nineties.' . . Throughout the  
story such characters as 'Diamond Jim'  
Brady, Steve Brodie and John L. Sullivan enter  
the background adding to the picture's appeal.  
[It] has wide appeal and should fit happily  
on most programs."  
+ Motion Pict Daily p11 Ag 13 '36

"Estimate: pleasant neighborhood program."  
+ Phila Exhibitor p41 S 1 '36

"The Gentleman from Louisiana' [is] a  
fast-moving sympathetic picture which is good  
entertainment in any program division."  
+ Variety (Hollywood) p3 Ag 12 '36

**GIRL OF THE OZARKS.** Paramount 67min  
Je 12 '36

Players: Virginia Weidler. Henrietta Cros-  
man. Leif Erikson. Elizabeth Russell  
Director: William Shea

See issue of June 29, 1936 for other reviews  
of this film

### Audience Suitability Ratings

"Too sad for children. Adults." Am Legion  
Auxiliary

"Family." Calif Fed of Business & Profes-  
sional Women's Clubs

"A production made outstanding by the re-  
markable ability of little Virginia Weidler,  
who naturally and convincingly portrays the  
gamut of emotions and who with simplicity and  
conviction expresses a child's frustration and  
despair. . . The plot is routine with a very  
weak and abrupt ending, but the child actress  
and her supporting cast, as well as the beau-  
tifully photographed mountain scenery, lift the  
picture far above the ordinary. Family." E  
Coast Preview Committee

"A sad little story, overdrawn and not en-  
tirely consistent. It offers, however, some good  
characterizations but its ethical value for family  
audiences is debatable." Nat Soc of New  
England Women

"With a theme concerning the salvaging of  
an underprivileged and misunderstood child this  
picture presents a somewhat over-sentimental-  
ized and at times, unconvincing story of the  
child of a poor Ozark mother. . . This social  
drama is well adapted for the enjoyment of the  
family." S Calif Council of Fed Church Women  
Fox W Coast Bul Je 27 '36

"This true picture of a primitive people in  
our own land is depressing but starkly realistic  
in its human interest and convincing acting by  
the entire cast. Family."  
Gen Fed of Women's Clubs (W Coast)  
Je 20 '36

"Family."  
Jt Estimates Je 15 '36

"The picture's weakness is that it is too con-  
sistently depressing. Though we are trained by  
current literature to associate tragedy with the  
people of this locale, the introduction of a lighter  
note would be welcome. Adolescents, 12-16:  
possible; children, 8-12: too emotional and de-  
pressing."

+ — Motion Pict R Jl '36

"A trivial story is ably directed and appeal-  
ingly portrayed. Family, but too sad for small  
children."

+ Nat Council of Jewish Women Je 17  
'36

"A: sentimental drama of mountain people;  
Y and C: interesting if somewhat depressing."  
Parents' M p69 S '36

"Family."  
Sel Motion Pict Jl 1 '36

### Trade Paper Reviews

"The results appear favorable in terms of  
Miss Weidler, but less auspicious from a box  
office angle. Selection of the yarn for its tear-  
jerking was no mistake, but the hill-billy flub-  
dub is just a bit too seedy and the title makes  
no attempts whatsoever to cover up. With the  
family and juvenile audiences there won't be  
any trouble. Bigger houses, however, are out,  
and dualing has to be taken for granted."

+ — Variety p18 Ag 12 '36

**GIRLS' DORMITORY.** 20th century-Fox 65min  
Ag 7 '36

Players: Simone Simon. Constance Collier.  
Ruth Chatterton. Herbert Marshall

Director: Irving Cummings

Based on the play, *Matura*, by Ladislaus  
Fodor. The plot concerns a young school girl  
in a strict German girls' school who falls in  
love with a middle-aged professor. He in turn  
is loved by an older teacher. When the young  
girl finds this out, she is heart-broken and runs  
away to Paris. The professor gives up the  
woman who has loved him for years and fol-  
lows the young girl.

### Audience Suitability Ratings

"A: excellent; Y: doubtful value and effect."  
Christian Century p1119 Ag 19 '36

"The outdoor fencing scene is one long to be  
remembered, and all exteriors show fine selec-  
tion and photography. Adults & young people."  
Am Legion Auxiliary

"This delightful picture, primarily for adults,  
offers an interesting psychological study in the  
reactions of young people and adults to a given  
situation. . . Adults: good; family: no; 14-18:  
no; 8-14: no." Calif Cong of Par & Teachers

"The story is not a particularly profound one,  
still the production has a certain haunting  
quality due entirely to the personality and  
facility of the vivacious little French star,  
Simone Simon. . . Simone has unusual ability  
and responds to moods as does a delicate in-  
strument. Herbert Marshall and Ruth Chatter-  
ton give excellent performances—better than  
the story warrants. Mature." Calif Fed of  
Business & Professional Women's Clubs

"Good. Inappropriate title. Mature." DAR

"An artistic and skillfully directed production  
with a very fine cast and careful attention to  
detail. Vivid and entertaining for mature  
audiences." Nat Soc of New England Women

"A thoroughly psychological and convincing  
social drama. Family." S Calif Council of Fed  
Church Women

"Deft and understanding direction and a  
gifted cast again prove their importance in  
the making of a distinguished photoplay, and  
a story that might easily have been ordinary is

lifted to superior heights by the artistry with which it is handled. . . Adolescents: mature; children: no." Women's Univ Club, Los Angeles  
+ Fox W Coast Bul Ag 8 '36

"A rarely beautiful picture distinguished by unusually fine camera work. . . Especially fine directorial effects give the picture unusual entertainment value. Adults & young people."  
+ Gen Fed of Women's Clubs (W Coast)  
Jl 28 '36

"Best of the month. Mature."  
+ Jt Estimates Ag 1 '36

"The story is well developed by a capable cast. General patronage."  
Nat Legion of Decency Ag 20 '36

"Outstanding."  
+ Sel Motion Pict S 1 '36

"The new French star has an attractive personality, and is much helped by her co-stars and some excellent minor characters. Family."  
Wkly Guide Ag 15 '36

### Newspaper and Magazine Reviews

"Mlle. Simon has an unspoiled and ingenuous manner that is eminently suited to the part she is expected to play. . . The moments when the picture resembles 'Maedchen in Uniform' most closely in its attempt to set forth a delicate study of adolescent girlhood are the best parts of the picture. But those moments are not so frequent as might be wished." E. F. Melvin  
+ Boston Transcript p3 Ag 15 '36

"If you like romantic drama, well acted, with a touch of European juvenile psychology running through the main thread, you will enjoy 'Girls' Dormitory.'" Laura Elston  
Canadian M p36 Ag '36

"Simone Simon, capable in both comedy and drama, makes a pleasant first American appearance. . . The outcome points the need of sympathetic understanding and avoidance of judging others."  
+ Christian Science Monitor p14 Ag 15 '36

"Simone Simon has the divine spark. If Hollywood, which has destroyed more star material than it has made stars, will treat this girl with ordinary common sense, will put her in but few pictures and select the few wisely, she can become within the next two years one of the three or four leading box-office magnets. . . 'Girls' Dormitory' is in every way a thoroughly satisfactory picture. Irving Cummings has given it masterly direction."  
+ Hollywood Spec p8 Ag 1 '36

"European in setting, 'Girls' Dormitory' is also the censorable sort of story that the European studios generally contrive with more adult intelligence than Hollywood is willing to dare. . . Though, in bald outline, 'Girls' Dormitory' is no more than a mild variation of the perpetual triangle theme, the film has moments when it is truly outstanding." (3½ stars) Beverly Hills  
Liberty p45 S 19 '36

"Critics are accepting Mlle. Simon enthusiastically, even taking pains to assure readers that correct pronunciation of her name is 'See-moan See-moan.' . . Nothing Simon can say, nothing any critic will write, can help her so much as her first American picture, 'Girls' Dormitory.' . . She combines impishness with fresh, appealing youth. She is a capable, resilient actress, thus far justifies all that has been written about her."  
+ Lit Digest p20 Ag 29 '36

"[Mlle. Simon's] American screen debut is auspicious. Endowed with a vivid and arresting personality and an exciting gift for swift changes of mood, she dominates the picture in no uncertain manner. She is not conventionally pretty, but she combines the ingenuous charm of a young girl with the intriguing glamour of a woman of the world. . . Less work has gone into the creation of a distinctive and persuasive screen drama than in affording a setting for the new star. . . It pays scant heed to credible

motivation or characterization. The atmosphere of the school just before commencement has been caught in too precise outlines and the teachers typed to a point of caricature. . . If 'Girls' Dormitory' is far from a fine photoplay, this does not alter the fact that it has given birth to a new star." Howard Barnes  
+ N Y Herald Tribune p6 Ag 29 '36

"Mlle. Simon . . . does not, probably because the script could not make up its mind about the film's final mood, emerge as a great actress in this, her first Hollywood production. . . She'll need a stronger picture than this to launch her into stardom, if and when she is ready for that. 'Girls' Dormitory' hesitates too much before the implications of its story. It pulls up at the brink of tragedy and laughs off, with a scene that must have been added after the final cutting, all the emotion that had gone before. . . There was material for a really fine picture. Some of it the cast and director have realized. There are sensitive moments, and some delicious bits of comedy." Eileen Creelman  
+ N Y Sun Ag 31 '36

"Officially this has no weight, but we suggest that Congress cancel a substantial part of France's war debts in consideration of its gift of Simone Simon to Hollywood. . . Virtually unknown here before the picture was screened, she had become a star of the first magnitude at its conclusion. . . The Hollywood inevitable occurs, even to the scene of renunciation. . . and a decidedly unsatisfactory happy ending. For this should have been, as it started out to be a poignant tale of breathless young infatuation and transient despair." F. S. Nugent  
+ N Y Times p16 Ag 29 '36

"[Mlle. Simon's] appeal is a languid kind of come hither, rather startling in her role of a teen age student, but showing a potential depth the film tragically fails to exploit. Her employers should take off her pinafores—make her act her age, and go to work on her tonal huskiness. . . 'Girls' Dormitory' is not, as you may have inferred, an Elsie book 'Maedchen in Uniform' but a trite, if earnest traveltogue of Young Woodley's Sister in the Tyrol. . . It could have been a beautiful story and it still is, but the Fox people were unwise even to think of grinding it. It is a pity, but it is true, that the films can do nothing about the tragedy of adolescence sex expressed in adult language. These things should be left to the unfettered stage, where they can talk grown-up." Douglas Gilbert  
+ N Y World-Telegram p9a Ag 29 '36

"The whole thing, the quality of youth all over the place, the Herbert Marshall performance as the master, Ruth Chatterton's presentation of the instructress who also has an eye on her superior, the adult note of Constance Collier and J. Edward Bromberg, and a newcomer, Simone Simon, as the girl, all shape into something unusually nice. . . It's a smooth and polished and touching affair. This Mlle. Simon is a childish and expert little thing who has just run over, I believe, from Paris." John Mosher  
+ New Yorker p67 S 5 '36

"Twentieth Century-Fox hasn't provided much of a story, but a whale of a cast makes a lot out of it. . . In her first American film, Miss Simon pouts and putters about seductively, rather like a high-brow Clara Bow. Her acting is mostly French accent, but her sex appeal makes up for that."  
News-Wk p31 Ag 8 '36

"It has received tactful and ingratiating treatment from adaptor Gene Markey who has done a splendid writing job. . . Irving Cummings' direction is laudably delicate, causes events to flow smoothly, wisely permits pantomime to develop characters. . . A picture to be recommended. . . and seen." Herb Sterne  
+ Script p10 S 12 '36

"The picture is meant to be a *tour de force* for the newest European import, a French actress named Simone Simon. The impulse to present this fresh personality in all its vitality



**GIRLS' DORMITORY—Continued**

just about took the producers off their feet. . . We see [Herbert Marshall] in the year's most distressing *dénuement*, proposing to and being accepted by a baby-doll siren."

Stage p10 S '36

"Although Herbert Marshall and Ruth Chatterton are billed above her, Simone Simon is the star of this picture. Producer Darryl Zanuck designed it expressly to provide a vehicle for her U. S. debut, and Screenwriter Gene Markey and Director Irving Cummings have intelligently fitted the material to her talents. . . Helped by U. S. lighting and No. 28 makeup, Simone Simon is more embraceable than in her last French picture to reach the U. S. (*Lac aux Dames*)."

+ Time p30 Ag 24 '36

**Trade Paper Reviews**

"A competent cast, Irving Cummings' usual convincing direction and a smart adaptation by Gene Markey give the youthful Simone Simon an impressive background for her American screen debut; and a resultant feature promising well for her box office possibilities. Family."

+ Box Office p25 Ag 8 '36

"With all the advance ballyhoo placed in back of this little French actress, it looked as if the producers might be overplaying their hand, but the reaction of the audience at the Roxy at the opening performance proved impressively that they were right. Simone Simon took the audience by storm, and the emotional reaction from the work of this clever and charming personality was plainly noticeable throughout the theatre. The story is packed with appeal and charm and a quality of electric tenseness that grips you. While nothing of tremendous dramatic importance occurs, yet the suspense keeps building, and it is the type of entertainment that gets the femmes of all ages and stations in life."

+ Film Daily p7 Ag 29 '36

"The film is particularly notable for the magnificent playing of its co-stars, Ruth Chatterton and Herbert Marshall, and the American debut of Simone Simon, a young French actress destined to go far. . . Hers is a performance unprecedented in Hollywood productions. Fresh, bright and alive, her face mirrors expressions with an ease that transcends acting. Consciously or unconsciously her native talent is distinctively out of the ordinary and she is certain to attract much attention from American audiences."

+ Hollywood Reporter p3 Jl 25 '36

"Miss Simon shows exceptional promise and her debut is aided considerably by the accomplished work of Marshall and the sympathetic cooperation of Miss Chatterton. The scenes reflecting the life of the girls' school contrast pleasantly with the story's weighty theme."

Motion Pict Daily p6 Jl 27 '36

"The picture should appeal to women, but its draw depends on the Simon buildup. Both Marshall and Chatterton are star material. 20th Century-Fox has given the show a nice production, direction is okay, familiar story has been well handled."

Phila Exhibitor p36 Ag 15 '36

"Few imported players ever were given a more auspicious buildup than this newcomer (Mlle. Simon). . . No good reason why she should not at once become a drawing attraction. Chances are all in her favor. . . Herbert Marshall does not always get the most out of his assignment as the headmaster. He is stiff and unresponsive in spots. On the other hand Ruth Chatterton gets the best assignment she has had recently and infuses her part as the assistant instructor with a tenderness and understanding she has not always been permitted to reveal of late."

+ Variety p18 S 2 '36

"Simone Simon was launched at the Chinese last night by 20th-Fox and her launching was in much the same fashion as the Queen Mary. The French importation has about everything desirable in a young screen star. With an impish naivete that is refreshing, ability away above the average and looks that are compelling, she should reach the top in a few strides. Darryl Zanuck has made no mistakes in her initial appearance. Though he surrounded her with the toughest opposition, she comes through with honors. Screen play by Gene Markey is an excellent job of writing and dialoging."

+ Variety (Hollywood) p3 Jl 25 '36

**GIVE ME YOUR HEART.** Warner 88min Jl 18 '36

Players: Kay Francis, George Brent, Roland Young, Patric Knowles, Frieda Inescort

Director: Archie L. Mayo

Based on the play, *Sweet Aloes*, by Jay Mallory. "Kay Francis is the mother of a child born out of wedlock. Influenced by Roland Young, she surrenders the infant to its father's family. Later, married to George Brent her life is a tragic torment. On the verge of a mental crackup, which would wreck her hopes for happiness, Young brings her and Brent together. Miss Francis . . . and [Brent's wife], Miss Inescort, visit the sleeping youngster. At peace with Miss Inescort, for whom she previously had had nothing but vicious hate, and sure that the suffering she has undergone has atoned for her sin, she dedicates her life to being Brent's true wife." (Motion Pict Daily)

**Audience Suitability Ratings**

"This possible but not probable chapter in high-class society gives Kay Francis an excellent opportunity to be emotional to the nth degree. It is doubtful if her efforts will prove entertaining to the usual run of theatergoers. Adults." Am Legion Auxiliary

"The social sin is here made to appear desirable because of a situation beyond the control of either participant; hence it is destructive to ethical and social values. Adults; matter of taste; family: no; 14-18: no; 8-14: no." Calif Cong of Par & Teachers

"The picture starts with a bad situation and works out a solution that requires an entire new school of thought in order to appreciate it. Mature." Calif Fed of Business & Professional Women's Clubs

"Entertaining psychological drama. Adults. Good." DAR

"Perhaps the relation between an invalid wife and the mother of her husband's child is a theme unfitted to the wide distribution of the motion picture but certainly this finished production with its adroit handling of situations, its philosophical humor, its real sanity in human predicaments will delight discriminating adults." Nat Soc of New England Women

"[It is] a dignified social drama from point of portrayal but of a sophisticated type best suited to adult audiences." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 1 '36

"The picture is artistically produced with the interesting background of two continents, beautiful costumes and lovely music. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) Jl 18 '36

"Adults."

Jt Estimates Jl 15 '36

"Though unconventional in theme [it] nevertheless makes absorbing drama. The cast is an exceptionally well chosen one and the direc-

tion of Archie Mayo is skillful and understanding. Adults."

+ Nat Council of Jewish Women Jl 22 '36

"Delicate situations competently handled by a strong cast. Adults."

Nat Legion of Decency Jl 30 '36

"A: good social drama; Y: sophisticated; C: no."

Parents' M p69 S '36

"Its wise dictum that to overcome a bogie one must face it rather than bury it, is valuable. Adults."

+ Sel Motion Pict Ag 1 '36

"A difficult subject handled with admirable delicacy. Mature."

+ Wkly Guide S 12 '36

### Newspaper and Magazine Reviews

Christian Science Monitor p14 S 12 '36

"The picture is an intelligent use of talkie technique, one of the best examples of it ever to reach the screen. The delicate theme, which so easily could have been made censorable, is handled throughout with the best of taste, there being nothing in it to offend the most narrow-minded purist. Archie Mayo's direction is superb."

+ Hollywood Spec p5 Jl 18 '36

"A restrained, sleekly articulate study of thwarted lives, this is a picture of moods rather than action. And though it is at times rather dull, there is a quietly powerful emotion about the whole thoughtful affair that should appeal to a great number of women. . . [It is] gently tearful diversion." (2½ stars) Beverly Hills

Liberty p39 Ag 22 '36

"[It is] a mild moral lesson that one sin doesn't make a sinner. . . Somewhat daring in plot for movie-public youth, the film-drama preaches sympathy for the woman with a past."

News-Wk p31 Ag 8 '36

"We remember being rather stirred by the heroine's plight on the stage. We remember being amused by Miss Francis' emotional antics on the screen. Roland Young has some fine Mallory lines to say, and his disposition of them is certainly worth your hearing."

— + Stage p10 S '36

### Trade Paper Reviews

"Ultra modern and sophisticated problem drama, which affords Kay Francis an opportunity to occupy a superbly-enacted emotional role, this will have a particular appeal to women, will be generally acceptable to all. Adults."

+ Box Office p25 Jl 25 '36

"This will appeal especially to women. Its delicate subject has been handled with good taste and intelligence. It gives Kay Francis a strong emotional role and she does unusually good work."

+ Film Daily p11 Jl 14 '36

"An intelligent and penetrating problem play of society lightened by a due proportion of real comedy and produced with fine insight and dignity. It gives Kay Francis a highly sympathetic emotional role in which she triumphs and it adds thought-provoking entertainment elements that will make it strong box office, especially on the class levels."

+ Hollywood Reporter p3 Jl 10 '36

"This is a fine class picture. It is a serious dramatic problem play. Based on a delicate, intimate theme, it is carefully prepared and directed with intelligent good taste and impressively acted. Essentially an adult attraction, its appeal is aimed directly at feminine patronage. Yet, blending distinctive drama with engaging comedy, it is of a character almost certain to make a forceful impression upon generally mature audiences."

+ Motion Pict Daily p2 Jl 11 '36

"Drama that women will like, this is adult stuff that has been handled with good taste. . . What the picture does depends on the women's draw."

Phila Exhibitor p38 Ag 1 '36

"Following her top performance in 'White Angel' with a role even more exacting in its dramatic demands, Kay Francis will win a new audience and increase her value as a Warners star asset in this picture. . . Among women especially it should receive much word-of-mouth benefit. This, coupled with the name, an exceptionally fine supporting cast and an impressive production in every respect, should register substantially."

+ Variety (Hollywood) p3 Jl 10 '36

GLORY TRAIL. Crescent 65min

Players: Tom Keene, Joan Barclay

Director: Lynn Shores

"With the end of the Civil War, an unsundered band of Confederates, headed by Tom Keene, goes to settle in the west. On the way they meet a group of northerners of which Joan Barclay is a member. There is a natural animosity, but under Keene's leadership, everyone is getting on well and he and Joan are falling in love. . . The lovers marry in a wholesale marriage ceremony to which the southern boys have brought their girls from back east." Film Daily

### Trade Paper Reviews

"All of the desirable bang-bang of a typical Western, but with a story structure which takes it out of the formula category, this first E. B. Derr production of his Tom Keene series augurs well for Crescent's future as a producer of good action films. Family."

+ Box Office p25 Jl 25 '36

"In using the unsundered rebel Confederates, in the settling of the West, the producer struck on an interesting and novel idea. It makes for forceful action and dramatic entertainment. . . With its historical setting, audiences generally should like ['Glory Trail'] and [children] especially should go for it in a big way."

+ Film Daily p8 Jl 10 '36

"An outdoor action picture combining much that is novel with standby elements, this picture is an auspicious inaugural effort. . . The picture should appeal to those who like to see their entertainment move."

+ Motion Pict Daily p4 Jl 13 '36

"Estimate: good."

+ Phila Exhibitor p39 Ag 1 '36

"Built on substantial story, with interesting motivation and away from the cut-and-dried Western pattern, without neglecting the sure-fire action ingredients, 'The Glory Trail' offers good entertainment for audiences at which it is directed."

+ Variety (Hollywood) p3 Jl 8 '36

GO GET-'EM HAINES. Republic 62min Je 15 '36

Players: William Boyd, Sheila Terry, Eleanor Hunt

Director: Sam Newfield

A mystery tale in which a reporter who boards a steamer for a story about an absconding financier finds himself involved in a murder mystery.

### Audience Suitability Ratings

"Objectionable in part. Objection: the killer, realizing he is trapped, commits suicide."  
Nat Legion of Decency Je 11 '36



## GO GET-'EM HAINES—Continued

"A and Y: fair; C: not recommended."  
Parents' M p47 Ag '36

## Trade Paper Reviews

"Estimate: good action murder mystery."  
+ Phila Exhibitor p27 Jl 15 '36

## GORGEOUS HUSSY. MGM 105min Ag 28 '36

Players: Joan Crawford, Robert Taylor, Lionel Barrymore, Franchot Tone, Melvyn Douglas, James Stewart, Beulah Bondi

Director: Clarence Brown

Based on the novel of the same title by Samuel Hopkins Adams. "The story . . . concerns the political turmoil of states' rights and Union rights in 1823 when America was still young and 'not yet beyond an occasional growing-pain.' The historical characters and events revolve—in this fictionalized version—about the life and loves of Peggy Eaton, daughter of an inn-keeper, and finally First Lady of the White House as the niece of President Andrew Jackson." (Film Daily)

## Audience Suitability Ratings

"A: fine of kind; Y and C: doubtful interest."  
Christian Century p1239 S 16 '36

"It is very well cast and all [the cast members] are to be complimented on their fine performance in this historical drama. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"This picture is certainly popular entertainment of the highest order. Mature." Calif Fed of Business & Professional Women's Clubs

"This engrossing fiction has an exceptionally convincing historical background, fine characterizations, and expert direction. Mature. Excellent." DAR

"A worthwhile historic drama, valuable for its visualization of a day that is past and as a vital human document. Family, exclusive of young children." Nat Soc of New England Women

"This charming mixture of history and fiction should be greatly interesting to all. Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul S 5 '36

"Family-mature."

Gen Fed of Women's Clubs (W Coast)  
Ag 25 '36

"Best of the month."

+ + Jt Estimates Ag 15 '36

"An all-star cast lends glamour to this very interesting and thrilling portrayal of life in the days of Andrew Jackson. Lionel Barrymore makes 'Old Hickory' live again in a performance which outshines all of his past successes, and Beulah Bondi as his pipe-smoking spouse is superb. Family. Special merit."

+ + Nat Council of Jewish Women S 1 '36

"Any deviation from history may be forgiven as this film gives us an admirable picture of the times, beautifully acted and superbly mounted. General patronage."

+ Nat Legion of Decency S 3 '36

"Magnificently produced and attention-compelling is this fascinating picture of love, jealousy and intrigue. . . . Almost unparalleled is the brilliancy of Clarence Brown's direction; meticulous attention to every detail has given beauty, life and power to his work. A distinguished cast, each expertly chosen for his or her part, each giving a skillful and noteworthy characterization so realistic one really lives the story. . . . Truly a great picture. Family-mature."

+ + Sel Motion Pict S 1 '36

"Suggested for schools and libraries. Family. Outstanding."

+ + Wkly Guide Ag 29 '36

## Newspaper and Magazine Reviews

"Metro-Goldwyn-Mayer have produced a most engaging picture. . . . It is a happy blending of fact and fancy, a film which undoubtedly would have been more dramatic had truth been adhered to, but, one that is, nevertheless, intriguing, with definite characterizations in several instances and cleverly written dialogue. . . . The film cannot be weighed as an historical document, except for certain portraits. However, as a diversion, it is highly satisfactory. And so is this Peggy, so long as one does not refresh one's memory by digging up the facts." Mor-daunt Hall

+ Boston Transcript p4 S 12 '36

"Many fine qualities flavor 'The Gorgeous Hussy,' a vivid play of human life that skillfully blends dramatic and romantic American fact with fiction. . . . There is evidence everywhere of authenticity of reproduction, and it is well-rounded entertainment by an excellent cast."

J. P. Cunningham

+ Commonweal p487 S 18 '36

"'The Gorgeous Hussy' is, I believe, the most expert job Director Brown has turned out. . . . Clarence gives us a new Joan Crawford, an attractive, softened and gentle girl without false eye-lashes and extravagant make-up that in previous pictures suggested the actress playing a part. . . . Lionel Barrymore never appeared on the screen to better advantage. Beulah Bondi gives a superb performance, by long odds the greatest of her screen career."

+ Hollywood Spec p10 S 12 '36

"It cost a sum to turn a counting-house clerk pale, it surrounds Joan Crawford with a failure-proof cast. But it accomplished the filming of a glamorous, piquant incident in American history and gave Miss Crawford the best opportunity she ever has had in motion-pictures. Fact and fiction have been expertly meshed to make the story of impetuous Peggy Eaton a cinema romance of impressive stature. . . . Barrymore was never better than in this rôle. The younger men are no less powerful. Director Clarence Brown has put his picture together with unusual cunning. It emerges [as] one of the finest pictures of the year, actually the best Miss Crawford ever has made. Her dignity and composure are noteworthy."

+ + Lit Digest p17 S 12 '36

"A colorful and heart-warming saga of American history has been re-captured on the screen in 'The Gorgeous Hussy.' . . . Handsomely staged and persuasively acted, the motion picture translation of Samuel Hopkins Adams's gaudy novel forms a rich and entertaining pageant of life in the Andrew Jackson era. . . . There has been no great adherence to documentary evidence in the work. . . . As a matter of fact, it is Andrew Jackson and his pipe-smoking wife, Rachel, who dominate the most captivating passages in 'The Gorgeous Hussy.' . . . In the title rôle Joan Crawford is handsome, although century-old costumes do not go well with the pronounced modernity of her personality. . . . Mr. Brown has staged the piece with a keen eye for its color and pageantry, permitting the romantic interludes to balance as they will with recreated history in a show that is rich with trappings and accented by moments of moving intensity." Howard Barnes

+ N Y Herald Tribune p6 S 5 '36

"'The Gorgeous Hussy' is regulation MGM box office stuff. . . . what with a bit of flag waving here and a spicy scene there. It's not a bad picture either for a glossy pulp-paper fiction type of show. The story of Mrs. Eaton and her loves is not very important, isn't even very interesting as Miss Crawford plays it. The drama of Andrew Jackson and his Rachel is real. There is the story. . . . The picture really belongs to these two characters, to the fire-eating frontiersman who became a president,

and to the pipe-smoking backwoods woman who married him." Eileen Creelman

+ — N Y Sun p35 S 5 '36

"It is our hope that some day we may come to understand why Hollywood, when it selects a colorful personality for one of its themes, almost invariably chooses to divest the hapless character of that very color which seemed to justify a screen biography and hastens to reduce it (or him or her) to a faded stereotype which might pass for any one. Consider the Peggy O'Neill Eaton of 'The Gorgeous Hussy'... President Jackson disbanded his Cabinet because of her, men died for her and eventually she moved to Spain and married a 19-year-old dancing instructor. Is there a bit of that in Metro's and Miss Joan Crawford's portrayal of Pothouse Peg? Well, just a bit... What we have here, and you might as well make the best of it, is a thoroughly romanticized biography in which Miss Crawford is gorgeous, but never a hussy... Miss Crawford's Peggy is a maligned Anne of Green Gables, a persecuted Pollyanna, a dismayed Dolly Dimple... Most of it has an incredible ring and the players never are quite convincing in their political or emotional arguments." F. S. Nugent

— + N Y Times p7 S 5 '36

"That hectic era when Andrew Jackson became seventh President of the United States... serves as a colorful and exciting setting for an entertaining and romantic melodrama... Whatever the film lacks in historical accuracy is more than made up for by the entertainment its romantic story and colorful settings provide. After a slow beginning the film gets under way in full stride and its interest never lags for a moment... Lionel Barrymore steals whatever acting honors there are. As the blustering Jackson who defends not only Peggy but the Constitution as well and who is always trying to remember not to say 'ain't,' he grunts, blusters and snorts in a manner that is altogether delightful." William Boehnel

+ N Y World-Telegram p10a S 5 '36

Reviewed by John Mosher

New Yorker p95 S 12 '36

"In Joan Crawford's latest, Robert Taylor, the screen's No. 1 glamour boy, forsakes his usual role of a doctor for that of a sailor of 1823. Fortunately, he dies early in the picture. Miss Crawford is ineffectually pretty as Peggy O'Neal... The film is a bad adaptation of a Samuel Hopkins Adams novel."

— News-Wk p42 S 12 '36

"In this picture a large group of early Americans became living, breathing people. Two, especially—John Randolph and Daniel Webster... Lionel Barrymore plays the rough old Andrew Jackson up to the hilt, his performance somewhat edited by a too-faithful attempt at physical resemblance, resulting in an oversized wig and putted brows that sadly interfered with his facial expression... It is Joan's finest part in years and she enacts it superbly. Not the least of her triumphs is her makeup, or lack of it... Douglas not only gives the best performance of his career but just about the best in the picture. He makes you believe his uncompromising political opinions... The big hand goes to Clarence Brown, director, and Joseph Mankiewicz, producer." Rob Wagner

+ Script p10 S 5 '36

"[It] forms a pattern which balances in entertainment whatever it may lack in educational value. Surrounded by youthful matinee idols who seem a shade too chipper in the roles of mature statesmen, Lionel Barrymore grunts, glares and snuffles to fine effect. Equally sure-fire is Beulah Bondi as Mrs. Rachel Jackson." Time p19 S 7 '36

### Trade Paper Reviews

"Boasting enough stars for six pictures and with a patriotic and historic background, this picture will register solidly at the turnstiles. While Joan Crawford has top billing and gives an impressive portrayal, Lionel Barrymore's de-

piction of President Andrew Jackson is undoubtedly the high spot of the film. Family."

+ Box Office p23 S 12 '36

"This is a superb production in every department... It gives Miss Crawford the best acting opportunity she has had in a long time and she takes full advantage of it. However, she is surrounded by such able supporting performers that to this reviewer she stands out not so much as the lead, but rather as one of a perfect cast... 'Gorgeous Hussy' can be sold to the patrons who go for big names, to those who seek entertainment, and to those who love romance. The ladies will love it—but so will the rest of the family."

+ Film Daily p8 S 1 '36

"In 'Gorgeous Hussy,' Metro-Goldwyn-Mayer has a fine picture and a swell piece of entertainment, a top starring vehicle for Joan Crawford and unquestionably a box office hit... 'Gorgeous Hussy' will certainly bounce Joan Crawford back to top fan favor, as this is easily the best picture she has had for some time, giving her acting opportunities that brought out the real Crawford and should invest any box office with record ticket sales... She has been surrounded with a cast whose combined performance and fan magnetism would be hard to equal in another picture."

+ Hollywood Reporter p3 Ag 28 '36

"This film is undoubtedly one of the meatiest and finest pictorial examples of entertainment yet produced. Rich in color, heart interest, drama, homely pathos and vibrant emotion, it is headed for glorified rendezvous at the nation's box-offices... Exhibitors throughout the country will rush for this one with its cast name draw plus a human story which fully lives up to the name power of the picture."

+ Motion Pict Daily p2 Ag 29 '36

"Exhibitors should look at the star assembly to find out whether this is a box office click. The answer, apparently, is that it is. With Taylor at a peak, with Crawford top money, with the other names as insurance, with a production that rates with Metro's best, 'The Gorgeous Hussy' is a sure thing."

+ Phila Exhibitor p10 S 1 '36

"With four marquee names topping the cast, an historical fictional story that's familiarly known and distinctive direction, 'Gorgeous Hussy' is a money picture. Beyond the names of Joan Crawford, Robert Taylor, Lionel Barrymore and Franchot Tone, the film has innumerable angles for special exploiting. Once the story gets over the trivia of slow-moving costume moments it builds to successive peaks without let-up. Picture is primarily Lionel Barrymore's... He's the Barrymore of old in the best role he has had in a long time."

+ Variety p16 S 9 '36

"'Gorgeous Hussy' is gorgeous entertainment, superlative in every dimension, destined to rank among the best pictures of any year and a money offering of smash calibre by every right of draw names, story and directorial merit and showman's intelligence. Challenged by dramatic opportunity in rich roles of a superb screen play, Joan Crawford and at least half a dozen fellow stars and supporting players turn in their top performances... Miss Crawford displays a new composure, dignity, ripeness which opens up entirely new channels for her at Metro and which will enhance her box office value still more. For emotional power she has never done anything to touch this role."

+ Variety (Hollywood) p3 Ag 28 '36

GRAND JURY. RKO 60min J1 24 '36

Players: Fred Stone, Louise Latimer, Owen Davis, Jr. Moroni Olsen

Director: Albert S. Rogell

The plot concerns a small town citizen who undertakes single-handed to round up a band of murderous gangsters who have taken over control of the town.



## GRAND JURY—Continued

*Audience Suitability Ratings*

"A: amateurish; Y: harmless; C: little interest."

Christian Century p1026 S 9 '36

"A trite story of the gangster versus the citizenry is here poorly directed and indifferently cast except for the brilliant work of Fred Stone. Fair entertainment for adults & young people." Calif Cong of Par & Teachers

"[It is] a mildly entertaining newspaper-gangster picture. Family." Calif Fed of Business & Professional Women's Clubs

"Fred Stone's wholesome commonsense and the pertinent facts involved make this worth seeing. Mature." DAR

"Adults & young people." Nat Soc of New England Women

"A rather hackneyed, over-acted, non-ethical picture, yet not demoralizing enough to exclude it from the family." S Calif Council of Fed Church Women

"The production is fair entertainment. Adolescents: passable; children: no." Women's Univ Club, Los Angeles

Fox W Coast Bul Ag 8 '36

"While the picture lacks conviction and is slow moving, the work of Fred Stone is humanly realistic. Mature."

— + Gen Fed of Women's Clubs (W Coast) J1 28 '36

"Mature."

Jt Estimates Ag 1 '36

"General patronage."

Nat Legion of Decency Ag 6 '36

"Family."

Sel Motion Pict Ag 1 '36

*Newspaper and Magazine Reviews*

"Fred Stone deserves a better story assignment than repeated presentation as an elderly homespun gentleman who isn't as bright as could be expected, considering Mr. Stone's own intelligence. . . Entertaining after its own too simple fashion." E. C. S.

+ — Christian Science Monitor p13 Ag 8 '36

"The proceedings at the Palace this week, where 'Grand Jury' is the new screen offering, are not of a kind to rout a filmgoer's ennui and infect him with the pleasant fervors of excitement. . . The results are far from satisfactory. . . Nor do the players help matters much." William Boehnel

— N Y World-Telegram p12 Ag 3 '36

"'Grand Jury' is just another weak link in a long chain of sissy cops-and-robbers operas. The film leans heavily on the likeability of Fred Stone, a chap who can squeeze appeal from even the hokiest material." Herb Sterne

— + Script p12 Ag 8 '36

*Trade Paper Reviews*

"Below-average racket expose film which will have a struggle carrying its end on even an average dual program. Family."

— Box Office p25 Ag 8 '36

"Nice wholesome entertainment for the entire family, combining human interest, comedy and romance."

+ Film Daily p7 Ag 1 '36

"[It is] a synthetic crime comedy. . . The trite story is tricked out with amusing gags for a fair grist of laughs, but they do not raise it above the level of average program fare. Fred Stone plays his part for its comedy moments, but it has not had breathed into it the breath of life and will scarcely add to his laurels. A good supporting cast is similarly obscured in a world of stock unrealities, few

of the characters being clearly enough drawn to register anything much."

— + Hollywood Reporter p3 J1 25 '36

"This is one for the Fred Stone fans who like his skittish brand of humor. He uses his opportunities well."

Motion Pict Daily p6 J1 27 '36

"Fred Stone again comes to the fore in a programmer that ought to please small towns, neighborhoods. Cast is filled with feature faces who will insure satisfaction for audiences."

Phila Exhibitor p38 Ag 1 '36

"Below par production. Story is silly to start with and grows worse as it unfolds. . . It's jerky continuity throughout and the villains are never believable. Handling of the actors is stilted and awkward and even the camera angles are old-fashioned and abrupt. Stock situations, sloppily reworked, do not produce either laughs or tension."

— — Variety p16 Ag 5 '36

"The combination of a fast-moving, logical story, an excellent cast and capable direction makes 'Grand Jury' a better than average picture in every respect. . . It is the type of entertainment the whole family can enjoy."

+ Variety (Hollywood) p3 J1 25 '36

GREEN PASTURES. Warner 90min J1 25 '36

Players: Rex Ingram. Oscar Polk. Eddie Anderson. Frank Wilson

Directors: Marc Connelly. William Keighley

Choral music: Hall Johnson Choir

See issue of June 29, 1936 for other reviews of this film

A Photoplay Study Guide on Green Pastures, prepared by Mabel A. Bessey, is obtainable from Educational and Recreational Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey, at fifteen cents a copy. The guide is one of a series of aids to the critical appreciation of photoplays.

*Audience Suitability Ratings*

"A: notable; Y: very good; C: probably beyond them."

Christian Century p1047 J1 29 '36

"This month brings us another epochal film. . . Needless to say, 'Green Pastures' will make its advent under the sponsorship of women's clubs, civic organizations and church groups throughout the United States. Pastors will refer to it in their sermons, teachers will draw ethical lessons from it for the benefit of their students, for 'Green Pastures' has a simplicity, a richness of thematic material and an underlying philosophical soundness and sweetness that take it far out of the class of an ordinary film."

+ + Motion Pict & Family Je 15 '36

"A and Y: grand entertainment; C: Bible story graphically told."

Parents' M p44 J1 '36

"This picture . . . has been the subject of some criticism on the part of people who hold that the screen should not trespass on religious grounds in this manner. On the other hand, there are those who see, not an offense against religious feeling, but a thing of great beauty and celestial charm in this simple narrative of what heaven is like when pictured by a Negro Sunday School teacher to his class of little children."

Scholastic p17 S 19 '36

"Here is as unusual a film as one is likely to come across, because of its material. . . A great deal of the film, from a quality that is usually called 'quaint,' is amusing, in a tender and lovable way; but much of it is profoundly moving, touching fundamental things in the human heart. However fantastic and merely humorous a lot of it may seem, out of it comes a conception of the Creator in the throes of creation,

always evolving onward to something higher, that has its appeal to every religious instinct, of whatever creed."

+ Wkly Guide Ag 7 '36

### Newspaper and Magazine Reviews

"Under the guiding hand of Marc Connelly, 'The Green Pastures' has been brought intact to the screen, preserving the simple quality, the imaginative humor and the homespun element of unaffected 'goodness'—there is no other word that quite describes it—that were among the characteristic marks of the original work. Even for the stage 'The Green Pastures' was an unusual exploration of folk material. For the film to approach so closely to the achievements of the play, is no small accomplishment."

E. F. Melvin

+ Boston Transcript p3 J1 25 '36

"We have no hesitation in naming 'The Green Pastures' not only as the leading picture of the month, but as one of those that will be remembered as one of the standout pictures of the year."

Laura Elston

+ Canadian M p35 Ag '36

"A carefully chosen company attains to an ensemble in this presentation, which is steadily moving in its reverential naïveté."

+ Christian Science Monitor p13 J1 25 '36

"Never has there been a picture quite like 'The Green Pastures.' It is tender and humorous, touching and gay. And through this blend there runs a deeply sympathetic feeling that never condescends to burlesque the fable's simple imagery. . . . 'The Green Pastures' is the cinema treat of the year." (4 stars) Beverly Hills

Liberty p45 J1 4 '36

"Whatever our various concepts of God, I think we will all be spiritually satisfied and tickled by 'The Green Pastures.' . . . Those who feared God might go Hollywood in this movie version of the fine stage production do not know their Marc Connelly. He has touched this movie with the same delicate humor and the same fine feeling he put into the stage 'Pastures.'" Don Herold

+ Life p28 S '36

"Warner Brothers will be hurt to learn that in 'The Green Pastures' they have not produced a spectacle. The press releases attest to the '120 gigantic settings,' '1,000 players,' and 'lavish scenes' which the studio placed at the disposal of Marc Connelly, but in making his first movie, a literal transcription of his play, Mr. Connelly has achieved the paradox of a non-'colossal' production under the aegis of the Brothers. . . . Mr. Connelly's preservation of his play is right, not because it avoids the abuses which the movie spectacle has received at the hands of vulgarians, but because no translation other than a literal one was possible." Robert Giroux

+ Nation p110 J1 25 '36

"Almost the sole exception to the rule that makes movie going during the summer months an unmitigated horror. . . . The Warner Brothers' film version of Marc Connelly's stage play, 'The Green Pastures,' can cause few regrets. No film of recent memory has boasted such authoritative and beautiful performances, such perfection of ensemble and individual brilliance. True, 'The Green Pastures' is not very stimulating as cinema. . . . It seems elementary that if a film is to be denied continuity it should at least possess variety of emotional content. This variety 'The Green Pastures' lacks. It is, however, a definitely superior item worth seeing. . . . 'The Green Pastures' [is] outstanding film entertainment, if not a cinema masterpiece." Robert Stebbins

+ New Theatre p22 Ag '36

"[It] has been transferred to the screen with care, taste and fidelity under the author's paternal direction and, in its new incarnation, it remains the beautiful, moving and stirring work that it was upon the stage. . . . The pro-

ducers have been satisfied to make an edition of 'The Green Pastures' that is faithful to the original, rather than a striking cinema conception of its own. . . . This careful and conservative method of treatment gives the picture a slight carbon-copy quality, but it avoids the potential pitfalls admirably and the result is that the quality of simple magnificence that the drama possessed is never lost. . . . I admired the work of every actor whose name appears in the cast of characters. But if Rex Ingram's role had not been properly played the work of all of them would have been in vain. . . . The whole production is a tribute to the courage of the Warner Brothers.'" Richard Watts, Jr.

+ + N Y Herald Tribune p10 J1 17 '36

"If motion pictures needed any justification, the Music Hall's current picture provides enough to last for a decade or so. . . . Not only Marc Connelly, all three Warner brothers, and W. G. Van Schmus can point with pride this time. The whole human race may like itself, and understand itself, quite a little better after seeing this film. . . . Mr. Connelly, with a wisdom that should surprise none who knows his work, resisted all temptation to splurge. Here is no spectacle, no Hollywood glamour, or varnished lavishness. . . . The cast is, as might be expected since most of the players appeared in the original play, a fine one. . . . Equally with the directors, they deserve all praise for the making of the year's most memorable film. It would seem unnecessary to urge that 'The Green Pastures' should be missed by no one, of any age, any nationality, any religious persuasion." Elleen Creelman

+ + N Y Sun p7 J1 17 '36

"That disturbance in and around the Music Hall yesterday was the noise of shuffling queues in Sixth Avenue and the sound of motion-picture critics dancing in the street. The occasion was the coming at last to the screen of Marc Connelly's naïve, ludicrous, sublime and heart-breaking masterpiece of American folk drama, 'The Green Pastures.' And the direct exciting cause was the fact that no profane hands have been allowed, in the words of the Second Cleaning Angel, to 'gold up' its marvelous and unforgettable felicities. It still has the rough beauty of homespun, the irresistible compulsion of simple faith." B. R. C.

+ + N Y Times p20 J1 17 '36

"No matter what your personal opinion is of the manner in which Mr. Connelly and his associate director, William Keighley, have treated this heart-breaking masterpiece of American folk life—there are some who are ungrateful enough to suggest that no particular camera imagination has gone into the work—you will have to admit that all the inner beauty, comic fancy, compassion and religious devotion of the original has been transferred to the screen with fidelity. . . . That no outstanding camera imagination has gone into the screen transference of this beautifully wrought Biblical story will not be denied here. But therein, it seems to me, lies the secret of its great power and beauty. Given just such a simple and heart-warming story and every other director—well, nearly every other director—in Hollywood would have gone off on a camera angle spree." William Boehnel

+ + N Y World-Telegram p25 J1 22 '36

"'The Green Pastures' is a careful photograph of the play. Its chief value is for those who didn't see the original and who want to know what all the excitement is about. . . . Those who have seen the play are going to find this film a perfectly respectable piece of work and probably unnecessary. It won't excite them much; it will recall the humor, the fanciful and picturesque qualities, the quaint attributes, but not the power of the play. . . . Either because of screen limitations or because it is not the patriarchal Richard B. Harrison but the much younger Rex Ingram who is De Lawd, there is no such stirring climax in 'even a God must suffer' as there was in the stage production. . . . This is dignified; it's honest; and no tremendous sensation." John Mosher

+ — New Yorker p48 J1 18 '36



**GREEN PASTURES—Continued**

"It is to be doubted whether the film version of Marc Connelly's legend is an improvement over the stage version. This is mainly due to the role of De Lawd, which Rex Ingram played with dignity and restraint but with total lack of conviction. He could have, with profit, traded some of his pictorial sweetness for an adequate share of internal force. 'Green Pastures' will have an interesting history. We must consider it as an adventure in the art-film classification. But regardless of its success or failure at the box office, it must stand as a major achievement of William Keighley, the director." José Rodríguez

Script p10 Ag 22 '36

"The film, with but few concessions to the camera's inexorable demands for scope, has preserved most of the simplicity and appealing grandeur of the play, and represents, as near as it is humanly possible, an honest interpretation of a great story in another medium. . . 'The Green Pastures' is a notable film achievement, and an inspiring one."

++ Stage p8 Jl '36

"One of the strong features of the play was the poverty-stricken bareness of the Heaven it portrayed. One of the principal dangers of the cinema was that Heaven would either be improved beyond any Southern pickaninny's dream or else that the artfulness of its simplicity might seem condescending. The producers have avoided both these pitfalls. Heaven has been improved, but only slightly."

Time p38 Je 29 '36

**Trade Paper Reviews**

"[It is] a production that is certain to make screen history. Your reviewer was one of a very few who did not care for the play, but for an hour and a half I sat in the private screening room at the Film Exchange here in Toronto, spell-bound as I watched a beautiful production, masterfully directed, capably acted and artistically mounted."

+ Canadian Moving Pict Digest p7 Jl 4 '36

"Not only has 'Pastures' been motivated into a prestige film for the Warners, but it's a simple, enchanting, audience-captivating cinematic fable which should reach the masses and surpass the theatre history-making run of the show. . . 'Pastures' in cooler weather would be a mop-up and, even as a summer release, it's headed for big grosses, fortified by the fact that the current dearth of socko film product gives it excellent advantages for concentrated attention. . . It's a critic's picture if ever there was one, and that's not going to hurt, either. That doesn't mean that 'Pastures' can coast in, sans selling. It'll require plenty of ballyhoo, considering the two major mass-mentality handicaps—the all-colored cast, and the complete absence of anything resembling a marquee name."

++ Variety p17 Jl 22 '36

**GUNS AND GUITARS. Republic 56min Je 19 '36**

Players: Gene Autry, Dorothy Dix, Smiley Burnette, Tom London

Director: Joseph Kane

A western melodrama.

**Audience Suitability Ratings**

"General patronage."

Nat Legion of Decency Je 25 '36

"It follows the customary action picture formula and, except for fine outdoors photography, presents little that is new to that type of cinema. Family."

— + Sel Motion Pict Jl 1 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**Trade Paper Reviews**

"Western fans will have their fill of blazing guns, fist fights and cross-country riding during the final reels of this latest Autry vehicle, although they may find that the star's singing slows up the introduction. Family."

+ Box Office p23 Jl 11 '36

"Routine in its conception and story, this Western features Gene Autry and his guitar, the combination providing several bits of vocalization, which may or may not be an asset to a riding, shooting Western, depending entirely upon the tastes in action films of the audience."

+ — Motion Pict Daily p24 Je 25 '36

"Estimate: good."

+ Phila Exhibitor p69 Jl 1 '36

**GUNS OF THE PECOS. Warner-First national 56min**

Players: Dick Foran, Anne Nagel, Gordon Hart, Eddie Acuff

Director: Noel Smith

A western melodrama.

**Audience Suitability Ratings**

"[It is a] clean Western, filled with action, music and 'right-will-win' presented for the wholehearted entertainment of western story fans and children of all ages. Family." Am Legion Auxiliary

"Although not original as to plot and with forced situations, this is fairly good entertainment because of excellent horsemanship and bits of attractive outdoor photography. Adults: fair; family: fair; 14-18: fair; 8-14: good." Calif Cong of Par & Teachers

"Family, altho exciting for small children." Nat Soc of New England Women

"Based on historical data, there is an unique interest and ethical value to the picture for the family." S Calif Council of Fed Church Women

"The picture could have been made more suited to young audiences if the tenseness had been relieved by comedy or a change of tempo. Adolescents: yes; children: too exciting." Women's Univ Club, Los Angeles

Fox W Coast Bul Ag 8 '36

"[It is] an interesting Western portraying in an entertaining manner the part played by the Texas Rangers in fighting crooked interests. Family."

+ Gen Fed of Women's Clubs (W Coast) Jl 28 '36

"Family."

Jt Estimates Ag 1 '36

"General patronage."

Nat Legion of Decency Ag 27 '36

"An interesting 'Western,' portraying in an entertaining manner the part played by the Texas Rangers in fighting crooked elements and establishing justice in the Lone Star State. Family."

+ Sel Motion Pict S 1 '36

**Trade Paper Reviews**

"With an abundance of the usual cowboy story elements which make this a cut-and-dried Western, Dick Foran succeeds, by his pleasant singing, in adding a note of class to the picture. Family."

+ — Box Office p25 Ag 8 '36

"This tale of the Texas Rangers in the early days, while a weak story, offers considerable gun play and hard riding. . . Foran renders his songs pleasingly and may build into a popular singing, action star with somewhat better story material."

+ — Motion Pict Daily p6 Jl 27 '36

"The trouble with Foran is that he hops in, out of the saddle, appearing in the better Warner productions, then hopping back into the saddle. Western stars have to stick to the saddle to be built up. If Foran is to become a Western draw, he will have to keep away from the society dramas, etc. While the Westerns in which he is appearing are okay from the production, musical, etc., standpoint, Foran, himself, is the problem."

Phila Exhibitor p38 Ag 1 '36

"Texas locale with the rip-snorting shooting rangers will not help this one at the box office. Dick Foran and Eddie Acuff try hard to make the best of things to aid the yarn, but it is a weakling. . . . Harold Buckley's screen play from the original of Anthony Goldaway is a little amateurish. It's been done too many times, anyway. Then, too, the preview audience hissed and sneered at many of the episodes."

— Variety (Hollywood) p3 J1 25 '36

GYPSIES. Amkino 83min J1 29 '36

Players: Alexander Granach. N. Mordvinov. M. Sinelnikova. Lala Chernaya

Directors: E. Schneider. M. Goldblatt

Russian dialogue film with English sub-titles. "Gypsies" tells about the efforts of a member of the Soviet government to try to get the band of nomads to whom he has been assigned to settle down and become collective farmers. Loath to give up their freedom, the gypsies listen patiently to the government representative and eat the food given them by the authorities, but make no real effort to give up their wandering life." (N Y World-Telegram)

### Newspaper and Magazine Reviews

"All done in good humor, with delightful acting—especially that of Alexander Granach, a German exile. . . . It [is] a film decidedly worth seeing."

+ Nation p166 Ag 8 '36

"With all its faults, the most wholesome movie fare of the month. . . . To say that the Russians are past masters at this sort of thing is to put it trivially. . . . The film has faults—at times, bad continuity, a disharmony of acting styles although the actors are all in their way superb . . . but these faults are as nothing in the face of its fine lyrical qualities, and the greatness of its theme—the regeneration of a people."

+ New Theatre p23 S '36

"While presented in plot form, the piece is really thinly veiled propaganda, although its performance is theatrical enough, since the cast includes chiefly professional actors. . . . But the gypsies' life lacks the glamour that tradition attaches to it, and the emphasis laid on the Kolkhoz (Collectivists) in their reform of the wandering nomads strips it of even elementary enchantment. However, every now and then touches of characteristic Russian humor flow through the script, and certain of the characterizations possess a comic spirit helpful to the treatise." Marguerite Tazelaar

+ N Y Herald Tribune p10 J1 30 '36

"The subject of 'Gypsies' is one that has given plenty of headaches to even the most optimistic Soviet officials. . . . While the circumstances of their conversion to the Soviet idea doubtless are less dramatic than the action of the photoplay, this highly entertaining picture probably conveys a general notion of how it is being done. . . . The film gathers speed as it progresses and moves into an exciting and dramatic climax which yet would have been more impressive had it been a little less à la Hollywood." H. T. S.

+ N Y Times p22 J1 30 '36

"My guess is that 'Gypsies' will appeal to filmgoers who, sated with the current mediocrities from Hollywood, look for entertainment to a film studded with first-rate acting

and excellent photography. . . . Were its continuity better and were it shorter, it would stand high up on the list of Russian films. . . . If you are interested in the life and habits of a group of picturesque Russian nomads as well as the efforts of the government to make them settle down, you will find 'Gypsies,' interesting but uneven in quality." William Boehnel

+ — N Y World-Telegram p10 J1 30 '36

### Trade Paper Reviews

"There are elements of interest in this latest importation from Russia. . . . but again the Soviet State cannot refrain from injecting into its screen material pointed implication of the good life which is to be enjoyed under the kindly guiding hand of the collective state. . . . With occasional flashes of good photography, the film as a whole appears to have little outstanding appeal for any but those patrons who are particularly drawn to Russian films."

+ Motion Pict Daily p11 J1 31 '36

"Except for a series of clips showing the nomads, primed with a dram or two of vodka, in native dances, costumes, and choral executions, the picture is largely standardized Soviet fare of the mission-festival stripe. Which means that by American forms it isn't far from being a rousing oats opera. . . . Of gypsy history, folk lore, etc.—in short, how the gypsies got that way—there is not one hint."

+ Variety p16 Ag 5 '36

## H

HALF ANGEL. 20th century-Fox 65min My 15 '36

Players: Frances Dee. Brian Donlevy. Charles Butterworth. Helen Westley. Etienne Girardot

Director: Sidney Lanfield

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"Suitability: adults & adolescents."  
Mo Film Bul p103 Je '36

"A and Y: reasonably entertaining murder mystery; C: possible."

Parents' M p44 J1 '36

### Newspaper and Magazine Reviews

"Romantic and comic murder mystery for adults who don't mind the introduction of a mentally deranged person as a pivotal figure." E. C. S.

Christian Science Monitor p13 Je 20 '36

"Despite some of the screen's best writing and acting talent, this too-often-told tale by Bess Meredyth and Gene Fowler drags badly. . . . Etienne Girardot, doing his familiar madman part, Helen Westley, and Charles Butterworth waste some good acting."

— News-Wk p42 Je 6 '36

HARD LUCK DAME. See Satan met a lady

HARVESTER. Republic 65min My 1 '36

Players: Alice Brady. Russell Hardie. Ann Rutherford. Frank Craven. Cora Sue Collins

Director: Joseph Santley

See issue of June 29, 1936 for other reviews of this film



## HARVESTER—Continued

## Newspaper and Magazine Reviews

"Granting that Gene Stratton Porter's novel, 'The Harvester' had little to offer the cinema, it is a sorry task of transcription. The production is one in which nearly all the participants have fumbled. Alice Brady and Frank Craven, two comedians who are adept at turning awkward corners in a script, contribute some interludes of pungent humor to the work, but for the most part it plods through banal situations in a manner that can scarcely be construed as entertaining." Howard Barnes

— + N Y Herald Tribune p6 J1 4 '36

"'The Harvester' [is] frankly a period piece. . . Because of the extreme simplicity of production, direction and acting, the story is rather entertaining." Eileen Creelman

— + N Y Sun p15 J1 6 '36

"Somewhere in the revision and adaptation to which Mrs. Gene Stratton Porter's novel, 'The Harvester' has been subjected in preparation for its conversion to the screen there has been lost the simple nobility of its central figure that made the book a best seller when it was written twenty-five years ago. . . The picture has its attributes, of course. Alice Brady provides an amusingly exaggerated profile of the scheming mother." J. T. M.

— + N Y Times p18 J1 4 '36

"The amount of your patience with 'The Harvester' will depend more on your taste for sweetness and sentiment than on your desire for screen drama. . . It is a pretty tiresome film. . . [and] is hackneyed to the core in dialogue and situation." William Boehnel

— N Y World-Telegram p11 J1 6 '36

"The most one can ask for in the revival of these wholesome classics is a feeling of nostalgia. . . Less able hands might have bungled the story. . . Director Joseph Santley does a painstaking, affectionate job of recreating the detail of the period. But he is lax in guiding individual performances. . . Alice Brady (who is given top billing although her role doesn't warrant it) acts as though she were on the verge of renouncing these roles in favor of the dramatic stuff in which she triumphed on the stage. I'll bet audiences would welcome the changes." Molly Lewin

— + Script p13 Ag 8 '36

## Trade Paper Reviews

"'The Harvester,' is a long yawn. Based on the Gene Stratton Porter novel of two decades ago, it is creaky, tedious film fare for today's audiences. In addition to that, the picture suffers from lack of ingenious direction and from a cast which, except for Alice Brady, doesn't acquit itself sparkingly. . . Producers have always found it difficult to put over pictures dealing with farm life and farm people. . . Its place distinctly is the smaller, unimportant theatres, and on the off days."

— Variety p15 J1 8 '36

HEART OF THE WEST. Paramount 60min J1 10 '36

Players: William Boyd, Jimmy Ellison, George Hayes, Sydney Blackmer, Lynn Gabriel

Director: Howard Bretherton

A western melodrama.

## Audience Suitability Ratings

"[It is] a routine Western. General patronage."

— + Nat Legion of Decency J1 30 '36

"[It is] a genuinely entertaining production. Family."

— + Sel Motion Pict Ag 1 '36

## Trade Paper Reviews

"Maintaining the high entertainment standards established by its five predecessors, this last of the 'Hop-a-long Cassidy' films winds up the current series in a blaze of glory. It has the same action and thrill appeal as the others and introduces a new touch in the form of a hit theme song, 'Family.'"

— + Box Office p25 J1 25 '36

"This Hop-a-long Cassidy number tends more to comedy than have the previous releases in the series. At the same time there are enough of the regular Western ingredients to make it interesting to the regular outdoor fans. There are a number of good action situations with a stampede that highlights the picture. . . Although the picture may not reach the high standard of some of the other Hop-a-longs, it still is one of the better Westerns and makes very pleasing entertainment."

— + Film Daily p6 J1 7 '36

"The sixth and last of the present series of Hop-a-long Cassidy Westerns drops under the high average of the series. It will serve as one of six but will scarcely add lustre to this popular brand. The picture shows evidence of haste. The screenplay provides too little for the lead and other characters and depends too much on the one big scene—the turning back of the cattle stampede with dynamite, which is not as carefully developed as it should be. Also there is more than a fair allowance of incongruities and some weak spots in casting."

— + Hollywood Reporter p3 J1 3 '36

"A formula Western, introducing nothing that is new or novel, this provides only average secondary entertainment. Merely repeating the old story of honest ranchers at war with cattle rustlers, the only change in the standard brand of thrill action is the idea of using dynamite to halt a cattle stampede."

— + Motion Pict Daily p5 J1 7 '36

"Estimate: fair."

— + Phila Exhibitor p26 J1 15 '36

"Weak Western with all departments, exclusive of photography, responsible for its lack of entertainment. As one of the 'Hop-a-long Cassidy' series, it will have to fight for what it gets. Story lacks sock, is old fashioned in construction and particularly in dialog."

— Variety (Hollywood) p3 J1 3 '36

HEARTS DIVIDED. Warner 76min Je 20 '36

Players: Marion Davies, Dick Powell, Charlie Ruggles, Claude Rains, Edward Everett Horton, Arthur Treacher

Director: Frank Borzage

Music and lyrics: Harry Warren, Al Dubin

See issue of June 29, 1936 for other reviews of this film

## Audience Suitability Ratings

"A: fair; Y: rather good; C: little interest."  
Christian Century p912 Je 24 '36

"There is something vitally lacking in this lavish film. The stars play their roles in an unconvincing manner, and are quite eclipsed by the splendid characterization of Napoleon by Claude Rains. . . Taking many liberties with the authenticity of this episode in French-American history. . . has left much to be cleared up in the minds of seekers of true historical facts. Adult." Am Legion Auxiliary

"Picturesque costuming and lavish production add greatly to a picture ably directed, well enacted, and artistically photographed. Dick Powell is in good voice and serves nicely as the prince incognito. Adults: very good; 14-18: good; 8-14: good." Calif Cong of Par & Teachers

++ Exceptionally Good; + Good; + Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Photographically beautiful, but a thin story and unhappy casting give the screen version of 'Glorious Betsy' a feeling of insincerity. The dramatic theme and delightful romance are all but lost because of the farcical treatment of the whole. Family." Calif Fed of Business & Professional Women's Clubs

"Colorful, gay, and amusing romance. Based on history. Mature-family. Good." DAR

"[It is] a picture of fine entertainment for the family." S Calif Council of Fed Church Women

"Glamorous, light, amusing entertainment. Family." Mrs T. G. Winter  
Fox W Coast Bul Je 20 '36

"Family."

Jt Estimates Je 15 '36

"This had all the makings of a most entertaining picture but it did not realize its possibilities. . . This is due in part to the ineptitude of Miss Davies and Mr. Powell in their romantic roles, and in part to an inadequate scenario. Adolescents, 12-16: probably entertaining; children, 8-12: no interest."

— Motion Pict R Jl '36

"[It is] a very stilted historical romance. . . Family."

+ — Nat Council of Jewish Women Je 10 '36

"A and Y: glamorous historical romance with music; C: entertaining." Parents' M p47 Ag '36

"Not entirely true to historical events, but sufficiently so as to prove good entertainment for the family."

+ Sel Motion Pict Jl 1 '36

### Newspaper and Magazine Reviews

"Miss Davies is seen to the best advantage in her more playful moments during the earlier portions of the story. She is less appealing when she faces the big moment of her great renunciation. . . She might be well advised by her true friends to cultivate the lighter humors and leave to others the parts which call for emotional acting. . . Frank Borzage, who knows as well as any director in the business how to manage romantic sentiments on the screen, has avoided the pit of over-sentimentality but the film as a whole is not one of his major works." E. F. Melvin

+ — Boston Transcript p7 Je 20 '36

"In spite of the fact that Marion Davies, the star of 'Hearts Divided,' may not deserve the rating, this picture because of its lavish production, careful direction and attractive settings, not to mention the splendid supporting cast does deserve mention among the month's better pictures. . . If you love pictures glowing with romance, youth, beauty and southern allure, you will adore 'Hearts Divided.' Whatever her histrionic failings may be, Marion Davies as Betsy Patterson, is good to look upon. Dick Powell as Jerome Bonaparte is reasonably free of his master-of-ceremonies-mannerisms and looks quite handsome in his gold braided uniforms and court apparel." Laura Elston

+ Canadian M p31 Jl '36

"Miscasting throws this romantic melodrama so much awry that there is no telling whether or not its story could have been made more than mildly interesting." E. C. S.

— Christian Science Monitor p13 Je 20 '36

"The fluffy Marion Davies's performance is all too reminiscent of the histrionics that might be expected from a student of high-school theatricals after her second lesson from a correspondence school of the 'drama.' Artlessly and heartlessly, she flattens, even flattens the grand collection of supporting players." J. P. Cunningham

Commonweal p287 Jl 10 '36

"An exceedingly tedious offering. . . When [Marion Davies] plays herself, she can draw from an audience the feeling of friendship accorded her by those who come in personal contact with her. In 'Hearts Divided' she has a role which demanded the finished acting of a Claudette Colbert, a Norma Shearer, a Luise Rainer; a role which she tries hard to translate into believable terms but does not make convincing. Her task was made more difficult by the presence in the cast of some of the screen's most accomplished players."

— Hollywood Spec p10 Je 20 '36

"Warners have strained every muscle in a Herculean effort to make 'Hearts Divided' a hit. . . None of these embellishments can quite overcome the miscasting of Marion Davies, a comedienne, and Dick Powell, a crooner, in heavily romantic roles. . . In short, 'Hearts Divided' is topheavy." (2 stars) Beverly Hills

Liberty p48 Jl 18 '36

"A wide-mouthed purse has been opened to surround a faintly creaky plot with enough glamour and musical-comedy trickery to keep it alive and bubbling for 1936 audiences. The result is a romantic picture in which Miss Davies is lovely, Dick Powell sings with his usual *brío* and a New York stage actor, Claude Rains, steals the show to achieve a long, carefully cherished ambition. . . Maryland audiences will react warmly to the scenes involving old Baltimore. The cinema seldom has recreated so successfully the flavors, customs and wistful loveliness of an old and romantic city."

+ Lit Digest p19 Je 20 '36

"An innocuous performance by Dick Powell is somewhat counteracted by an excellent portrayal of Napoleon by Claude Rains and some diverting dialogue which, while not entirely in the Louisiana Purchase idiom, remains its most refreshing feature."

Stage p8 Jl '36

"'Hearts Divided' turns out to be a particularly inept little costume piece in which Marion Davies proves unable to furnish first-rate entertainment even when directed by Frank Borzage and surrounded by such players as Dick Powell, Charles Ruggles, Edward Everett Horton, Henry Stephenson, Arthur Treacher, Claude Rains."

— Time p37 Je 22 '36

### Trade Paper Reviews

"Lavishly mounted, intelligently directed and with an abundance of cast names, Marion Davies' romantic feature of early America will fare well with the fans. Family."

+ Box Office p45 Je 20 '36

HEROES OF THE RANGE. Columbia 51min  
Mr 28 '36

Players: Ken Maynard, June Gale, Harry Woods, Harry Ernest

Director: Spencer Gordon Bennett

A western melodrama.

### Audience Suitability Ratings

"Family." E Coast Preview Committee  
Fox W Coast Bul Ap 11 '36

"A, Y, and C: one more Western." Parents' M p50 Je '36

"A generally mediocre production, totally lacking in novelty, treating of Western outlaws and their apprehension by a cowboy turned G-Man. The beautiful white horse, Tarzan, gives the one praiseworthy touch to an innocuous story which otherwise must be classified as 'just another Western.' Family."

— + Sel Motion Pict Ap '36

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



## HEROES OF THE RANGE—Continued

*Trade Paper Reviews*

"Following the old formula route, this Western manages to hold the interest with a fast action story that keeps things pepped up from the start. Ken Maynard is in the saddle most of the time, and when he is standing on his feet he is usually engaged in gun work or using his fists handily, so all in all it is a lively drama of the open plains that will please the youngsters."

+ Film Daily p16 Ag 18 '36

"This is an entertaining Western that is sure-fire fare for the enthusiasts. As usual with Ken Maynard films there are a few musical interludes in outdoor fashion that are quite pleasing."

+ Motion Pict Daily p12 Ag 20 '36

"This time Ken Maynard is a G-man. It's a new role for him, but he's still in chaps riding Tarzan, that nice big white hoss of his, and the background is the same as in most Westerns. Although crammed with action, pounding hoofs, a lot of gunfire and plenty of fisticuffs, plus the usual romance, 'Heroes of the Range' is only fair to middlin'. It shouldn't expect to arouse more than passing interest."

+ — Variety p16 Ag 19 '36

**HIGH TENSION.** 20th century-Fox 62min Je 26 '36

Players: Brian Donlevy. Glenda Farrell. Norman Foster. Helen Wood

Director: Allan Dwan

A roistering under-sea diver who repairs ocean cables is continually in scrapes with his pal and his boss. He battles also with his sweetheart, a pulp magazine writer who uses his adventures for plots. Finally, after a thrilling rescue in the best picture tradition, he saves his pal's life and wins the girl.

*Audience Suitability Ratings*

"A: poor; Y and C: no."

Christian Century p1239 S 16 '36

"Unnecessary drinking and two roughhouse episodes make this unsuitable for children. Adults." Am Legion Auxiliary

"Too much drinking and too prolonged slapstick fighting. Adults: matter of taste; family: no; 14-18: no; 8-14: no." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Waste of time. Adults." DAR

"Adults." Nat Soc of New England Women

"Marvelously photographed under-sea sets and capable acting and dialogue, combine to bring very good entertainment to the family." S Calif Council of Fed Church Women  
Fox W Coast Bul Jl 4 '36

"There is plenty of action, often verging on slapstick, but the total value of the film is dubious. Adults."

— + Jt Estimates Jl 1 '36

"Adolescents, 12-16: no; children, 8-12: no."

— Motion Pict R Jl '36

"There is interesting photography of men at work on the bed of the ocean and a story which is somewhat different. However unimaginative direction which fails to click loses an opportunity for clever results. Family."

+ — Nat Council of Jewish Women Je 24 '36

"General patronage."

Nat Legion of Decency Jl 9 '36

"A, Y and C: fair comedy."

Parents' M p69 S '36

"Adults."

Sel Motion Pict Ag 1 '36

*Newspaper and Magazine Reviews*

"'High Tension' is a loud and funny comedy written almost entirely in the vernacular, which is well suited to Miss Glenda Farrell's aptitude for robust comedy. Here she is aided and abetted by Brian Donlevy. . . 'High Tension' may be recommended to the not too finicky as better than average hot-weather screen fare." T. M. P.

+ N Y Times p11 Jl 11 '36

Reviewed by William Boehnel

N Y World-Telegram p10 Jl 13 '36

*Trade Paper Reviews*

"Rapidly paced story, weak on the action and strong on the comedy, written to display the comedy talents of Glenda Farrell and the physique of Brian Donlevy. Family."

+ Box Office p75 Je 27 '36

"Moving at a high rate of speed with scene after scene loaded with bang-up action, characters who are amusing and exciting, hilarious comedy, and clever talk, this show makes first class program entertainment and should be at home in any house using any type of action fare. The handling of the fight scenes sets a new style and they are knockouts in more than one sense of the word."

+ Film Daily p24 Je 16 '36

"Disarmingly unpretentious, 'High Tension' succeeds admirably in being just what it set out to be—a thoroughly entertaining little action comedy. It is sure to please the audiences for which it is intended. . . Additional editing will help tempo of early scenes wherein too much time is wasted."

+ Hollywood Reporter p3 Je 13 '36

"Treating deep-sea diving in a farcical rather than a dramatic manner, this picture emerges as a fast-moving comedy which should click in smaller houses. . . Comedy is the best selling angle and should produce satisfactory results if emphasized."

Motion Pict Daily p11 Je 15 '36

"Estimate: for neighborhood, twin bills."

+ — Phila Exhibitor p72 Jl 1 '36

"Speedy, actionful comedy, which looms as strong fare on any dualer, and may get by in some single spots. Chief weakness is lack of heavy name appeal. . . Technical phases of deep-sea diving in repairing cables are touched on lightly, making story doubly effective. . . This should build on word-of-mouth to sizable portions. It will be an audience-pleaser."

+ — Variety p55 Jl 15 '36

"In the B class it is as good as comes along, should hold its own on any dual bill and will stand by itself in many single spots. Donlevy steps out in front as a fast-talking screen personality. . . He's in character all the time, tossing off many a wisecrack worthy of better pictures. This effort should win him a flock of new followers."

+ Variety (Hollywood) p3 Je 13 '36

(\*) **HILL TILLIES.** MGM 18min Ap 4 '36

Players: Patsy Kelly. Lyda Roberti. Toby Wing

Director: Hal Roach

In order to attract publicity so they may get theatrical offers, a press agent arranges for Patsy Kelly and Lyda Roberti to live for ten days in the woods without food.

*Audience Suitability Ratings*

"Family."

Sel Motion Pict Ag 1 '36

"[It is a] farcical comedy. Family."

Wkly Guide J1 11 '36

*Trade Paper Reviews*

"Although there are stretches of dialogue that are flat, this comedy . . . is dippy enough to arouse an amused reaction from lighthearted patrons."

+ Box Office p27 J1 25 '36

Film Daily p3 J1 11 '36

"This is an amusing comedy by that hair-brained trio, Lyda Roberti, Patsy Kelly and Toby Wing, which has some clever lines and funny situations. . . It has some fresh twists. Entertaining."

+ Motion Pict Daily p9 J1 15 '36

**HIS BROTHER'S WIFE.** MGM 90min Ag 7 '36

**Players:** Barbara Stanwyck, Robert Taylor, John Eldredge, Jean Hersholt, Joseph Calleia

**Director:** W. S. Van Dyke

Taylor portrays a playboy-scientist who is about to leave for some medical research in tropical jungles. He meets a model at a gambling house who persuades him to give up the research but his brother convinces him and he leaves. For revenge the model marries the brother.

*Audience Suitability Ratings*

"A: mediocre; Y: unwholesome; C: no." Christian Century p1119 Ag 19 '36

"Entertaining but not convincing. The scenes of dissipation in the city are not consistent with the self-sacrificing loyalty of which both hero and heroine are capable when in the wilderness. Adults only." Calif Cong of Par & Teachers

"An unusually good cast and expert direction obscure a story which should not be too closely analyzed to be enjoyed. Mature." Calif Fed of Business & Professional Women's Clubs

"Adults. Good." DAR

"Peculiar motivations, but the action is interesting, involving an expedition into southern jungles to track down a fever germ. Mature." Nat Bd of R

"A technically superior picture, vivid, convincingly acted and sympathetically interpreted. Adults & young people." Nat Soc of New England Women

"Adults & young people." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 15 '36

"Adults & young people."

Gen Fed of Women's Clubs (W Coast) Ag 5 '36

"Mature."

Jt Estimates Ag 1 '36

"Although the direction is fast moving and logical, the story is highly improbable and unconvincing. Special mention should be made for fine performances on the part of Robert Taylor, Jean Hersholt, and John Eldredge. Family."

+ Nat Council of Jewish Women Ag 5 '36

"Adults."

Nat Legion of Decency Ag 13 '36

"Mature."

Sel Motion Pict S 1 '36

"Peculiar motivations, but the action is interesting. Mature."

Wkly Guide Ag 7 '36

*Newspaper and Magazine Reviews*

"In 'His Brother's Wife' the juxtaposition of caddishness and nobility becomes somewhat confusing to the plodding patron of the arts . . . The film's number one job is done by John Eldredge, as that helpless pawn of fate, Chris's worried, conscientious brother. Miss Stanwyck seems a little over-histrionic and throaty." B. L.

+ Boston Transcript p3 Ag 15 '36

Christian Science Monitor p14 Ag 15 '36

"'His Brother's Wife' is an example of the adroit making of acceptable screen entertainment out of a poor script. The story is full of holes, its motivating incidents being merely mechanical contrivances to keep it going irrespective of psychological soundness. The kind of girl Barbara plays would not do the things she does. Her inexplicable marriage to the brother of the man she loves can not be reconciled with her heroism toward the end of the picture. . . Still the picture is entertaining, thanks chiefly to Barbara Stanwyck's charm. The screen is alive every moment she is on it. Even though we can not approve the things she does, we approve highly her manner of doing them."

+ Hollywood Spec p6 Ag 15 '36

"Grimly playful and heavily dramatic by turns, 'His Brother's Wife' is a disconcerting mélange of muscle-bound whimsey and bosom-heaving dramatics. . . There is hardly a realistic moment in the film, and the story jumps from episode to episode with little regard for logic." (1½ stars) Beverly Hills

Liberty p44 S 12 '36

"[It] is a safely old-fashioned photoplay triangle that suffers from two flaws in addition to its curious lack of vitality. That lack of vitality is particularly surprising because the film was directed by W. S. Van Dyke, who is popularly supposed to be the high priest of directorial vigor. The other chief defects I found in the film are (1) that each climax in the story can be anticipated at least ten minutes before the director gets around to it, and (2) that the characters are the most annoying and generally unpleasant of the season. I think this is a handicap in romantic tales." Richard Watts, Jr.

— N Y Herald Tribune p6 Ag 15 '36

"Incredibly romantic, glossily produced, expertly directed and peopled by the sort of players most often encountered on the covers of the fan magazines, 'His Brother's Wife'—even to its title—has been so astutely aimed at the box office that we can but stiffen resignedly and wait for the marker to cry bullseye. A triumph of machine-made art, it is a picture that will succeed no matter how we, in our ivory tower, rail against it for its romantic absurdity. . . For all its outrageous implausibility, the spotted fever-brother's wife saga has been so smoothly directed by W. S. Van Dyke that it probably will hold your attention, even though it does not reward it." F. S. Nugent

N Y Times p6 Ag 15 '36

"Among the actors in a polished performance are such adroit people as lovely Barbara Stanwyck, Robert Taylor, Jean Hersholt, John Eldredge and Joseph Calleia. Under these circumstances it is a little bewildering to have to report that the result is astonishingly insignificant. . . I must admit to being not only pretty torpid about it but full of sorrow on behalf of everybody in it, since apparently the audience is unable to take its showy melodramatics any more seriously than I can. . . Paying guests at the Capitol exercised a prerogative seldom used and laughed right out loud at several of the film's most dramatic episodes. Loyal admirer though I am of the



**HIS BROTHER'S WIFE—Continued**

director and everybody in the cast, I cannot—indeed, decline to—call it even a moderately good entertainment.” William Boehnel  
— N Y World-Telegram p15a Ag 15 '36

“‘His Brother's Wife’ is a somewhat agonizing film, partly because of the peculiarly awkward situations in which the characters find themselves and partly because of the harsh flippancy with which they express their painful opinions . . . Nice people must deprecate the spite marriage of the heroine to the brother of the man she loves, and will hardly feel entirely reassured when a divorce at last paves the way for future adjustments.” John Mosher  
+ — New Yorker p50 Ag 22 '36

“A superabundance of plot becomes bewildering; at times the motivation smacks of Miss Gertrude Stein, and there's a sour taste . . . no matter how hard the dialogue strives to keep the situation clean. Robert Taylor proffers a performance that is as neat as the handkerchief he sports in his breast-pocket. Right now his profile is enough to satisfy the matinee girls but bits of business, the reading of single lines, show he's improving as an actor.” Herb Sterne  
+ Script p13 Ag 22 '36

“‘His Brother's Wife’ does not present the kind of people sheltered audiences are used to seeing on the screen. . . Major embellishment of these proceedings is the co-starring of Robert Taylor and Barbara Stanwyck, long co-starred romantically in fan magazines and chatter columns. Proximity in ‘His Brother's Wife’ stimulates what is possibly the best performance of each to date, in spite of moments when John Meehan and Leon Gordon's screen play buckles under heavy alternating loads of whimsy and melodrama.”  
+ — Time p48 Ag 17 '36

**Trade Paper Reviews**

“Definitely a money picture, what with three sure draw names, an entertaining story, a goodly sprinkling of comedy and superior direction and production. Family.”  
+ Box Office p25 Ag 8 '36

“Robert Taylor and Barbara Stanwyck in a mass appeal story, which is cleverly dialogued, is entertainment that should put the merry tingle into the cash register. Taylor's role is one of the he-man type and it should add many to his army of fans. Miss Stanwyck has a part that is tailored to her talents and it should do much in strengthening her position.”  
+ Film Daily p7 Ag 1 '36

“Here is one with all the elements of a great box office attraction. It has smash performances . . . and a story filled with the kind of hokum that is always certain of audience appeal. But—and this is a big BUT—the picture in its preview form is so over-plotted as to seem overlength. The time is actually less than an hour and a half, yet additional editing is called for. . . All of which adds up to too much plot for any one picture. With some of the confusing motivations eliminated, the improvement would be marked.”  
+ Hollywood Reporter p3 J1 29 '36

“The chief appeal of this handsomely produced film lies in the performances of Robert Taylor and Barbara Stanwyck in essentially unsympathetic roles which somehow fail to gain the sympathy of the audience for faulty, but human, characters.”  
Motion Pict Daily p3 J1 30 '36

“With hero Taylor riding the crest of the wave, ‘His Brother's Wife’ should be responsible for big dough at the box office. Backed by name strength, a dramatic story, calling upon Taylor to act for a change, the picture is saleable, with Taylor's draw insurance.”  
+ Phila Exhibitor p33 Ag 15 '36

“‘His Brother's Wife’ puts Robert Taylor over the top and re-establishes Barbara Stanwyck. . . Taylor, as a potential No. 1 male draw for the femmes, cinches himself in this

‘un. And Miss Stanwyck, who has been carrying dubious messages to Garcia and shooting Annie Oakleys, likewise does all right for her immediate film future which, for a time was on uncertain shoals. . . Basically, of course, both the [heroine] and the hero aren't quite up to the Elsie Dinsmore standard. He's a bit of a shallow playboy and the fact that she becomes a steerer for a clip joint—but what a fancy joint!—isn't exactly Rover Boy timber, but then it's that sort of a story.”  
+ Variety p16 Ag 19 '36

“A cast of big names, a fair story and dialog that has plenty of punch, fail to put ‘His Brother's Wife’ into the class of outstanding pictures. In many cases, the picture lags, a factor which can be remedied to a great degree in the cutting process.”  
+ — Variety (Hollywood) p3 J1 29 '36

**HOLLYWOOD BOULEVARD. Paramount**  
75min Ag 21 '36

Players: John Halliday, Marsha Hunt, Robert Cummings, C. Henry Gordon, Esther Ralston, Esther Dale, Frieda Inescort

Director: Robert Florey

“The interwoven story concerns a has-been actor, once at the top and famous for his amours, who is now struggling to come back. He is persuaded into writing the story of his love-life for a pulp magazine and on the strength of the yarn gets back into pictures. But the magazine stuff threatens the happiness of various women, including his estranged wife and daughter, and toward the end there comes some genuine conflict.” Hollywood Reporter

**Audience Suitability Ratings**

“Mediocre. Mature.” DAR  
Fox W Coast Bul Ag 22 '36

“There is a vague feeling of sadness seeing once again on the screen the stars of yesterday who lost their popular appeal years before it seemed warranted. Mature.” Calif Fed of Business & Professional Women's Clubs

“The fact is brought out that the public sees the type of movies which it will support and thereby sets standards of production. Intelligently directed and except for its excessive drinking, very interesting for adult audiences.” Nat Soc of New England Women

“The picture is distinctly constructive in value and should be enjoyable to all except the very young children. Family.” S Calif Council of Fed Church Women  
Fox W Coast Bul S 5 '36

“The picture is well cast, acted and directed with its chief interest the return to the screen of many of the old time favorites, the colorful background of Hollywood and beautiful Santa Barbara, studio scenes, and the excellent use made of staging, lighting, and photography. Family-mature.”

+ Gen Fed of Women's Clubs (W Coast)  
Ag 25 '36

“In an effort to bring back to the screen some of the favorites of the silent screen, Paramount has produced an exceedingly interesting picture. . . Hollywood and its interesting bits of local color and well known spots in Santa Barbara sustain veracity and authenticity to the production. Family.”

Nat Council of Jewish Women S 1 '36

“Adults.”  
Nat Legion of Decency Ag 20 '36

“The plot emphasizes the meteoric glory of fame and the inevitable passing of the popularity of a public entertainer. Adults & young people.”

Sel Motion Pict S 1 '36

*Newspaper and Magazine Reviews*

"'Hollywood Boulevard' is an expert piece of direction, away above what we find in ninety per cent of the big pictures made by the big directors. . . [It] is good enough to be shown anywhere. . . It is interesting from the start of the first introductory title. . . Do not let the fact of its appearance on some double bill keep you away from 'Hollywood Boulevard.' Single bill houses rarely show a better one."

+ Hollywood Spec p7 Ag 29 '36

"Veteran picturegoers should get a certain pleasure out of spotting the old-time performers who flit through the film's gaudy background. . . [It is] a film that is at all times interesting, both in its heavy plot and frivolous decorations." (2½ stars) Beverly Hills

Liberty p44 S 12 '36

*Trade Paper Reviews*

"A highly entertaining picture with a good story, excellent acting and direction, and enough shots of the film capital to sell it to any movie audience. . . Although the story is played a bit too grimly to be realistic, there are enough sly digs taken at the film colony to offset any heaviness. Family."

+ Box Office p25 Ag 8 '36

"The Hollywood background should be interesting to those who have read and heard about the different spots shown. They should serve well in exploitation. The old-timers should also help to make the picture a good program number. Robert Florey, the director, has gotten as much as possible from the material, which is none too strong. It lacks punch and has a tendency to ramble without hitting any real high spots."

+ Film Daily p7 Ag 4 '36

"An engaging idea went wrong in the dramatizing of this minor saga of professional life in Hollywood and it emerges as neither comedy, sound drama nor even tragedy, though the last comes nearest to the result. A rather footless and episodic story that arrives close to nowhere, it is spotted with Hollywood locations and personalities and anti-Hollywood philosophy. These supply exploitation angles that will help get the picture across in the less critical fields. . . John Halliday, sterling trouper though he is, is too restrained and well-poised for the part of the flamboyant actor, and Robert Cummings, excellent juvenile, is scarcely at home as a poet in a studio-writing straight-jacket."

+ Hollywood Reporter p3 Jl 31 '36

"The presence of former film stars and the background of the film capital combine to make this picture an exploitation natural even though the story drags and is never as interesting as the shots of the Brown Derby, Sardi's, the Trocadero and other spots which are shown."

+ Motion Pict Daily p4 Ag 1 '36

"An oddity in that it tells a story of Hollywood, with some old time faces that will make a lot of movie patrons realize how old they are, this is exploitable even if short on star draw. . . Estimate: program, depends on handling."

Phila Exhibitor p36 Ag 15 '36

"Good exploitation picture with many a sales angle that should appeal to the fans who have a yen for Hollywood information and would like a glimpse of this Bagdad. Two angles stand out: Hollywood itself and the inclusion of some 20 former stars who are still interesting to many a picture-goer. . . Inclusion of the former stars is a bit muddled, with several of them unrecognizable; however, most will be familiar to the generation which went to pictures nightly some years back."

+ Variety (Hollywood) p3 Ag 1 '36

++ Exceptionally Good; + Good; +- Fair; -- Mediocre; - Poor; --- Exceptionally Poor

HOT MONEY, Warner 70min Jl 25 '36

Players: Ross Alexander, Beverly Roberts, Joseph Cawthorn, Paul Graetz

Director: William McGann

See issue of June 29, 1936 for other reviews of this film

*Audience Suitability Ratings*

"[It is] a fairly entertaining program picture. . . Adults: fair; 14-18: fair; 8-14: involved." Am Legion Auxiliary

"Family." Calif Fed of Business & Professional Women's Clubs

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Je 20 '36

"Mature."

Jt Estimates Je 15 '36

"Suitability: family."

Mo Film Bul p116 Jl '36

"It is undoubtedly far-fetched, but there is sufficient originality in treatment to make it lightly entertaining. Adolescents, 12-16: fair; children, 8-12: no."

+ Motion Pict R Jl '36

"Fast-moving, expert direction and a well chosen cast somewhat redeem this otherwise mediocre farce comedy. . . The actors struggle hopelessly to make the production other than dull and uninteresting. Family."

+ Nat Council of Jewish Women Je 10 '36

"General patronage."

Nat Legion of Decency Jl 2 '36

"A and Y: good farce; C: mature."

Parents' M p69 S '36

"Farical situations, good dialogue, an exuberant young hero and an attractive heroine. Mature."

Sel Motion Pict Jl 1 '36

"Family."

Wkly Guide Je 27 '36

*Newspaper and Magazine Reviews*

"Patterned somewhat along the lines of 'Get Rich Quick Wallingford,' the new film is neither particularly good nor conspicuously poor farce. Thanks to competent editing and direction, it falls quite gracefully into that niche reserved for 'amiable entertainments.'"

T. M. P.

+ N Y Times p16 Jl 25 '36

"In spite of one or two genuinely comic performances and an idea that has possibilities for routine entertainment, the intrigue, stock figures and stereotyped phrases of 'Hot Money' spare the audience excessive pleasure. If the piece had been competently written and staged with the sparkle and buoyancy required by farce comedy the work of Ross Alexander, Joseph Cawthorn and Paul Graetz would have stood out to better advantage and the audience might have been fairly well served. As it stands now 'Hot Money' is monotonous farce." William Boehnel

+ N Y World-Telegram p20 Jl 27 '36

*Trade Paper Reviews*

"Another addition to the light summer trivialities that has little in the general lineup to recommend it. The entire action is based on so many improbabilities and far-fetched situations that it holds little appeal to intelligent audiences."

- Film Daily p4 Jl 25 '36



**HOT MONEY—Continued**

"It is not played as straight farce nor burlesqued comedy, so what was intended is anybody's guess. Nevertheless, it manages to extract a fair quota of laughs mainly through some absurd situations and spontaneous humor provided by Joe Cawthorn and Andrew Tombes."

+ — *Variety* p15 J1 29 '36

**I**

**I LOVE YOU ONLY.** Nuovo mondo. 75min J1 18 '36

Players: Milly. Vittorio de Sica. Enrico Viarisio. Giuditta Rissone

Director: Mario Mattioli

An Italian dialogue film with English subtitles. Known also as *Amo Te Sola*. Against a background of the turbulent days of 1848 when the Grand Duke Leopold of Tuscany was driven from Florence by the liberal party, this musical drama tells the story of a titled girl in love with a composer.

**Newspaper and Magazine Reviews**

"This latest production from the Rome Cines Studios is a romantic farce, with music, a bit of drama and a historical background that doesn't disturb it in the least. . . These Italian talkies are improving all the time. The photography is still uninteresting, and the direction sometimes too hurried, occasionally too slow. The romantic leads, Milly and Vittorio de Sica, are a good-looking pair. . . 'I Love You Only' is cheerful hot-weather entertainment designed of course for Italian audiences." Eileen Creelman

+ — *N Y Sun* p22 J1 21 '36

"Delightful scenes in city and country, excellent acting and pleasant musical bits make 'Amo Te Sola' well worth seeing." H. T. S.

+ *N Y Times* p11 J1 20 '36

**Trade Paper Reviews**

"[It is a] generally pleasing romance with music, well acted and directed in the beautiful background of Florence and surrounding suburban country."

+ *Film Daily* p9 J1 22 '36

"This Italian importation appears to be entertaining fare, but with an appeal limited almost entirely to those audiences understanding the language. This is true since neither situations nor performances, although capable, are sufficiently outstanding to overcome the importance of the dialogue in providing the entertainment."

*Motion Pict Daily* p9 J1 24 '36

"This import is effective in its lighter and musical moments. Because musical angle has been made predominant it should satisfy foreign language spots where they get the nuances of dialog partially lost in English captioning. . . Leisurely manner in which plot is developed and overdose of endless talk undoubtedly will annoy average American audience. Music and musical background are most commendable features of film."

+ — *Variety* p34 J1 22 '36

**I STAND CONDEMNED.** United artists-Korda 76min J1 10 '36

Players: Harry Baur. Laurence Olivier. Penelope Dudley-Ward

Director: Anthony Asquith

See issue of March 30, 1936 for other reviews of this film under title of *Moscow Nights* and issue of June 29, 1936 under title *I Stand Condemned*. Released in England under title *Moscow Nights*

**Audience Suitability Ratings**

"A: fairly good; Y: perhaps; C: no interest."  
*Christian Century* p99 J1 15 '36

"[Harry Baur] as the peasant-merchant, cruel and kindly by turn, and willing to sacrifice himself to bring happiness to the girl he loves, evokes sympathy and admiration for a fine performance. The direction is most capable and understanding, the photography is exceptionally fine, and there are some very interesting Russian dances and songs. Adults."

+ *Nat Council of Jewish Women* J1 22 '36

"Adults."

*Nat Legion of Decency* Je 25 '36

"A: rather slow-moving but interesting; Y: possible; C: no interest."

*Parents' M* p69 S '36

"Adults & young people."

*Sel Motion Pict Ag* 1 '36

"Mature."

*Wkly Guide* Je 20 '36

**Newspaper and Magazine Reviews**

"In the film Mr. Olivier, though he is a capable young actor, is overshadowed by Harry Baur, the accomplished French actor. . . The interest of the film lies not so much in the story as in the acting. There are too many familiar ingredients in the plot for it to be completely successful. The players, however, are up to the mark." E. F. M.

+ — *Boston Transcript* p3 J1 18 '36

"The play does have in its favor a new Russian dress, a wealth of authentic song-and-dance pleasantries, and some excellent acting, especially that of Harry Baur, whose personality is powerful, like a Laughton, or Jannings." J. P. Cunningham

*Commonweal* p307 J1 17 '36

"To those who saw Harry Baur's extraordinary performances in 'Poil de Carotte' and 'Crime et Châtiment' it seems incredible that in his first English movie he should be dull."

— *Nation* p110 J1 25 '36

"It is certainly one of the poorest imports of several years. Harry Baur's inflated performance as the love-damaged capitalist who plots the death of his rival, coming after his remarkable Porphyry in 'Crime et Châtiment' is an illuminating comment on the importance of direction in the movies." Robert Stebbins

— *New Theatre* p22 Ag '36

"'I Stand Condemned' betrays most of the virtues and faults of British film-making. . . It has moments of stirring suspense and cinematic beauty but it lacks the cunning timing and sharp conflict of character that is so necessary to a realization of its fanciful theme. Anthony Asquith has directed it with more than a passing glance at Soviet motion picture technique."

The most brilliant acting in 'I Stand Condemned' is done by Laurence Olivier. . . Eric Siepmann has gone in too heavily for atmosphere. . . A motion picture of this type needs swift telling with nothing but significant detail to register with impact on the screen. Much of 'I Stand Condemned,' while pleasantly produced, gives the impression that the director is merely marking time." Howard Barnes

+ — *N Y Herald Tribune* p16 J1 2 '36

"[It] is an excitable piece, keyed up to the performance of Harry Baur, as vivid a characterization as any screen has offered this season anyway. . . Hollywood may yet have to start worrying again about British competition." Eileen Creelman

+ *N Y Sun* p10 J1 2 '36

"There is a somewhat poignant study in moods in the new London Films production 'I Stand Condemned,' that permits the virtuouse

French character actor, Harry Baur, to exhibit, despite definite handicaps, considerable of the wide emotional range for which he is noted in his own land. . . . Penelope Dudley-Ward, as Natasha, resembles Hollywood's Mary Astor in many respects. Her performance is a tempered one in a part that might easily have been overdone. . . . Laurence Olivier's portrayal of Ignatoff is rather too clipped and flippant, and his voice cracked a couple of times just when folks were expecting great things in the way of diction to complete his resemblance to Ronald Colman." J. T. M.  
N Y Times p27 J1 2 '36

"Although it grieves me to say so, 'I Stand Condemned' is not only one of the least interesting of spy films, but it is also one of the paltriest efforts that have been sent here from England—the work, one fancies, of a director and author earnestly disposed but seriously impeded by the bad habits of inexperience." William Boehnel  
— N Y World-Telegram p11 J1 2 '36

"'I Stand Condemned' isn't going to make any great stir, yet it has its points. . . . The fast pace helps the sketch a lot, and you may even find it superior to the average." John Mosher  
+ — New Yorker p55 J1 11 '36

"Whoever titled 'I Stand Condemned,' London Films production of a World War Russian-spy story, perpetrated a film pun at the expense of Harry Baur, France's most famous character star. . . . Chief impression: Baur's acting with his eyebrows."  
News-Wk p27 J1 11 '36

"'I Stand Condemned' has been lauded as a vehicle for the acting prowess of Harry Baur, but it is Olivier who really gives the outstanding performance, his graceful wit and agile behavior coinciding regularly with the best moments of the film. These two actors present interesting extremes of histrionic technique—and the picture is an excellent grandstand for the event."  
+ Stage p121 Ag '36  
Time p53 J1 13 '36

### Trade Paper Reviews

"Adults."

Box Office p23 J1 11 '36

Canadian Moving Pict Digest p9 J1 25 '36

"This is a remake of 'Nuits Moscovites' ('Moscow Nights'), one of last season's best French films. In French its main weakness was the story; translated into English the story is an even worse stumbling-block. . . . Its leisurely procedure. . . won't help it in this market. Camera work and other technical production is fine."  
— + Variety p15 J1 8 '36

### I WAS A CAPTIVE OF NAZI GERMANY.

Malvina 89min Ag 2 '36

Players: Isobel Steele and an anonymous cast

Director: Alfred T. Mannon

The picture is an account of the arrest and imprisonment for espionage of an American girl, Isobel Steele, by Nazi officials and her detention in a prison under unbearably harsh circumstances for four months until her release through the intervention of Senator William E. Borah.

### Audience Suitability Ratings

"Frankly propagandist in nature, it nevertheless has a sufficient background of fact to give an audience some knowledge of life under a dictatorship. General patronage."  
Nat Legion of Decency Ag 13 '36

### Newspaper and Magazine Reviews

"The document of Isobel Steele, made with bad actors and worse equipment. Unlikely to persuade anyone who is not already convinced Germany has an oppressive government."  
— Nation p166 Ag 8 '36

"While the picture is pure propaganda exposing a vicious affair, if it is true, it deserves to be widely shown; if it is not, an apology is owed the Nazis. The film, of course, has little interest outside its inflamed story, which holds attention constantly and at high emotional pitch. Its direction is amateurish, although the prison scenes are excellent, and the print generally has an awkward crudity. The acting, too, is for the most part inexperienced, although certain characters, a prosecutor in the trial scene, for example, are fine. . . . This cinema will not entertain audiences, but rather leave them angry." Marguerite Tazelaar  
N Y Herald Tribune p6 Ag 3 '36

"For all the elaborate precautions of the film's makers to ward off (what we are led to believe would be) Hitler's retaliation—the cast, with the exception of Miss Steele, remaining anonymous, and the producer, Malvina Productions, being just a Hollywood Jane Doe—the picture is less an exposé of Nazi persecution than a mirror for Miss Steele's rather amazing unsophistication. This inference we had drawn when first she began writing about her German experiences; there is no doubt about it any longer." F. S. Nugent  
— N Y Times p11 Ag 3 '36

"Although I am all on the side of the author, I must confess that the film is a little too pretentious to be an effective protest. As performed on the screen of the Globe, it is so loosely written, ineptly cast and indifferently acted that its 'idea' is bungled. At heart a stilted editorial, it is so artificial in manner that it fails both as propaganda and entertainment. . . . Frankly, this is the sort of film which, to be effective, must be good not only in its convictions but in its presentation. To be anything less serves to weaken the cause it espouses. It is with regret then that I report that 'I Was a Captive of Nazi Germany' is a showy affectation, amateurishly produced and acted." William Boehnel  
— N Y World-Telegram p14 Ag 4 '36

### Trade Paper Reviews

"As the experiences of Isobel Steele in Germany during 1934 are presented in sequences of this picture, they have power to arouse sympathy for her alleged treatment at hands of Nazi authorities. Audiences enjoying inflammatory film fare of the propaganda type will find a good deal in the episodes to fan indignation. Isobel Steele herself plays the leading role with surprising skill and her presence adds interest to the picture."  
Film Daily p7 Ag 4 '36

"Actually, the film is neither more nor less than a pictorial record, and, as such, must be reckoned of limited appeal for general audience consumption. For those who feel strongly on the situation which exists in Nazi Germany the film offers something definitely of interest. For all others interested in the extent to which a political dictatorship may carry the exercise of absolute power, the picture likewise should be worthwhile."

Motion Pict Daily p14 Ag 5 '36

"This is typical inferior independent stuff. Miss Steele's experiences are put on thick, the set is cluttered with Keystone cops, snarling Germans. Estimate: limited draw."  
— Phila Exhibitor p37 Ag 15 '36

"Possibilities of making a gripping screen yarn were muffed through the inclusion of extraneous detail, tedious pacing and bad acting. Proper cutting job might enhance its possibilities. Despite these and other flaws, there is no question about the picture being a strong preachment against the Nazi rule. Hence, it



# I WAS A CAPTIVE OF NAZI GERMANY—

*Continued*

will be up to the individual exhibitor to decide whether he wants to play the film and whether it would be suited for his type of patronage. It is too prolonged to fit nicely on many double bills and too weak to stand alone."

+ — Variety p17 Ag 5 '36

**I'D GIVE MY LIFE.** Rowland-Paramount 80min  
Ag 14 '36

Players: Sir Guy Standing, Frances Drake,  
Tom Brown, Janet Beecher

Director: Edwin L. Marin

Based on the play, *The Noose*, by H. H. Van Loan and Willard Mack. Filmed previously in 1928. It is being shown by some theatres under title of *The Noose*. "It is the story of a lad who has been raised by a high-grade crook and who chooses to go to the gallows in silence for the crook's murder rather than save himself by revealing that he is the pre-marital son of the governor's wife by the man he has murdered in defense of her name." (Hollywood Reporter)

## Audience Suitability Ratings

"A: depends on taste; Y: better not; C: no."  
Christian Century p175 S 2 '36

"[This is a] heavy topical film. Adults." Am Legion Auxiliary

"Unusual lighting effects, symbolism, and splendid photography. Adults: good; family: no; 14-18: no; 8-14: no." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Illogical situations. Adults. Mediocre." DAR

"Ethically, it is satisfactory but there is little relieving comedy and the film as a whole is heavy and rather harrowing. Adults." Nat Soc of New England Women

"Clever use of symbolism and lighting effects, enhance the tenseness of suspense and give a true ethical tone to a near tragedy. Family." S Calif Council of Fed Church Women

"Adolescents: too emotional; children: no." Women's Univ Club, Los Angeles  
Fox W Coast Bul Ag 8 '36

"[It is a] vividly portrayed human interest picture. Though of gangster type this is an engrossing story, well developed, acted with sincerity, and directed with skill and understanding. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast)  
Jl 28 '36

"This production is given a degree of plausibility by the sincerity of the acting and capable direction. Mature."

Jt Estimates Ag 1 '36

"Adults."  
Nat Legion of Decency Ag 13 '36

"Mature."  
Sel Motion Pict S 1 '36

## Newspaper and Magazine Reviews

Christian Science Monitor p17 S 5 '36

"It remained for Edwin L. Marin to give us the first picture in which every line of dialogue is given its real meaning by the tone in which it is uttered. In their love scenes Frances Drake and Tom Brown exchange affectionate expressions almost in whispers, and in the entire picture not a line is spoken above a conversational pitch, the result being that 'I'd Give My Life' is one of the most convincing bits of entertainment we have had since the screen was given a tongue. Talking in natural conversational tones curbs the disposition of a player

to over-act, consequently the performances are smooth, easy and entirely convincing."

+ Hollywood Spec p8 Ag 29 '36

"Produced none too effectively, although with high emotion in certain of its scenes due to the animated performances of Mr. Brown and Frances Drake, the piece seems dated, not alone because it deals with the prohibition era and its nightclub and speakeasy backgrounds, but because the lines and situations have the slightly stale aroma of a past season's hit or an old newspaper's headlines. . . Director Marin has treated the melodrama with sufficient gloom, particularly in the prison scenes, but he has done nothing outstanding with interpretation of the story which results on the screen in rather a stereotyped production, emotionally exciting but still undistinctive." Marguerite Tazelaar

+ — N Y Herald Tribune p6 Ag 17 '36

"Somewhat blurred and out of proportion, 'I'd Give My Life' pulls its dramatic punches and deserves no better rating than middling melodrama. The performances are far better than the script. We must voice an objection to Tom Brown as Nickie, feeling that Mr. Brown, a very nice young man, fails—probably because of his niceness—to convince us he could be a reform school alumnus or even a half-hearted lieutenant in crime of the evil Mr. Gordon." F. S. Nugent

+ — N Y Times p9 Ag 17 '36

"[It is] a sound, standardized melodramatic idea, moderately well worked out [and] makes for a tolerable hour or so in the cinema." William Boehnel

+ — N Y World-Telegram p15a Ag 15 '36

"[It] is too flayed a piece of yarn to hold up as modern screen fare. The dialogue is hi-falutin', the minions-of-the-law as well as the gangsters act like so much produce from a really good finishing school." Herb Sterne  
— Script p10 S 12 '36

## Trade Paper Reviews

"Heralding his reentry into the production field, Richard A. Rowland brings forth a picture that promises well for his new venture. Brilliant, convincing acting under the sympathetic direction of Edwin L. Marin has developed a melodrama that will pull at the heartstrings of any audience. Family."

+ Box Office p29 Ag 1 '36

"Richard A. Rowland's first contribution to the Paramount output is a valuable program asset. It is an adroitly devised melodrama strong in tearful suspense that, without the aid of big name draw, will win its way widely and build on word-of-mouth in the neighborhoods to good profits."

+ Hollywood Reporter p3 Jl 24 '36

"An emotion-stirring melodrama through which runs a strong thread of suspense, this makes for acceptable average entertainment. . . Though serious in tone, the picture seems to be of a character that will appeal to general audiences and be of particular attraction to women."

+ — Motion Pict Daily p4 Jl 25 '36

"This shapes up as a nice job but short on what the marquee needs. Estimate: fair program."

+ — Phila Exhibitor p35 Ag 1 '36

"It's a low-budgeted film and creditable on its production. Picture is a bit shy on what it takes for the marquee with Sir Guy Standing for the top name, though Tom Brown has the lead. Other names are less important to the box office but the play has been unusually well cast and deftly directed, although handicapped by too deliberate exposition of the premise, inducing a slowness no amount of direction can correct. There is not sufficient plot material to warrant this diffuseness. . . The picture should do fairly well in most spots as the topper in a twosome."

+ — Variety p16 Ag 19 '36

for the summer cinema, when standards are pretty mediocre." William Boehnel

— N Y World-Telegram p6 Ag 7 '36

"'Jailbreak' belongs to a familiar school of culture. It's a fast, tough picture with a certain ingenuity hinted at in the working out of the mystery which is built up in the story. All the types are usual—the loyal girl, the kindly warden, the bright young newspaperman, the convicts and gangsters of screen melodrama." John Mosher

New Yorker p48 Ag 15 '36

### Trade Paper Reviews

"It should not be offered to discriminating audiences, however, as the story is loaded with absurdities only partly camouflaged by a certain speediness which Director Nick Grinde has achieved. Rates as a 60-minute companion for stronger pictures on dual bills. . . [The] two leads, Craig Reynolds and June Travis, are not only obscure newcomers but major weaknesses of the production on the score of poor performances. Girl is especially stilted and unconvincing."

— Variety p18 Ag 12 '36

## K

DER KAMPF. Amkino 90min S 10 '36

Players: Lotte Loebinger. Bruno Schmidsdorf. Gregor Gog. Ingeborg Franke

Director: Gustav Wangelheim

German dialogue film with English sub-titles, made in Moscow by exiles and refugees from the Hitler regime in Germany. "[It] tells of the beginnings of Hitlerism in Germany and how the Nazis try to blame outrages that they have committed on their enemies. More specifically, it tells how one Fritz Lemke, more fond of football than of justice, finally comes over to the side of those gallant protestants who are fighting for their lives, their religion, their political belief—in short, their birthright." (N Y World-Telegram)

### Newspaper and Magazine Reviews

"The documentary evidence . . . has not been adroitly organized with the underlying account of Fascist aggression. The Vertov or 'camera eye' method requires consummate weaving together of real and imagined scenes. In 'Der Kampf,' the former are unquestionably authentic but they tend to interrupt and confuse the main exposition. . . Curiously enough, there are none of the Jewish persecutions that have been identified in most American minds with Hitler's climbing into the saddle. . . Gustav Wangelheim has staged parts of the photoplay brilliantly, but he has not been able to make it either a piece of arresting rapportage or a credible straight drama." Howard Barnes

+ — N Y Herald Tribune p18 S 11 '36

"By far the most vigorous and the most accurate condemnation of the Nazi scheme of things, the film is betrayed by the very fervor of its makers. When a speaker permits himself to be carried away by his own emotion, he becomes incoherent; 'Der Kampf,' produced by a group which has reason to regard the Nazis with intense hatred and the Soviet with loyalty and hope, becomes confused, chaotic, fanatical and, at times, maudlin. If the propaganda film is to be a telling instrument against the Hitler régime it must be used with the icy precision of a surgeon's scalpel, not as a butcher's cleaver." F. S. Nugent

+ — N Y Times p29 S 11 '36

"If I may be permitted to divorce my critical judgment from my sentiments I shall straightway have to report that 'Der Kampf' is a pretty poor film, largely because it wants to

cram too many protests into one mouthpiece. Fanatically sincere in their enthusiasm for justice, all those concerned with the production have allowed their emotions to overcome their intelligence, with the result that they have not given coherent expression to their theme. It might have been a good thing for the film and the cause it espouses if someone less rapt about exposing the iniquities of Hitlerism and more inspired with the idea of producing a good film had taken hold of it. Then its cause would have been doubly effective." William Boehnel

— N Y World-Telegram p29 S 10 '36

### Trade Paper Reviews

"This is a dramatically presented account of events leading up to the burning of the Reichstag. . . The picture apparently is intended as a challenge to Hitler, and on that score it is likely to prove strong controversial stuff."

Film Daily p15 S 11 '36

"With a measure of authenticity and a cast of exiled German actors, the film, in documentary and theatrical flashes presents its case. . . While it is a historically strong piece of indignation its appeal is limited to Soviet film devotees."

Motion Pict Daily p4 S 11 '36

KELLY OF THE SECRET SERVICE. Principal 69min

Players: Lloyd Hughes. Sheila Mannors. Fuzzy Knight

Director: Robert Hill

Based on a short story, On Irish Hill by Peter B. Kyne. The plot deals with a scientist who has perfected an aerial bomb to keep enemy fleets from our shores. After the plans are stolen by a rival scientist through hypnotism, the government agents step in and after numerous exciting adventures unscramble the facts.

### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency J1 2 '36

### Trade Paper Reviews

"While lacking strength for larger key-city first runs, this is diverting amusement for average moviegoers. . . It has a good plot full of intrigue and thrills."

+ Film Daily p9 J1 22 '36

"Estimate: for action houses."

Phila Exhibitor p38 Ag 1 '36

KING OF THE ROYAL MOUNTED. Principal-20th century-Fox 60min S 11 '36

Players: Robert Kent. Rosalind Keith. Alan Dinehart. Frank McGlynn, Sr.

Director: Howard Bretherton

Based on the novel of same title by Zane Grey. A western melodrama.

### Audience Suitability Ratings

"Family."

Gen Fed of Women's Clubs (W Coast) S 2 '36

"Family."

Nat Council of Jewish Women S 2 '36

"General patronage."

Nat Legion of Decency S 17 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## KING OF THE ROYAL MOUNTED—Continued

## Newspaper and Magazine Reviews

"'King of the Royal Mounted' contains all the ingredients that make for success, glorious scenery, a capable cast, and the usual story, but Howard Bretherton's direction makes a poor thing of it. The dialogue is just lines spoken without any regard for the significance of scenes. . . It is direction at the peak of its stupidity and which robs the picture of all conviction. Intelligent direction was all it needed to make it entertaining."

— + Hollywood Spec p6 Ag 29 '36

## Trade Paper Reviews

"That old master of action dramas, Sol Lesser, turns in another picture sure to hit pay dirt at the box office. Family."

+ Box Office p25 S 5 '36

"A lightweight get-your-man yarn for people who think slowly, fabricated from run-of-the-mill Zane Grey ore. In fact, its materials are so familiar that the ore seems more like the tailings from that famous story mill. Earle Snell's screenplay gives it one or two new twists, but its slow, matter-of-fact telling must confine it to support duty in the lower brackets."

— Hollywood Reporter p3 Ag 21 '36

"This has everything necessary to please those with enthusiasm for Westerns and action pictures. The film's principal quality is the magnificent mountain scenery photographed with utmost effectiveness. The stills should make excellent lobby displays for a selling angle. The story, while it will make good stuff for the small towns and neighborhood trade, is lacking in the sophistication necessary for the de luxe spots."

+ Motion Pict Daily p3 Ag 22 '36

"Estimate: fair; best for neighborhoods, twin bills."

+ Phila Exhibitor p41 S 1 '36

"With a fairly strong yarn, Howard Bretherton's direction manages to keep story moving at a pace that holds interest throughout, yet at times continuity is somewhat marred by use of too many abrupt cuts that put the actors in the awkward position of having to walk in and out of scenes in mechanical fashion. . . Picture as a whole is fair entertainment and should please the family trade and be acceptable to audiences appreciating outdoor action drama."

+ Variety (Hollywood) p3 Ag 21 '36

KING STEPS OUT. Columbia 75min My 15 '36

Players: Grace Moore. Franchot Tone. Walter Connolly. Elizabeth Risdon. Frieda Inescort

Director: Josef von Sternberg

See issue of June 29, 1936 for other reviews of this film

## Audience Suitability Ratings

"[It] is an excellent vehicle for accentuating the scintillating beauty and sprightly personality of the star, but leaves something to be desired in vocal exhibition, as one hears less of her rich, golden voice in this picture than in former productions. . . Excellent collaboration on the part of Howard Jackson who revised the musical story, and Sidney Buchman who [wrote] the screen play, are responsible for this very enjoyable picture for the family." S Calif Council of Fed Church Women

+ Fox W Coast Bul Je 13 '36

"The film shows evidence of hasty construction. [Miss Moore] sings three or four songs, all of which are coarsely recorded and her

fans will be disappointed with such a meagre allowance. . . In all, pleasant light entertainment which does not attempt to emulate Grace Moore's earlier successes, marred by poor reproduction. Suitability: family."

+ Mo Film Bul p104 Je '36

"A and Y: diverting musical romance; C: if interesting."

Parents' M p44 J1 '36

## Newspaper and Magazine Reviews

"Delightful acting by Grace Moore, with some lovely music, plenty of light frothy comedy, and Franchot Tone doing his familiar serious characterization, with Walter Connolly thrown in for good measure against an elaborate and colorful background, make this good summer movie fare." Laura Elston

+ Canadian M p32 J1 '36

"After the heights she touched in 'One Night of Love,' almost any Grace Moore picture is bound to be a trifle disappointing. Still, if 'The King Steps Out' is no cinema jewel, it remains a pleasant little excursion to one of those mythical musical-comedy kingdoms."

(3 stars) Beverly Hills

Liberty p43 Je 27 '36

"'The King Steps Out' is a fair example of a Ruritanian musical. Grace Moore delivers a far more intelligent and effective characterization than we have been assured lies within her powers."

+ New Theatre p12 J1 '36

"Grace Moore is the only American star presented to her screen audiences with a Miss before her name, an act intended no doubt to fill us with respect and happy anticipation. Alas, 'The King Steps Out' fulfills no such promise. . . Director von Sternberg tries hard to hide its inherent defects under tempo and Herman Bing. It is an inglorious duty, however, in the face of Miss Moore's strident histrionics, Mr. Tone's stiff interpretation of a Rover Boy King, and the year's most emphasized beer imbibing."

— Stage p8 J1 '36

## Trade Paper Reviews

Canadian Moving Pict Digest p6 Je 20 '36

## L

LADY BE CAREFUL. Paramount 67min S 4 '36

Players: Lew Ayres. Mary Carlisle. Benny Baker. Larry Crabbe. Grant Withers

Director: Theodore Reed

Based on the play Sailor Beware by Kenyon Nicholson and Charles Robinson. "The story concerns the battle of Lew Ayres, known in the navy as Dynamite, to capture the heart of Mary Carlisle, nicknamed Stonewall because of her ability to resist masculine advances. Ayres' shipmates and Mary's friends, meanwhile wager on the outcome, throwing their influence in the direction of their bets. As expected, the couple fall for each other and a romantic conclusion caps the courtship." (Motion Pict Daily)

## Audience Suitability Ratings

"A: hardly; Y: better not; C: no."

Christian Century p1239 S 16 '36

"Family." Am Legion Auxiliary

"If it bores the more serious-minded, it will undoubtedly delight the younger contingent in the picture audiences. Family." Calif Fed of Business & Professional Women's Clubs

++ Exceptionally Good; + Good; +- Fair; - + Mediocre; - Poor; -- Exceptionally Poor

"Mature-family. Good." DAR

"[It is] a light, inconsequential film that will be tiresome for any audience of average mentality, although it is as harmless as milk toast." Nat Soc of New England Women

"Interesting scenery with glimpses of the navy, make good entertainment for the family." S Calif Council of Fed Church Women  
Fox W Coast Bul S 5 '36

"This light comedy, will amuse those who enjoy watching the antics of sailors. Family." Gen Fed of Women's Clubs (W Coast)  
Ag 25 '36

"A completely 'white-washed' version of the stage play, 'Sailor Beware,' this light, romantic comedy of sailors on shore leave manages to be fairly entertaining. Family."

+ — Nat Council of Jewish Women S 1 '36

"Adults."

Nat Legion of Decency Ag 27 '36

"Adults & young people."

Sel Motion Pict S 1 '36

"A swell farce, bubbling over with clever dialogue and amusing situations. Family."

+ Wkly Guide Ag 22 '36

### Newspaper and Magazine Reviews

"'Lady Be Careful' interested me chiefly by virtue of its being the first directorial job of Theodore Reed who has been a long time in various branches of picture-making. There is nothing in Ted's direction to indicate a first attempt. . . The script being extremely loquacious, did not permit him to make a motion picture, but he has made an entertaining talkie."

+ Hollywood Spec p8 Ag 15 '36

"The surprising thing about this screen translation is that it turns out to be such amiable amusement. . . [It] provides as much lightly unpretentious pleasure as we have come across this season. It's a treat." (3 stars) Beverly Hills

Liberty p35 S 26 '36

### Trade Paper Reviews

"Straight, light, fast-moving nautical comedy, this picture will bring chuckles from the most critical audience. Excellent casting is evidenced. Family."

Box Office p61 Ag 22 '36

"Playing, direction and writing unite to present one of the year's surprise packages of sheer entertainment. The smartest thing Paramount can do is to forget that 'Lady Be Careful' was ever thought of as a B picture. If the studio gets behind it with an A campaign, it is likely to be a clean-up everywhere. . . Banned as too risqué for the screen, the original has been kicking around for many moons. Obviously the right writers for the screen play were not found until Dorothy Parker, Alan Campbell and Harry Ruskin tackled the job. They proved to be just the right writers. It is a superb piece of work, sparkling with swell dialogue and punchy situations."

+ Hollywood Reporter p3 Ag 8 '36

"[It is] a light comedy which holds the interest. . . Benjamin Glazer's production has maintained good taste throughout the story. As light entertainment, the picture is suitable for showing with a more serious subject."

+ Motion Pict Daily p11 Ag 10 '36

"Mild program, devoid of what the marquee orders, but somewhat pleasing, this makes no appeal to greatness but should meet double feature, neighborhood requirements. Its comedy moments will help overshadow some of the disadvantages caused by lack of names."

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+ Variety (Hollywood) p3 Ag 8 '36

LADY JANE GREY. See Nine days a queen

LAST OF THE MOHICANS. Reliance-United artists 90min Ag 13 '36

Players: Randolph Scott. Binnie Barnes. Henry Wilcoxon. Bruce Cabot. Heather Angel

Director: George B. Seitz

Based on the novel of the same title by James Fenimore Cooper. The saga of the days of the French and English War when the Huron Indians aided the French against the British defenders of the newly settled American continent.

Alice P. Sterner has prepared a Photoplay Study Guide to Last of the Mohicans. The Guide is obtainable from Educational and Recreational Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey at fifteen cents a copy.

### Audience Suitability Ratings

"A: fine of kind; Y: very good; C: too strong." Christian Century p1026 S 9 '36

"This picture is adapted to the entire family, for it is one of our American classics told in a beautifully fitting manner." Am Legion Auxiliary

"Eleven months of extensive research were required before this thrilling drama went into production in order that history might be accurately told in the presentation of the well-known book. . . So well has it been edited that it is thrilling without being emotionally exhausting. Symbolism, sound effects, light and shadow as well as exquisite photography and deft direction enhance the artistry of this production. Educational and entertaining with universal appeal." Calif Cong of Par & Teachers

"The story moves swiftly, benefiting by intelligent direction and good casting, and gives a clear, concise picture of that part of the French-Indian War which it depicts. . . Emphasis is placed on the nobler traits of character, such as chivalry, sense of duty, strict code of honor, and when these virtues dominate the spirit of a picture, it deserves approbation." Calif Fed of Business & Professional Women's Clubs

"Despite its educational worth, the film is too horrifying for children, unless incidents of Indian cruelty are cut. Good. Mature." DAR

"The film is notable for striking contrast, great scenic beauty and finished portraiture. A superior production which will meet enthusiastic response from appreciative audiences. Family." Nat Soc of New England Women

"Exceptionally well cast; and one cannot but be impressed by the womanly women of the picture as compared with the characteristically 'wooden females' of the Leather Stocking Tales. The picture is also notable for excellent photography thus giving to the world another valuable historical drama. Family." S Calif Council of Fed Church Women

+ + Fox W Coast Bul Ag 29 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## KING OF THE ROYAL MOUNTED—Continued

## Newspaper and Magazine Reviews

"'King of the Royal Mounted' contains all the ingredients that make for success, glorious scenery, a capable cast, and the usual story, but Howard Bretherton's direction makes a poor thing of it. The dialogue is just lines spoken without any regard for the significance of scenes. . . It is direction at the peak of its stupidity and which robs the picture of all conviction. Intelligent direction was all it needed to make it entertaining."

— + Hollywood Spec p6 Ag 29 '36

## Trade Paper Reviews

"That old master of action dramas, Sol Lesser, turns in another picture sure to hit pay dirt at the box office. Family."

+ Box Office p25 S 5 '36

"A lightweight get-your-man yarn for people who think slowly, fabricated from run-of-the-mill Zane Grey ore. In fact, its materials are so familiar that the ore seems more like the tailings from that famous story mill. Earle Snell's screenplay gives it one or two new twists, but its slow, matter-of-fact telling must confine it to support duty in the lower brackets."

— Hollywood Reporter p3 Ag 21 '36

"This has everything necessary to please those with enthusiasm for Westerns and action pictures. The film's principal quality is the magnificent mountain scenery photographed with utmost effectiveness. The stills should make excellent lobby displays for a selling angle. The story, while it will make good stuff for the small towns and neighborhood trade, is lacking in the sophistication necessary for the de luxe spots."

+ Motion Pict Daily p3 Ag 22 '36

"Estimate: fair; best for neighborhoods, twin bills."

+ — Phila Exhibitor p41 S 1 '36

"With a fairly strong yarn, Howard Bretherton's direction manages to keep story moving at a pace that holds interest throughout, yet at times continuity is somewhat marred by use of too many abrupt cuts that put the actors in the awkward position of having to walk in and out of scenes in mechanical fashion. . . Picture as a whole is fair entertainment and should please the family trade and be acceptable to audiences appreciating outdoor action drama."

+ — Variety (Hollywood) p3 Ag 21 '36

## KING STEPS OUT. Columbia 75min My 15 '36

Players: Grace Moore, Franchot Tone, Walter Connolly, Elizabeth Risdon, Frieda Inescort

Director: Josef von Sternberg

See issue of June 29, 1936 for other reviews of this film

## Audience Suitability Ratings

"[It] is an excellent vehicle for accentuating the scintillating beauty and sprightly personality of the star, but leaves something to be desired in vocal exhibition, as one hears less of her rich, golden voice in this picture than in former productions. . . Excellent collaboration on the part of Howard Jackson who revised the musical story, and Sidney Buchman who [wrote] the screen play, are responsible for this very enjoyable picture for the family."

S Calif Council of Fed Church Women  
+ Fox W Coast Bul Je 13 '36

"The film shows evidence of hasty construction. [Miss Moore] sings three or four songs, all of which are coarsely recorded and her

fans will be disappointed with such a meagre allowance. . . In all, pleasant light entertainment which does not attempt to emulate Grace Moore's earlier successes, marred by poor reproduction. Suitability: family."

+ — Mo Film Bul p104 Je '36

"A and Y: diverting musical romance; C: if interesting."

Parents' M p44 J1 '36

## Newspaper and Magazine Reviews

"Delightful acting by Grace Moore, with some lovely music, plenty of light frothy comedy, and Franchot Tone doing his familiar serious characterization, with Walter Connolly thrown in for good measure against an elaborate and colorful background, make this good summer movie fare." Laura Elston

+ Canadian M p32 J1 '36

"After the heights she touched in 'One Night of Love,' almost any Grace Moore picture is bound to be a trifle disappointing. Still, if 'The King Steps Out' is no cinema jewel, it remains a pleasant little excursion to one of those mythical musical-comedy kingdoms."

(3 stars) Beverly Hills

Liberty p43 Je 27 '36

"'The King Steps Out' is a fair example of a Ruritanian musical. Grace Moore delivers a far more intelligent and effective characterization than we have been assured lies within her powers."

+ — New Theatre p12 J1 '36

"Grace Moore is the only American star presented to her screen audiences with a Miss before her name, an act intended no doubt to fill us with respect and happy anticipation. Alas, 'The King Steps Out' fulfills no such promise. . . Director von Sternberg tries hard to hide its inherent defects under tempo and Herman Bing. It is an inglorious duty, however, in the face of Miss Moore's strident histrionics, Mr. Tone's stiff interpretation of a Rover Boy King, and the year's most emphasized beer imbibing."

— Stage p8 J1 '36

## Trade Paper Reviews

Canadian Moving Pict Digest p6 Je 20 '36

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## LADY BE CAREFUL. Paramount 67min S 4 '36

Players: Lew Ayres, Mary Carlisle, Benny Baker, Larry Crabbe, Grant Withers

Director: Theodore Reed

Based on the play *Sailor Beware* by Kenyon Nicholson and Charles Robinson. "The story concerns the battle of Lew Ayres, known in the navy as Dynamite, to capture the heart of Mary Carlisle, nicknamed Stonewall because of her ability to resist masculine advances. Ayres' shipmates and Mary's friends, meanwhile wager on the outcome, throwing their influence in the direction of their bets. As expected, the couple fall for each other and a romantic conclusion caps the courtship." (Motion Pict Daily)

## Audience Suitability Ratings

"A: hardly; Y: better not; C: no."

Christian Century p1239 S 16 '36

"Family." Am Legion Auxiliary

"If it bores the more serious-minded, it will undoubtedly delight the younger contingent in the picture audiences. Family." Calif Fed of Business & Professional Women's Clubs

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Mature-family. Good." DAR

"[It is] a light, inconsequential film that will be tiresome for any audience of average mentality, although it is as harmless as milk toast." Nat Soc of New England Women

"Interesting scenery with glimpses of the navy, make good entertainment for the family." S Calif Council of Fed Church Women  
Fox W Coast Bul S 5 '36

"This light comedy, will amuse those who enjoy watching the antics of sailors. Family." Gen Fed of Women's Clubs (W Coast)  
Ag 25 '36

"A completely 'white-washed' version of the stage play, 'Sailor Beware,' this light, romantic comedy of sailors on shore leave manages to be fairly entertaining. Family."  
+ — Nat Council of Jewish Women S 1 '36

"Adults."

Nat Legion of Decency Ag 27 '36

"Adults & young people."

Sel Motion Pict S 1 '36

"A swell farce, bubbling over with clever dialogue and amusing situations. Family."  
+ Wkly Guide Ag 22 '36

### Newspaper and Magazine Reviews

"'Lady Be Careful' interested me chiefly by virtue of its being the first directorial job of Theodore Reed who has been a long time in various branches of picture-making. There is nothing in Ted's direction to indicate a first attempt. . . The script being extremely loquacious, did not permit him to make a motion picture, but he has made an entertaining talkie."  
+ Hollywood Spec p8 Ag 15 '36

"The surprising thing about this screen translation is that it turns out to be such amiable amusement. . . [It] provides as much lightly unpretentious pleasure as we have come across this season. It's a treat." (3 stars) Beverly Hills

Liberty p35 S 26 '36

### Trade Paper Reviews

"Straight, light, fast-moving nautical comedy, this picture will bring chuckles from the most critical audience. Excellent casting is evidenced. Family."

Box Office p61 Ag 22 '36

"Playing, direction and writing unite to present one of the year's surprise packages of sheer entertainment. The smartest thing Paramount can do is to forget that 'Lady Be Careful' was ever thought of as a B picture. If the studio gets behind it with an A campaign, it is likely to be a clean-up everywhere. . . Banned as too risqué for the screen, the original has been kicking around for many moons. Obviously the right writers for the screen play were not found until Dorothy Parker, Alan Campbell and Harry Ruskin tackled the job. They proved to be just the right writers. It is a superb piece of work, sparkling with swell dialogue and punchy situations."  
+ Hollywood Reporter p3 Ag 8 '36

"[It is] a light comedy which holds the interest. Benjamin Glazer's production has maintained good taste throughout the story. As light entertainment, the picture is suitable for showing with a more serious subject."  
+ Motion Pict Daily p11 Ag 10 '36

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+ Phila Exhibitor p36 Ag 15 '36

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+ Variety (Hollywood) p3 Ag 8 '36

LADY JANE GREY. See Nine days a queen

LAST OF THE MOHICANS. Reliance-United artists 90min Ag 13 '36

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+ + Fox W Coast Bul Ag 29 '36



**LAST OF THE MOHICANS—Continued**

"Pretentious and authentic in production, forceful and dramatic in direction and convincingly portrayed by an able cast, each one making a worthy contribution, this picture, attention compelling in its appeal, merits wide acclaim. Family."

+ Gen Fed of Women's Clubs (W Coast)  
Ag 19 '36

"Best of the month. Family, generally."  
++ Jt Estimates Ag 15 '36

"In bringing this classic to the screen the producers have retained much of the glory and thrill that went into the making of this successful book. The story is vital, inspiring and highly exciting. . . Some gruesome scenes detract from its adaptability for small children, but it should prove most enjoyable for the family generally."

+ Nat Council of Jewish Women Ag 19 '36

"Realistically portrayed, a battle to the death between two Indians might be disturbing to very young children. General patronage."

Nat Legion of Decency Ag 20 '36

"A masterly adaptation of James Fenimore Cooper's semi-historical classic that faithfully preserves the strength of the original, starkly dramatic tale. . . The siege of the British Colonials at Fort William Henry against the French and Indians and Munro's surrender to General Montcalm have been presented in a memorably dramatic way. . . One of the important films of the year. Family."

++ Sel Motion Pict S 1 '36

"Suggested for schools and libraries. Family-juvenile."

Wkly Guide Ag 22 '36

**Newspaper and Magazine Reviews**

"If interest has lapsed in James Fenimore Cooper's *Leatherstocking Tales*, the film version of 'The Last of the Mohicans' will revive it, and probably cause a run on many a public library, probably one of the few places where the author's works are to be found in their entirety. The film has a story, more fresh and stirring than many modern ones, and direction, by George B. Seitz, so swiftly paced, that the audiences often find themselves on the edge of the seats, whooping along with the Indians on the screen." M. E. P.

+ Boston Transcript p3 S 5 '36

"Good costume melodrama with Indians returning to the screen as major ingredients of a film spectacle."

+ Christian Science Monitor p13 Ag 29 '36

"'The Last of the Mohicans' arrives true to the author's idea of the bitter struggle of a new world that was literally torn from the hand of a grudging destiny. Some of the characters are more polished than Mr. Cooper would have them, but at no time is there any mistaking their tradition-encrusted representations. . . The grisly massacres and walloping rescues occur with expectancy, but even so their arrival assumes dramatic importance in the fine treatment of George B. Seitz, one director who knows the values of panorama vistas to outdoor stagecraft of this style." J. P. Cunningham

+ Commonweal p467 S 11 '36

"The films have done very handsomely by 'The Last of the Mohicans,' and playgoers with a hankering for straightforward melodrama, complete with a love theme that doesn't overpower the whole arrangement, will do well to tie themselves to the Rivoli for an hour and a half of literally hair-raising doings. . . It makes first-class frontier drama, and if its producers don't clean up on it there is something mysterious in their bookkeeping. It can't have cost any very great fortune to put the film together, but the result is a gratifying study in fidelity to an established original, and one which is full enough of honest excitement to rate as a bang-up chapter of the American legend. . . As part of the film chronicle of American con-

quest 'The Last of the Mohicans' is sturdy stuff, and as straight screen entertainment it ranks as anybody's money's worth of high-proof excitement." Lucius Beebe

+ N Y Herald Tribune p12 S 3 '36

"'The Last of the Mohicans' described with gusto some of those early encounters on this continent between white man and Indian, between English and French. They have made a bang-up melodrama out of this old James Fenimore Cooper novel. . . This is a thriller, complete with tomahawks, scalplings and hair-breadth escapes. It is also a sentimental piece, unabashed in its gallant phrases and idealization of the Mohicans. Director and adapters have so handled even this sentimentality that the most flagrant bits of bathos become rather charming bits of period fiction. . . This is grand stuff for movies, as it always has been. Cops and robbers have almost replaced paleface and redskin as characters for movie melodramas. Time has not dulled the terror of an Indian massacre, the sound of war drums beating in the night, the sinister stealth of a Huron stalking through the forest." Eileen Creelman

+ N Y Sun p16 S 3 '36

"It may seem captious, perhaps, to quibble over details in the telescoping of so ponderous an item as 'The Last of the Mohicans' into a mere hour or so of screen entertainment. . . We left the Rivoli yesterday with the feeling that Reliance Pictures had played fast and loose with the favorite fictional character of our youth. . . The mere suggestion that the noted scout of the *Leatherstocking Tales* might soften even for a moment under the blandishments of a woman is clear heresy. . . They have, of course, done a grand job of bringing the high spots of the story to the screen. . . The massacre of Fort William Henry is by far the bloodiest, scalpingest morsel of cinematic imagery ever produced, and we were consequently about ready to overlook the elisions made necessary in fitting the novel to the screen when Hollywood permitted Hawkeye to fall in love." J. T. M.

+ N Y Times p17 S 3 '36

"A few children here and there, satiated with the run of drama and underworld goings-on, may feel kindly toward 'The Last of the Mohicans,' and the Boy Scouts may endorse the woodlore. . . However, I fear the usual impression will be that the studio raked in a collection of the meekest young gentlemen around the precincts, dressed them up like Indians, and told them to make whoopee." John Mosher

New Yorker p95 S 12 '36

"In a great confusion of Indians, redcoats, snuff, and dubious dialogue, the old story reels itself out to a happy if unorthodox ending. Bruce Cabot as the evil Magua, speaks his lines as though he already held his B.A. from Carlisle College."

News-Wk p42 S 12 '36

"Here is a melodramatic hodge-podge of frontier life made to order for Boy Scouts and Girl Reserves. Youthful enthusiasts of wood lore will undoubtedly thrill to its tomahawking and fort building. For everyone else, alas, it is a screenplay with all its parts neatly labelled and laboriously played. . . The film, even more than the novel, is replete with sacrifice and sportsmanship, and the last of the Mohican tribe bows his head in silent tribute to the superiority of the white man, whose leadership is not here so deftly displayed."

+ Stage p10 S '36

"A danger of James Fenimore Cooper's works as cinema material is that, without his sombre prose (admired by Maxim Gorki and imitated by Joseph Conrad) they generally boil down into an antique kind of penny-dreadful. Scenarists Philip Dunne, John Balderston, Paul Perez, and Daniel Moore worked in shifts for more than a year to keep this from happening to 'The Last of the Mohicans.' Net result is an intelligent and exciting version of a story, which, properly loaded with physical action, keeps the imprint of literature."

+ Time p19 S 7 '36

*Trade Paper Reviews*

"Beautifully photographed and wisely cast, this expert adaptation of the James Fenimore Cooper historical classic will leave a lasting impression on younger audiences and also will prove splendid entertainment for the more mature patron. Family."

+ Box Office p25 Ag 29 '36

"[It is a] good drama of early American frontier warfare produced with plenty of action for popular appeal."

+ Film Daily p9 Ag 12 '36

"As entertainment it is a gorgeously glorified Western and as history it is an authentic adventure tale that every red-blooded American will thrill to. As a production it is of major quality and fit to solo in the key spots. Despite its light name pull it will register vigorously at all box-offices. The picture's one marked fault at present is its length. Chiefly compounded of battle, murder and sudden death, its 90 minutes of suspenseful action develops a letdown from sheer exhaustion."

+ Hollywood Reporter p3 Ag 8 '36

"James Fenimore Cooper's story may be a tradition-encrusted literary classic, but the entertainment it provides is just as modern and as compelling as tomorrow's headlines. The first attraction of its kind to come to the screen in some time, 'The Last of the Mohicans' is a thrill-action drama, rivalling the most vividly conceived gangster film in excitement-provoking quality... [It] swept a preview audience into enthusiastic applause."

+ Motion Pict Daily p10 Ag 10 '36

"With strong historical angles, strong sentimental moments, this has plenty of action for all. Production is a good one, with audiences likely to forget at some moments that it is still Hollywood. This is strong fare for kids, family trade. Estimate: good job, highly exploitable."

+ Phila Exhibitor p37 Ag 15 '36

"'The Last of the Mohicans' is obvious box office. Its potentialities in spots west of the Mississippi are predicated on a natural yen to see something exciting... while in larger metropolitan areas they're likely to go for it simply because it's an 'Injun Pitcher.'... The James Fenimore Cooper historical fiction story is transferred to the screen with surprising fidelity, though the two love stories are accentuated, quite naturally, for screen purposes... 'Last of the Mohicans' will mean plenty of wampum at the wickets. It's geared to adult patronage with added appeal for younger generation."

+ Variety p16 S 9 '36

"There was hearty and sustained audience response... The juvenile audiences will pack the theatres when 'Mohicans' comes to town. At the same time, the entertainment appeal is broad enough to attract the whole family, since the story and its presentation have been handled in a splendid manner."

+ Variety (Hollywood) p3 Ag 8 '36

**LAST OF THE WARRENS.** Supreme 59min  
My 10 '36

Players: Bob Steele. Margaret Marquis.  
Charles King

Director: Robert N. Bradbury

A western melodrama.

*Audience Suitability Ratings*

"A, Y and C: slow-moving Western."  
Parents' M p47 Ag '36

*Trade Paper Reviews*

"It is all done in a wide, free and fancy style, without much rhyme or reason in cer-

tain situations, but it is chock full of thrills, action and suspense, and after all that is what the fans want."

+ — Film Daily p7 J1 2 '36

"Estimate: good."

+ Phila Exhibitor p30 J1 15 '36

"Except for a novel opening... 'Last of the Warrens' is just another Western, one that employs most of the familiar plot situations of this type of screen fare. Though there's a lot of action, 'Warrens' breaks no records as saddle-leather entertainment... Picture's short running time of fifty-nine minutes makes it ideal as the No. 2 feature for duals."

+ — Variety p28 J1 8 '36

**LAST OUTLAW.** RKO 72min Je 19 '36

Players: Harry Carey. Hoot Gibson. Tom Tyler. Henry B. Walthall. Margaret Calhahan

Director: Christy Cabanne

See issue of June 29, 1936 for other reviews of this film

*Audience Suitability Ratings*

"A: depends on taste; Y: good; C: perhaps."  
Christian Century p1071 Ag 5 '36

"The old and new tactics of outlaw capture are well compared in this Western that children will enjoy and flock to. Family." Am Legion Auxiliary

"Adults: fair; 14-18: fair; 8-14: little interest. Family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"A good cast and direction but while the film is all right for family audiences, it is far too tense for young children." Nat Soc of New England Women

"This rapid action picture has an ethical value which marks it for good family enjoyment."  
S Calif Council of Fed Church Women

+ Fox W Coast Bul Je 13 '36

"Suitability: family; especially children under 16."

Mo Film Bul p117 J1 '36

"A, Y and C: unusually good Western."  
Parents' M p47 Ag '36

"Well produced, this picture, satisfactory from an ethical standpoint, is well directed and the capable cast includes many old time favorites. Family, exciting for young children."

+ Sel Motion Pict J1 1 '36

*Newspaper and Magazine Reviews*

"John Ford, who wrote the original story, and Christy Cabanne, who directed the film, have collaborated to produce a Western that is so genuinely exciting and diverting that it is a decided ascent from the average horse opera."  
William Boehnel

+ N Y World-Telegram p14a Je 13 '36

"The treatment is disarming, the development contains some adroit comedy, the climax is thoroughly amusing... Christy Cabanne's direction hits the proper trail and goes a long way toward making the merits that the film contains." Herb Sterne

+ Script p11 S 5 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**LAWLESS NINETIES.** Republic 57min F 15 '36

Players: John Wayne. Ann Rutherford.  
Harry Woods

Director: Joseph Kane

See issue of March 30, 1936 for other reviews of this film

### Newspaper and Magazine Reviews

"Just as it looked as if present-day Westerns had forgotten all about the lassos Bill Hart and Tom Mix used to throw with such dexterity, 'The Lawless Nineties' proves they haven't, and a prettier lasso is not to be found in the archives of Westerns than the one [with which] Mr. Wayne trips up a thundering herd of villains. . . . If a person likes Westerns this one is exciting. The riding is thrilling, the wide spaces inviting, and the fights so realistic Joe Louis's trainers should look them over." Marguerite Tazelaar

+ N Y Herald Tribune p8 Je 29 '36

"The thinness of Wyoming's population to this very day perhaps may be due in part to the number of strong men who bit the dust, according to 'The Lawless Nineties,' when the virgin territory was struggling for statehood against outlaws and obstructionist politicians. . . . The cast is kept so busy that it can find very little time for such luxuries as romance and convention," which, of course, is entirely as it should be." B. R. C.

+ N Y Times p11 Je 29 '36

"A decided ascent from the Western-melodrama average is recorded in 'The Lawless Nineties.' . . . Speed is the essential merit of this first-rate 'horse opera,' which has plenty of thrills and excitement in it and which is acted in a first-rate manner." William Boehnel

+ N Y World-Telegram p17 Je 30 '36

### Trade Paper Reviews

"[It is] a fairly exciting drama. It all hews close to the accepted horse opera pattern, with lots of shooting, hard-riding and fistfighting. On a dual platter it will make spicy dressing."

+ — Variety p23 J1 '36

**LION'S DEN.** Puritan 59min J1 6 '36

Players: Tim McCoy. Joan Woodbury.  
Arthur Mellette

Director: Sam Newfield

A western melodrama.

### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency J1 9 '36

### Trade Paper Reviews

"The original twists and surprises keep this one steaming all the way, and it will get over easily with the fans who want plenty of the thrill stuff."

+ Film Daily p4 Ag 25 '36

"There is excitement, action and suspense in this Western. The story contains a good degree of novelty deviating from the routine."

+ Motion Pict Daily p5 Ag 25 '36

"Estimate: okay McCoy."

+ Phila Exhibitor p38 Ag 1 '36

"Tame mixture of east and west with Tim McCoy first as a night-club entertainer and then as a two-gun man of the open spaces. Very little action in the opus, sole thrills confined to a single gun fracas. For the neighborhood dualers."

+ — Variety p21 S 2 '36

**LITTLE MISS NOBODY.** 20th century-Fox 72min Je 12 '36

Players: Jane Withers. Jane Darwell. Ralph Morgan. Sara Haden

Director: John Blystone

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"A: hardly; Y: perhaps; C: doubtful."

Christian Century p912 Je 24 '36

"The film is interesting and absorbing throughout except for the rather heavy crime development at the end. Suitability: family."

Mo Film Bul p17 J1 '36

### Newspaper and Magazine Reviews

"'Little Miss Nobody' is basically concerned with the essential nobility of a small and distinctly unprepossessing orphan. . . . As played by the round-faced little Jane Withers, this characterization never quite comes off, but since Miss Withers is very young, the fault may be attributed more to the director than to the player, and undoubtedly, more to the story itself than to either player or director."

B. L.

— Boston Transcript p4 Je 27 '36

"Cheerful family entertainment with laughable pranks by Jane and a contrasting touch of melodrama involving jewel thieves."

+ Christian Science Monitor p15 Je 27 '36

"It is regrettable to see Miss Withers sugar-coated for coast-to-coast consumption, when she had such promise of becoming our one child female Edward G. Robinson." Don Herold

Life p28 Ag '36

"It is a superannuated fable about peewees at the poor farm, a mixture of practical jokery, youthful fixations and hokum melodrama."

— Time p37 Je 22 '36

**LOVE BEGINS AT TWENTY.** Warner-First national 60min Ap 22 '36

Players: Warren Hull. Patricia Ellis. Hugh Herbert. Hobart Cavanaugh. Dorothy Vaughan

Director: Frank McDonald

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 20 '36

"[It is a] pleasant domestic comedy-drama. Family."

+ Wkly Guide Ag 15 '36

**LUCI SOMMERSE.** See Crooked love

## M

**MARY OF SCOTLAND.** RKO 123min Ag 28 '36

Players: Katharine Hepburn. Fredric March. Florence Eldridge. Douglas Walton. John Carradine

Director: John Ford

Music director: Nathaniel Shilkret

Based on a play of the same title by Maxwell Anderson. Against a tapestry of political

and religious conflict Katharine Hepburn portrays the ill-fated Mary Stuart who in the late years of the sixteenth century paid with her life for Queen Elizabeth's fear that a Stuart would ascend the throne of England.

A Photoplay Study Guide, prepared by Mary Imelda Stanton, is obtainable from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, New Jersey, at fifteen cents a copy.

### Audience Suitability Ratings

"A: excellent; Y: very good; C: mature."  
Christian Century p119 Ag 19 '36

"Absorbing in interest and flawless in artistry and technical achievement in this elaborate film. . . Mr. Nichols, and Mr. Ford, have scored a worthy successor to their outstanding success, 'The Informer.' Adults: good; family: good; 14-18: good; 8-14: beyond." Calif Cong of Par & Teachers

"Unusual photography, expert direction, and the stirring musical theme all deserve praise and add greatly to the high standard of the picture. Family." Calif Fed of Business & Professional Women's Clubs

"Don't miss this beautifully enacted film. . . Remarkably fine interior sets, photography, and musical scoring; a distinguished cast. Mature-family. Excellent." DAR

"Family, exclusive of young children." Nat Soc of New England Women

"A large and exceptional cast, aided with the embellishment of realistic scenic effects, make vivid an interesting episode in English history, and a living picture both educational and entertaining. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 1 '36

"Outstanding."  
+ + Jt Estimates J1 15 '36

"The picture is highly recommended for the family as a valuable, educational, and artistic film."

+ + Nat Council of Jewish Women J1 22 '36

"The artistic and architectural beauty of the settings from the lavish splendor of Elizabeth's court to the fog-bound seacoast of grim Scotland and the exceptional performance of Katharine Hepburn and her entire cast are excelled only by the gripping romance, drama and tragedy of this historical production. General patronage."

+ Nat Legion of Decency J1 30 '36

"An exciting movie, well above the average photoplay but oversimplified by being too completely confined to the tragic love story of Mary and the Earl of Bothwell."  
Scholastic p17 S 19 '36

"Best of the month."  
+ + Sel Motion Pict Ag 1 '36

"There will probably always be contention about Mary Stuart—what kind of a woman she really was, how much a mere victim and how much to blame for her tragic troubles. . . Historically there is no need to quarrel with the conception of Mary herself for biographers and historians are too uncertain about it though there is every likelihood that she was a much more forceful person than Anderson has chosen to make her. But there is no historical justification for making Bothwell such a fine fellow. For the sake of an easy love-story, with complete appeal to audience sympathy, a ruthless border brigand, dominated sometimes by passion but always by ambition, is changed into a brusque and hearty sort of boy-friend, completely and selflessly devoted to the queen. . . Miss Hepburn's Mary has a little the air of being acted by Alice Adams. It is touching and appealing, but a bit school-girlish, and that will probably make

a lot of people like it better than something deeper and more mature."

Wkly Guide Ag 7 '36

### Newspaper and Magazine Reviews

"Maxwell Anderson's play, which Helen Hayes did so successfully the season before last, becomes a moving, stirring and highly spectacular motion picture. . . [It] evokes murmurs of praise and interesting comment. . . In the matter of casting, one can think of several actresses whom one might rather see in this role than Katharine Hepburn." Laura Elston

+ Canadian M p28 S '36

Christian Science Monitor p13 Ag 29 '36

"Historians, quibblers, loyal students of the stage and followers of Helen Hayes . . . will detect with ease some flaws in this newer version, but the fact cannot be denied that . . . 'Mary of Scotland' presents a magnificent and vivid play of elemental human emotions in violent yet fascinating conflict. . . Miss Hepburn does very well by the Scottish Queen, minus the usual Hepburn mannerisms, even if her portrayal is not at all times historically correct emotionally." J. P. Cunningham

+ + Commonweal p407 Ag 21 '36

"Perhaps it is because it tries to tell us too much about the affairs of Mary and her court, tries too much to interest us in her life as a whole; but I think it is because it presents us with a woman who is struggling to remain a queen and in so doing becomes less a woman than a symbol—but, whatever the reason, 'Mary of Scotland' is not satisfactory screen entertainment. . . [It] is too impersonal to become widely popular. . . The picture does not stir our emotions, as screen entertainment, to be successful, must stir them. It concerns itself too much with already established facts and not enough with its human phases."

+ + Hollywood Spec p8 Ag 1 '36

"A lavish, impressively mounted spectacle, but utterly lifeless in its characterizations, 'Mary of Scotland' must be listed as one of the major cinema disappointments of the current season. . . The story has been given a stilted, loosely assembled treatment that receives no great aid from the costumed players. Katharine Hepburn's interpretation of the title role takes the lush, fiery Mary Stuart and makes a shallow, prattling girl of her." (2 stars) Beverly Hills

Liberty p57 S 5 '36

"Pictorially lovely, literate in the writing, and containing a number of stirring scenes, 'Mary of Scotland' offers too much juggling for some audiences. . . The film opens with a series of powerful scenes which later become diffused, due to an apparent effort to keep history at its best and tell the story from three view-points *Mary's*, *Bothwell's* and *Queen Elizabeth's*. . . Both Miss Hepburn and Miss Eldridge depend upon 'mouth-twitching' to cover a variety of moods; reverence, fear, love and indignation. Time was when this was considered the last resort of an aging French actress."

Lit Digest p18 Ag 8 '36

"This powerful figure [Elizabeth] has become, in 'Mary of Scotland' a petulant harpy. Dudley Nichols—one presumes the scenarist is responsible—has reduced her from history's and Maxwell Anderson's practiced, Machiavellian ruler to the flighty and jealous step-sister of Mary Stuart's Cinderella. Mr. Nichols had the storyteller's right to tamper with history—in detail the film is actually more accurate than the play—but what did he hope to gain by the change? . . . Miss Hepburn is the star, all right, but her Mary Stuart reminds one of nothing so much as her Babbie in 'The Little Minister'—both are Scottish, in love, and that's all. . . As an object the film makes an impressive appearance. . . 'The Informer'

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; - - Exceptionally Poor



# MARY OF SCOTLAND—Continued

proved the abilities of director John Ford and scenarist Dudley Nichols as story-tellers, but they have not repeated their performance here. To the defect of Mr. Nichols which I have suggested is added the further one of undistinguished diction." Robert Giroux  
Nation p165 Ag 8 '36

"'Mary of Scotland' owes a good part of its success in the movie version to Katharine Hepburn, as a personality and moving force. . . . [It] is mainly good as superior and handsome melodrama, I think; or call it the triumph of histrionics over history—which in this case serves only as a romantic storehouse from which may be requisitioned the necessary matters of state, love, action, what not. . . . Fredric March is surprising and fine, but the top-most influence in humanizing all these deeds and speeches is Katharine Hepburn. In her best moments (and this is one of her best) Miss Hepburn has and projects over to her audience a high measure of spirit—both in the meaning of essence and in the meaning of vitality, moral spark and force." Otis Ferguson  
+ New Repub p47 Ag 19 '36

"Katharine Hepburn's first extra-adolescent part in years could hardly have been more unsuitable than this. . . . Interiors conventional, exteriors madly unconvincing, dialogue humourless, and Hepburn-fans who have been demanding their ravishingly gawky goddess in a different guise, will be sorry they spoke."  
— New Statesman & Nation p289 Ag 29 '36

"So crossed and criss-crossed is this period with diverse and clashing interests, with a simultaneity of dozens of actions and conflicts, that regardless of a poet's skill, it would appear impossible to be compressed within the framework of the conventional three act play. 'Mary of Scotland,' it would seem, was inevitably doomed to failure. Under these circumstances, the film version of 'Mary of Scotland' . . . was defeated before the battle began. The film not only inherited all the ills of the original play, and in several instances added faults of its own facture, but even deprived itself of several of the original's virtues. Like the play, the film has no directives, no point of view, is entirely unclear as to its purpose. . . . The whole enterprise is a regrettable one and should serve as a warning against the indiscriminate taking over of unsuitable stage-successes to the screen."  
— New Theatre p21 S '36

"The tragedy of the most alluring of the Stuarts. . . reaches the cinema in a moving, eloquent and distinguished transcription. . . Miss Hepburn, after a slightly strident opening scene, provides a lovely and touching characterization of the hapless Mary, while Fredric March has never been finer than he is as the bold, dashing and romanticized Bothwell. 'Mary of Scotland' is a fine motion picture, admirably produced and admirably acted. Assuredly it has its faults, not particularly as drama, but as cinema. For one thing, it is too long, and I certainly do not know just where it should have been cut. . . . In addition, there is perhaps an excess of dialogue and, although it is always excellent talk, the picture does suggest garrulousness upon occasion." Richard Watts, Jr.  
+ N Y Herald Tribune p12 Jl 31 '36

"This is a most excellent picture of the Sir Walter Scott-Hervy Allen-Alexandre Dumas school, romantic, hearty, showy and theatrical. It does not, to one still keenly touched by the beauty and fire of the original Maxwell Anderson stage play, seem a great picture. The spirit, along with Mr. Anderson's poetry and the performances of Helen Hayes and Philip Merivale, is absent from the screen. What remains is good lusty entertainment, surefire for the box office. . . . Still, if this is not Anderson, Hayes and Merivale, it is yet above the average Hepburn, March, Director John Ford, and is a sound historical romance." Eileen Creelman  
+ N Y Sun p8 Jl 31 '36

"'Mary of Scotland' must be considered one of the year's notable photoplays. . . . Yet there are times when the characters—Mary Stuart particularly—do not come through clearly and there are scenes which lack the vitality they possessed in the play. There is this blend of excellence and mere adequacy in the new picture which curbs our tongue when we would use the word 'magnificent,' and limits us to the less glowing epithet, 'impressive.' . . . Although Katharine Hepburn's Mary Stuart shines brilliantly through most of the film's two-hour course, we were conscious of definite defects in her characterization." F. S. Nugent  
+ N Y Times p22 Jl 31 '36

"Using Maxwell Anderson's lyric play of the same name as a framework for his story, Mr. Nichols has discarded the original's blank verse and substituted dialogue more suitable to the needs of the cinema. In this respect Mr. Nichols has not failed. If the screen version of 'Mary of Scotland' lacks the poetic rapture of the original, it has an exalted rhythm and incomparable vigor all its own. . . . In all the principal roles 'Mary of Scotland' enjoys the luxury of accomplished actors. It is left to Miss Hepburn to bring Mary vividly, glowingly, to life. This she does. . . . 'Mary of Scotland' is a fine-spirited, inspiring film that goes forthwith on the recommended list of this department." William Boehnel  
+ + N Y World-Telegram p8 Jl 31 '36

"The sets are huge and handsome, and give the impression of being solid all the way through; none of the rooms in any of the scenes is smaller than a hockey rink. All this represents an expenditure of thousands of dollars and months of work, and is extremely impressive; but it has little or nothing to do with Maxwell Anderson's play. . . . The wisps of 'Mary of Scotland' visible between cloak-swishings and sword-wavings are not especially encouraging. Katharine Hepburn, in the title rôle, finds the cards stacked against her from the very start. . . . Another handicap is the fact that most of her scenes are played to the accompaniment of perfectly thunderous incidental music; put in, probably, in the hope of 'pointing up' the action. I think that just annoys most people. . . . I don't think [Katharine Hepburn] quite fulfilled the demands of the rôle. 'Mary of Scotland' is something for a grown-up actress." Russell Maloney  
— + New Yorker p52 Ag 8 '36

"Those who bumped their way in through the crowds [to the stage version] won't easily forget Helen Hayes's studly interpretation of the fire-hearted Queen, Philip Merivale's stubborn Bothwell, Helen Menken's dry, sharp Elizabeth; and for that reason they should stay at home and read a good book when the Hollywood version gets around to the neighborhood theater. Others, unprejudiced by the stage production, will find in John Ford's screening an exceedingly pleasant, if slightly maudlin, evening. What was once drama has suffered a change into melodrama, and what was once acting has become in the hands of Katharine Hepburn, Fredric March, and even Florence Eldridge, mere mugging. . . . Yet the play is fool-proof. Its original forceful structure remains, and has, if anything, gained rather than lost power in its adaptation to a more flexible medium."  
News-Wk p22 Ag 1 '36

"The writing . . . distorts the ill-fated Stuart, makes her strong instead of capricious, constant in place of wayward, a woman of will rather than of moods. . . . The portrait in no wise resembles those gleaned from histories and biographies. Strictly as romantic entertainment the picture comes through; it is lavish stirring, entirely worthy. John Ford's direction is sure, breathes sweep and power into the costume piece. Photography and composition . . . superb—an achievement for lenser Joseph August who has created some unusually exciting close-ups. . . . Under Ford's guidance Hepburn proves herself one of the rare actresses of the screen, shows that she need not lean on

glamour, unfolds a new range, an ability to electric-shock spectators legitimately. One of these days [she] is likely to pale even the haloed, traditional names of the Theater." Herb Sterne

+ Script p10 Ag 8 '36

"The story of Mary, Queen of Scots, is exciting stuff no matter how you take it—almost. The way it must be taken in the current cinema version is too much to ask of anyone. . . . We found it all pretty resistible. The story has been telescoped into chaos, and the two principals have in no way captured the glamor and majestic stature of their historic prototypes. 'Mary of Scotland,' through inappropriate writing, directing, and casting, has become merely a costume heyday for Hollywood headlines."

— Stage p10 S '36

"[Its fault] is not that its most dramatic moments (e.g., Elizabeth's visit to Mary in the Tower of London) are apocryphal; it is that its most historically conscientious moments are not dramatic. . . . That, outside the narrow range in which she is superb, Katharine Hepburn often acts like a Bryn Mawr senior in a May Day pageant; that Frederic March's Scottish burr has Wisconsin overtones; and that Director John Ford tried to symbolize the sombre quality of his story by the over-simple expedient of shooting it in the dark, are circumstances which do not heighten the film's dramatic impact. If 'Mary of Scotland' is still worth seeing, it is because the picture is based on one of those tremendous legends, which, projected to heroic proportions by their reflections in history, have a validity which not even the blunders of faulty narration can totally destroy."

Time p27 Ag 10 '36

### Trade Paper Reviews

"[It is] an outstanding picture. A feature with almost perfect exploitation ramifications, it should fare well in all showings. Pandro S. Berman's production is intelligent and sympathetic with exactly enough pomp and pageantry."

+ Box Office p31 Ag 15 '36

"Once in a while, it is this reviewer's privilege and pleasure to witness a production that is superlative in every way. . . . In this class must be placed RKO Radio's production of 'Mary of Scotland' for it is a 'great' picture."

+ Canadian Moving Pict Digest p6 Ag 15 '36

"In an attempt to get an authentic picturization of the historical facts concerned in the reign of Mary, Queen of Scots. . . . Pandro Berman has delivered a production for Radio that will probably be a great treat to scholars but a bit boring for the ordinary picture audience. The picture is magnificent. Extremely lavish in its production, it is rather dull in entertainment values due to its great length. . . . and a noticeable jumpiness of the story, probably caused by some intensive cutting in order to get it down to its present length. . . . The picture sinks, insofar as this reviewer is concerned, by the attempted telling of too much story and the dragging of most every scene to an unbelievable length. . . . The Hepburn fans will not stamp her performance in 'Mary' as her best, nor among her best. She gave Mary an extremely cold characterization that was spotted with many unbelievable speeches. . . . So far as our opinion goes, its success is doubtful."

+ — Hollywood Reporter p3 J1 24 '36

"Radio has taken a chapter, the stirring story of Mary Stuart, Queen of Scots, and produced therefrom a splendidly powerful drama of the screen. By reason of the superiority of the production in its technical phases and the high caliber of the interpretation, the picture must be reckoned an outstanding achievement. . . . The looked-for portrayal of the tragedy-beset young queen by Katharine Hepburn will add immeasurably to her stature as a splendid actress. Her performance is

sincere, intelligent and genuine, and compares favorably with the sterling work of Helen Hayes, who originated the role of Mary in the Anderson play on Broadway in 1933."

+ + Motion Pict Daily p8 J1 23 '36

"Slow in spots, long, this has, however, magnificent settings, a great cast to help sell it. . . . Estimate: nice production; depends on Hepburn draw, buildup."

Phila Exhibitor p38 Ag 1 '36

"[It tells] the story beautifully, artistically, delicately, with meticulous attention to detail and portrayal—but with perhaps some doubt on the straight box office angle. . . . As is, despite running over two hours, despite having an overabundance of dialog (which will murder it in the foreign market) and despite being of an essentially dull historic nature, it should get a lot of talk and okay business. But it will have to be watched and nursed carefully once it leaves the big keys."

+ Variety p16 Ag 5 '36

"Plaudits to all those connected with the production of 'Mary of Scotland.' . . . Katharine Hepburn is perfect casting as Scotland's last great ruler. Fredric March as Bothwell, gives a sterling performance. . . . With a cast of names, plus the drawing title, picture should be a heavy grosser. For the women, it should have a strong attraction."

+ Variety (Hollywood) p3 J1 24 '36

(\*) MASTER WILL SHAKESPEARE. MGM  
Lumin Je 13 '36

Players: Anthony Kemble Cooper

This short includes a clip of the new Romeo and Juliet feature to be released by MGM. It is the first of a series to be called Milestones of the Theatre Miniatures. This depicts the steps in Shakespeare's ascent to the title of the world's greatest playwright.

### Audience Suitability Ratings

"[It has] beautiful views of Stratford. Interesting. Family."

+ Sel Motion Pict Ag 1 '36

### Trade Paper Reviews

"Not until you see this short will you believe that it's possible to cram so much consummate skill into a thousand feet of film. . . . The story [is] remarkably well-knit and packs a human interest that should appeal not only to the upper strata but to the masses. . . . Sum total: an enchanting film."

+ Box Office p27 J1 25 '36

"It is magnificently produced with all the accurate costuming and scenic design of the Shakespearian period. The atmosphere produced and maintained throughout lifts this into the class of Screen Gems. It will prove a treat to the literary, and all the intelligentsia, besides having a decided popular appeal."

+ Film Daily p3 J1 11 '36

"A serious yet entertaining short in which a small portion of the Bard's life is portrayed, this is an effort of unusual appeal. It is tasteful and sober. . . . Altogether it will please the multitude of the Bard's admirers."

+ Motion Pict Daily p9 J1 15 '36

"Excellent."

+ Phila Exhibitor p40 Ag 1 '36

MEET NERO WOLFE. Columbia 72min Ag 1 '36

Players: Edward Arnold. Lionel Stander. Joan Perry. Victor Jory. Russell Hardie. Walter Kingsford

Director: Herbert J. Biberman

Based on the novel, Fer-de-Lance, by Rex Stout. Nero Wolfe, a tight-fisted detective,



**MEET NERO WOLFE—Continued**

solves the mystery of Professor Barstow's death without leaving his home. The mystery begins when the professor dies on the golf course, presumably of a heart attack. Nero drinks beer, tends his orchids, while the amiable Archie Goodwin handles the details.

**Audience Suitability Ratings**

"A: fair; Y: perhaps; C: hardly."

Christian Century p1095 Ag 12 '36

"General patronage."

Nat Legion of Decency J1 16 '36

"A and Y: good murder mystery; C: no interest."

Parents' M p69 S '36

"Suspense is well maintained, though the production, humorous in spots, lacks somewhat in pace and excitement. Adults & young people."

+ — Sel Motion Pict Ag 1 '36

**Newspaper and Magazine Reviews**

"Superior mystery-story diversion of the talkie sort, but only fair for those who like to see a story told in action."

Christian Science Monitor p13 Ag 1 '36

Reviewed by Don Herold

Life p31 S '36

"The first and we trust the last in a projected series . . . We hope that Mr. Arnold, Stander and Herbert Biberman, (the latter directed the film), will be spared connection with the next in the series." Robert Stebbins

— New Theatre p22 Ag '36

"I would set down 'Meet Nero Wolfe' as passable midsummer cinema fare: something neither to cheer for nor hoot at with any particular violence. . . . The story . . . plays pretty fair with the spectator and if not excessively exciting or gruesome, is quite workmanlike in its execution." Richard Watts, Jr.

+ — N Y Herald Tribune p12 J1 16 '36

"'Meet Nero Wolfe,' in spite of three murders and a bit of shooting here and there, has rather a static quality. . . . The story . . . seems pretty phoney. . . . 'Meet Nero Wolfe,' to audiences recently delighted by such crack murder dramas as 'The Ex-Mrs. Bradford,' may seem lacking in ease and authority. It never stoops to dullness, however." Eileen Creelman

— + N Y Sun p12 J1 16 '36

"'Meet Nero Wolfe' is considerably less than satisfactory gooseflesh entertainment. . . . [and] hasn't the speed and action usually found in a murder film." William Boehnel

— + N Y World-Telegram p15 J1 16 '36

"A most comforting sort of detective for these humid days is 'Nero Wolfe.'" J. T. M.

+ — N Y Times p20 J1 16 '36

"'Meet Nero Wolfe' is considerably less than satisfactory gooseflesh entertainment. . . . [and] hasn't the speed and action usually found in a murder film." William Boehnel

— + N Y World-Telegram p15 J1 16 '36

"[It] ought to offer some entertainment. . . . It's no knockout thriller and it depends a little too much on the eccentricities of its leading character for its major value. Edward Arnold handles Nero easily, and I suppose one can foresee a series built around the part. . . . In my opinion, this is one of those mystery stories which depend too much upon a lot of things that have happened years before to a lot of people. . . . Some people, however, don't object to a little foginess in their plots, and these folk will be thoroughly content, I should think, with 'Meet Nero Wolfe.'" John Mosher

+ — New Yorker p56 J1 25 '36

"Very lazy but also very funny is Nero Wolfe, who bows to the mystery-story public in Columbia Pictures' production 'Meet Nero Wolfe.' . . . Columbia may have started a cycle of Nero Wolfe pictures with this adaptation of Rex Stout's novel 'Fer-de-Lance.' Magazine stories about the fat and fabulous sleuth provide plenty of material."

+ — News-Wk p29 J1 25 '36

"[Nero Wolfe], less dashing than Philo Vance and less whimsical than Charlie Chan, but more mercenary than either, will be a highly acceptable addition to the screen's growing corps of private operatives."

+ Time p40 J1 27 '36

**Trade Paper Reviews**

"Entertaining and interesting mystery that is enlivened by the rib-ticking performance of Lionel Stander. Family."

+ Box Office p25 J1 25 '36

"This detective thriller belongs to the better type of mystery pictures. Its story moves swiftly, maintains suspense, has much good comedy, and introduces a new type of detective in the fat, beer-drinking criminologist, Nero Wolfe. . . . Edward Arnold as the criminologist gives a swell performance, entirely in the spirit of Rex Stout's detective; it is suave and subtle; at times jocose and menacing."

+ Film Daily p8 J1 16 '36

"From the fictional concoction of Rex Stout has been developed a new and delightful detective character for the screen, Nero Wolfe. If the title of this film indicates that others featuring him are to follow, an interested and eager film public would seem to be assured."

+ Motion Pict Daily p19 J1 16 '36

"Estimate: enjoyable program."

+ Phila Exhibitor p26 J1 15 '36

"Edward Arnold's characterization of the Falstaffian private dick who solves [mysteries] without leaving his easy chair should strike the general fancy favorably and rate well with the box office. The comedy and the guessing elements have been deftly mixed, the well-knit narrative precludes any drooping in interest and the cast disports itself in crack [mystery story] fashion."

+ Variety p17 J1 22 '36

**MINE WITH THE IRON DOOR.** Columbia-Principal 60min My 8 '36

Players: Richard Arlen, Cecilia Parker, Henry B. Walthall, Stanley Fields

Director: David Howard

See issue of June 29, 1936 for other reviews of this film

**Audience Suitability Ratings**

"Family." E Coast Preview Committee  
Fox W Coast Bul Je 6 '36

"The acting is good and the plot, although a little incredible, is not such as to strain the imagination too far. Suitability: family."

Mo Film Bul p118 J1 '36

**Newspaper and Magazine Reviews**

"Richard Arlen is, I think, a pleasant enough young man (I'll trade him for Gable, with Montgomery thrown in) and he sets a nice, easy-going pace in 'The Mine With The Iron Door' but the sum-total effect is hardly exciting enough to warrant my yanking at your coattails in its behalf. The story sounds as if it had been written on a warm Los Angeles afternoon between 2:30 and 5:30. Not for children." Don Herold

— + Life p31 S '36

"'The Mine With the Iron Door' . . . is a straightforward performance and [has] concise direction. . . . The performance of Mr. Walthall is a finely shaded one, while Miss Parker, even in this juvenile role, combines restraint with understanding of the character. Mr. Arlen is his usual pleasant self, natural and sincere, while Stanley Fields as the boisterous Dempsey adds comedy to the piece. The out-

door settings will appeal to the nature lover."  
Marguerite Tazelaar

+ N Y Herald Tribune p6 Jl 11 '36

"The Mine With the Iron Door' is pleasantly brief, and its small, well-managed cast of experienced players achieve in it a nice balance of fun and adventure." J. T. M.

+ N Y Times p11 Jl 11 '36

"[It] has in it some very pleasant actors. . . Having admitted that, let's quit being nice and guarded about it and admit that it's a pretty tedious entertainment." William Boehnel

+ N Y World-Telegram p13 Jl 14 '36

### Trade Paper Reviews

"Because of a rather trite story idea and lack of ingenuity or punch in development, this production never lifts its head above the routine action melodrama class."

+ Film Daily p3 Jl 11 '36

"Although classed as melodrama, this adaptation of Harold Bell Wright's yarn isn't beyond . . . box office possibilities. It's strictly a program picture for secondary spots, with production, mounting and music of minor dimensions."

+ Variety p31 Jl 15 '36

MISTER CINDERELLA. Roach-MGM 85min

Players: Jack Haley, Betty Furness, Monroe Owsley, Raymond Walburn

Director: Edward Sedgwick

When a barber impersonates a millionaire, he finds himself enmeshed in many highly ludicrous situations.

### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 10 '36

"A, Y and C: unobjectionable but silly farce."

Parents' M p69 S '36

### Newspaper and Magazine Reviews

"If you are one of those hardy souls, one who thrills to bed-room chases and mixed identities, 'Mister Cinderella' was made to order for you. If, on the other hand, you have sensitive ears and an aesthetic soul, don't even walk past the theatre which plays it; the racket will produce a neurosis. . . 'Mister Cinderella' is rough rowdiness with a punch. If you are too refined, send the children—they will love it." Paul Jacobs

Hollywood Spec p10 Ag 1 '36

"[It is] an old-fashioned but effective comedy that makes a vigorously unsnubtle attack on the mirth centers. . . 'Mister Cinderella' affords just cause for loud guffaws." (2½ stars) Beverly Hills

Liberty p39 Ag 22 '36

### Trade Paper Reviews

"Combining an array of old-but-still-good slapstick pranks, this picture will bring the laughs. Director Edward Sedgwick makes the most of the situations, and Arthur Treacher turns in an excellent performance with his inimitable butler characterizations. Family."

+ Box Office p29 Ag 1 '36

"This is a Class A comedy, built solely for laughs—and getting them."

+ Film Daily p3 Jl 11 '36

"Built for audience laughter, 'Mister Cinderella' succeeds honestly in its purpose. It makes no bid for sophisticated appeal, but rather is content to get belly-laughs with out-and-out slapstick. . . Not a trick was overlooked in the workmanlike job of this exper-

enced comedy constructionist. What if a deal of tried-and-true formula material is evident? The preview reception proved all of it good audience stuff."

+ Hollywood Reporter p3 Jl 8 '36

"Hal Roach, with an original story and capable cast, has turned out one of the funniest pictures in the current season. Although about a thousand feet too long, the film can be trimmed down to make a picture which will amuse all ages. The preview audience at the Orpheum laughed and giggled throughout the first showing. . . The comedy angle plus the name players should be exploited."

+ Motion Pict Daily p16 Je 30 '36

"Estimate: good comedy."

+ Phila Exhibitor p34 Ag 1 '36

"Fast moving comedy with sufficient laugh angles to please any audience, 'Mister Cinderella' should prove a good investment for the Roach studio. . . Audiences will accept it with more than average interest. As double bill fare, it's near perfect."

+ Variety (Hollywood) p3 Jl 8 '36

M'LISS. RKO 65min Je 17 '36

Players: Anne Shirley, John Beal, Guy Kibbee, Douglass Dumbrille, Moroni Olsen

Director: George Nicholls, Jr.

Based on the short story and play of the same title by Bret Harte. Previously filmed as a silent picture about eight years ago, Anne Shirley portrays the childlike mountain girl who grows up in the rough, riotous atmosphere of California's gold rush. Surrounded by her drunken father, her poker-playing guardians, she is befriended by an idealistic young school teacher who wins her love.

### Audience Suitability Ratings

"A: hardly; Y: perhaps; C: doubtful value."  
Christian Century p1095 Ag 12 '36

"Family." Am Legion Auxiliary

"Adults: fair; family: no; 14-18: no; 8-14: no." Calif Cong of Par & Teachers

"The tempo of the picture is slow with the sentimental sequences a bit stressed. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"With a positive ethical value—the ability of two characters to live above their conditions—we recommend the picture. Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul Jl 11 '36

"Family."

Jt Estimates Jl 1 '36

"This Bret Harte classic, popular thirty years ago both as a story and as a play, preserves in its screen appearance much of the flavor of the original but it is elaborated for the demands of the screen and the additional material is not always in good taste nor up to the standard of the original. Adolescents, 12-16: passable; children, 8-12: no."

+ Motion Pict R Jl '36

"Bret Harte's simple, direct and unsophisticated story is ably adapted and will delight those who enjoy refreshing entertainment. Family."

+ Nat Council of Jewish Women Jl 1 '36

"General patronage."  
Nat Legion of Decency Jl 16 '36

"A and Y: mild entertainment; C: no."  
Parents' M p69 S '36

"[It] will delight those who enjoy refreshing entertainment. Family."

+ Sel Motion Pict Ag 1 '36

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



## M'LISS—Continued

"Family-Junior."

Wkly Guide J1 4 '36

## Newspaper and Magazine Reviews

"RKO Pictures evidently concluded at the start that the million-copy circulation of Bret Harte's 'M'liiss' since 1868, automatically assured strong screen material. Evidence of the fallacy is at hand. The very transformation of Bret Harte's tale with such absolute faithful duplication, without any independent imagination, precluded the possibility of attaining anything even approaching first-rate drama... Someone, also, has mistakenly convinced the producers that her performance will further their ambition to make Anne (M'liiss) Shirley the 'America's Sweetheart' successor to Mary Pickford." J. P. Cunningham

— Commonweal p347 J1 31 '36

"Radio gives us in this a notable picture, notable for its splendid direction and acting, its flawless writing and its fine photography and art direction. It is charming entertainment and a sufficiently worthy example of screen craftsmanship to warrant my suggesting that those interested in the cinema as a medium see and study it. While this is definitely a talkie, it leans not infrequently on the camera as a story-telling aid. The dialogue is utterly realistic, confines itself to essentials and is delivered at all times with the highest possible degree of naturalness." Allan Hersholt

+ Hollywood Spec p17 J1 4 '36

"There is not another Hollywood actress quite like Anne Shirley. Her playing is imbued with an elusive quality—an adolescent sincerity and a fragile comedy flair—that makes this young performer as distinctive in her way as Mae West or Garbo. In 'M'liiss,' her latest and a typical vehicle, Miss Shirley once more scores in a role that might seem ridiculous in less sensitive hands... This comes as a gently persuasive item for your more relaxed moments." (2½ stars) Beverly Hills

Liberty p29 Ag 8 '36

"The film trade press gave 'M'liiss' high praise as a 'family' picture; predicted it would charm even urban audiences."

+ Lit Digest p18 J1 11 '36

"There is an audience, no doubt, for pictures like 'M'liiss,' 'Ann of Green Gables' and 'The Harvester,' or producers would not continue making them. That they are too simple, sentimental and rustic for this taste proves nothing, of course; therefore you may conceivably enjoy an hour at the Roxy indulging in a few tears... To one who remembers Bret Harte for his Poker Flat stories, the picture 'M'liiss' comes as a surprise... Mr. Harte's colorful and adult episodes have been changed into something childish and saccharine... Miss Shirley is not our idea of an actress and John Beal is wasted as Thorne." Marguerite Tazelaar

— N Y Herald Tribune p4 Ag 8 '36

"'M'liiss' is based on Mr. Harte's story, but the pioneer West it describes is the West of Hollywood films, a Hollywood closely watched by the Messrs. Hays and Breen. So absent is sin from the picture that this yarn of the roaring, gambling West becomes a mild, sugar-and-water romance for the kiddies. It is not much of a drama nor is its production one to stir enthusiasm." Eileen Creelman

— N Y Sun p15 Ag 10 '36

"There is little or nothing left of the hard-bitten picture that Bret Harte drew. The youthful Anne Shirley's characterization of the M'liiss of the screen version has its moments." J. T. M.

N Y Times p5 Ag 8 '36

"Although it is difficult to write with any degree of persuasiveness about the narrative of 'M'liiss,' the film possesses a really skillful physical production, has freshness and individual style and emerges as a considerably more

likable photoplay than you might suspect from a brief digest of its story... Charming, romantic, nostalgic, expertly acted and directed, 'M'liiss' is more than just bearable screen entertainment." William Boehnel

+ — N Y World-Telegram p12 Ag 10 '36

"Bret Harte's quaint sampler has been embroidered with leisurely stitches of sentiment; as a film it is thoroughly old-fashioned and just as thoroughly enjoyable... It's warm, human hokum of the type that gets under the skin. The sequence in which the star sings 'There's a Tavern in the Town' accompanied by gestures and dance steps is certain to be talked about." Herb Sterne

+ Script p12 J1 11 '36

"The brisk early days of California have taken on a pastel hue in the change from novel to screen. No longer is Smith's Pocket the roaring locale of tender love... 'M'liiss' is a well washed daughter of the lot, hair coiffed in the latest fashion, eyebrows neatly plucked, eyes open wide in the engaging manner of local ingenues. Saloon scenes take up some two fifths of the total footage, violating the Bret Harte tradition in each foot."

Stage p121 Ag '36

"'M'liiss' is... dragged down from the shelf now for no better reason than to show that it should have remained there... Cinem-actress Anne Shirley, whose re-christening from 'Dawn O'Day' two years ago was an improvement that deserved but did not get an Academy Award, does the best she can but fails to achieve more than a Pyrrhic victory over her material."

— Time p42 J1 27 '36

## Trade Paper Reviews

"Here is a picture with box-office in every reel and a double handful of down-to-earth appeal for every member of the family."

+ Box Office p27 J1 4 '36

"This is a faithful transcription of the old Bret Harte story... John Beal is real and believable, and carries the picture along convincingly, and at all times holds the attention... The trouble with the production is that it fails to build to any real suspense and a thrill climax such as a story with this background demands."

+ — Film Daily p9 J1 8 '36

"Bret Harte's sentimental comedy of frontier days, now more than half a century old and the model for a whole school of American fiction, as here brought to the screen, is a gem in its class... It is headed for fat grosses in all neighborhoods and will solo on many Main Streets with profit. It will also advance Anne Shirley, who plays the name part, in popular esteem and box office importance."

+ Hollywood Reporter p2 Je 23 '36

"Unusually well produced and performed, this backwoods romance should appeal to family audiences. It marks a definite step forward for Anne Shirley."

+ Motion Pict Daily p4 Je 24 '36

"This should bring Anne Shirley back after she slipped in her last effort. 'M'liiss' is no record breaker but it is family entertainment that small towns, neighborhoods should like. Guy Kibbee's presence should help."

+ — Phila Exhibitor p69 J1 1 '36

"Heavy doses of mush are mixed with a sprinkling of sarsaparilla in this one to make up an hour of what is generally passed off under the misnomer of family entertainment. With no names to help it at the box office it will have to get in line for double-feature spotting... It just isn't the kind of story which can stand up under sincere treatment in this day and age."

+ — Variety p18 Ag 12 '36

"Intelligent production by Robert Sisk, with emotional and comic elements neatly balanced to prevent descent into maudlin and caricature pitfalls, appropriate direction by George

Nicholls, Jr., and restrained playing by Anne Shirley and able cast have shaped the tale as excellent entertainment for general audience level. Homespun quality fits it best for the family trade, but it should take care of itself on any program where substance rather than names count."

+ Variety (Hollywood) p3 Je 23 '36

(\*) MOVING DAY. United artists 8min J1 22 '36

Director: Walt Disney

Produced in Technicolor. When Mickey Mouse and Donald Duck are dispossessed, they try to move their furniture out and run into tremendous difficulties.

### Audience Suitability Ratings

"Family."

Sei Motion Pict J1 '36

"Family-junior."

Wkly Guide Je 20 '36

### Newspaper and Magazine Reviews

"Latest Mickey Mouse release in which an erratic piano is the star and Donald Duck's humiliation is complete. Among the best."

+ Nation p110 J1 25 '36

"By all means see the current Mickey Mouse. . . There's an upright piano in it, doing some of the most sinister things I've ever seen on a movie screen." Russell Maloney

+ New Yorker p53 Ag 8 '36

### Trade Paper Reviews

"Donald Duck once again overshadows Mickey Mouse as star of Walt Disney's latest Technicolor cartoon to the delight of audiences who have long since allowed the quack-voiced little fellow to replace the squeaky rodent in their affections. . . The laughs, in fact, come so fast during Donald's hide and seek with a stubborn piano as to leave one almost breathless. Filled with fast and furious fun, 'Moving Day' is tops in the cartoon field."

+ Box Office p31 Ag 1 '36

"[It] contains a barrelful of laughs. . . Donald Duck undergoes a series of absurd adventures that elicit one laugh on the heels of another. In fact, Donald is the hero, Mickey a sort of stooge (and often forgotten)."

+ Film Daily p8 J1 16 '36

MUMMY'S BOYS. RKO 62min

Players: Bert Wheeler, Robert Woolsey, Barbara Pepper, Moroni Olsen

Director: Fred Guiol

"Bert Wheeler and Bobby Woolsey are a pair of ditch diggers who go to Egypt with a group of scientists to excavate the tomb of an ancient king. Expedition is jinxed with a number of members marked for death." Variety (Hollywood)

### Audience Suitability Ratings

"A complete farce with too many 'unfunny' situations. Best left unseen." Am Legion Auxiliary

"Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Labored humor, antiquated gags, a few interesting camera angles, in a film that as a whole is tiresome and unfunny." Nat Soc of New England Women

"In sequences of utterly impossible situations, built around heroic attempt at a plot, Wheeler and Woolsey dispense plenty of their type of ineane diversion. 'Family.'" S Calif Council of Fed Church Women

Fox W Coast Bul S 5 '36

"Though not up to previous efforts this typical Wheeler and Woolsey vehicle has plenty of action and enough mystery and comedy to entertain their fans. 'Family.'"

+ — Gen Fed of Women's Clubs (W Coast) Ag 25 '36

"By far the worst vehicle in which this pair of comics have been cast, 'Mummy's Boys' is nil as far as entertainment values are concerned. A waste of anyone's time."

— Nat Council of Jewish Women Ag 26 '36

"General patronage."

Nat Legion of Decency S 10 '36

### Newspaper and Magazine Reviews

"When the team first came to the screen I enjoyed its pictures, but it did not take me long to get tired of them. One can stand just so much of Woolsey's cigar and Wheeler's continued dumbness. Until last Saturday evening it had been three years since I saw Wheeler and Woolsey on the screen. I wanted to see if I could figure out the secret of their box-office strength, so I attended a preview of 'Mummy's Boys' and was bored excessively by the picture as entertainment but interested in it as a subject for study. My study, though, did not get me far, for I still can not see why the public year after year should pay handsomely to have two characterizations repeated for it at regular intervals."

— Hollywood Spec p8 Ag 15 '36

### Trade Paper Reviews

"This provides a better-than-usual frame for their mad capers, which seldom leave the well-beaten track, and the juvenile sense of humor will respond heartily in the well-established 'Whoosey' areas."

+ Hollywood Reporter p3 Ag 10 '36

"The new Wheeler and Woolsey film is no better than their last few offerings and will appeal only to fans whose loyalty cannot be shaken. . . Several individual members of the cast turn in good work, struggling with pathetic futility to do justice to the poor material. . . The exhibitor should make his play for the Wheeler and Woolsey fans by emphasizing the background of the comedy and the value of the second picture on the program."

— Motion Pict Daily p6 Ag 11 '36

"Comedy moments are sprinkled through occasionally, with the boys milking old and new gags in the best manner possible. In the final analysis, it will depend on the boys themselves."

Phila Exhibitor p41 S 1 '36

"'Mummy's Boys' is a poor effort in entertainment, holds little to recommend it other than as a filler in twin bills. It would be hard to pick out any single thing in the picture for recommendation. Story and direction are weak throughout. Gags are poorly developed. Picture will have to struggle for trade, even with the Wheeler and Woolsey fans."

— Variety (Hollywood) p3 Ag 10 '36

MURDER IN THE RED BARN. Olympic 60min Ag 15 '36

Players: Tod Slaughter, Sophie Stewart, D. J. Williams, Clare Greet

Director: Milton Rosmer

Dialogue film produced in England by MGM's English unit as a quota picture. This is a revival of the famous old English melodrama



**MURDER IN THE RED BARN**—Continued by an unknown author. "Its setting is England of sixty years ago and its principal characters a cowardly, heartless squire and an ingenuous, flirtatious village maiden. The squire seduces the girl, then, to settle his gambling debts, becomes engaged to a rich woman. When the girl, ordered from home by a stern father, pleads for his help, Squire Corder murders her in the old red barn." (N Y Sun)

### Audience Suitability Ratings

"Adults."

Nat Legion of Decency Ag 27 '36

### Newspaper and Magazine Reviews

"Although the picture is as much of a burlesque as the actors can make it, it lacks the fun of the flesh-and-blood product. Yet it is amusing enough. . . . The chief interest of the piece lies in exaggerated action, done with an appearance of complete seriousness. The treatment is old-fashioned, with backdrop sets, deliberate pace and scenes taken directly from the play. However, the great thatched red barn, both within and without is impressive. The score has a humorous touch and the high-falutin' speeches are often comical." *Marguerite Tazelaar*

+ — N Y Herald Tribune p12 Ag 19 '36

"The matinee audience watched the picture quietly, too quietly to help along the atmosphere. This kind of drama needs a noisy audience, perhaps a beer-drinking audience, ready to hiss and applaud and stamp feet with excitement. . . . If Gilbert Josephson could somehow persuade his audiences to join in the fun, 'Murder in the Red Barn' would be more jolly. Its British producers and cast have wisely decided not to burlesque it. The play is presented on the screen probably much as it was on the stage in its heyday, some sixty years ago." *Eileen Creelman*

+ — N Y Sun p18 Ag 19 '36

"Tod Slaughter, the Corse Payton of London, is quite perfect as the ogling, lip-curling, 104 per cent impure Squire. Sophie Stewart will melt even the most adamant heart as Maria. . . . All have been assembled at great expense—as the gentleman in the prologue confides—for your amusement. To make it really perfect, though, the World Cinema should install a bar and a hissing claque." *F. S. Nugent*

N Y Times Ag 19 '36

"The company of players assembled at the World Cinema is admirable, delineating skillfully the sorrows, joys and homilies of the peasant folk. Especially is Mr. Tod Slaughter to be commended for his realistic histrionics in the role of the recreant Squire. . . . In conclusion may we congratulate Mr. Josephson of the management for a pertinent and profitable evening." *Douglas Gilbert*

+ — N Y World-Telegram p19a Ag 19 '36

### Trade Paper Reviews

"[It is] suited chiefly to the smaller theaters. While produced by British Lion in a more serious vein than is generally accorded to the stage revivals of the melodramas of long ago, this well-known story has many interesting moments as program pictures go. A capable cast of English actors give it a lively tempo despite the fact that the character parts are played after the fashion of the old school of acting. Those sequences showing the murder of the heroine and her interment by the villain in the old red barn have a gruesome touch as vivid as the sordid scenes in Frankenstein."

Film Daily p8 Ag 19 '36

"There is none of the downright burlesque of the old 'meller' which so pleased the stage audience, nor, on the other hand, is there the completely serious playing of it which might also be reckoned genuine entertainment—of a sort. Rather there is a combination of both. The character bits are done in the time-honored

heavy style, almost with a touch of burlesque, while much of it is played straight. A word for Tod Slaughter's performance as Corder, the villain. It is easily the outstanding feature of the film."

— + Motion Pict Daily p12 Ag 20 '36

"Foreign made, this will serve as a novelty for art or intimate houses; class sectors can sell it as a burlesque. . . . Audiences, told this is a burlesque, might enjoy it more. As a freak attraction, it can be pushed."

Phila Exhibitor p44 S 1 '36

"This screen version of the 50 to 75 year old American stage melodrama is unbecoming entertainment for the States. The makers of this film may have been minded to benefit from the occasional revival of old stage melodramas of the gaslight era, over here, as travesty. Perhaps this film may be offered as travesty for it will go better with beer and pretzels. The performers are serious and the stuff is just dated costume matter. And very humorless. Picture is equally deficient on the technical side, neither the photography nor the sound being very apt."

— Variety p21 S 2 '36

**MURDER WITH PICTURES.** Paramount  
75min S 18 '36

Players: Lew Ayres. Gail Patrick. Paul Kelly. Benny Baker

Director: Charles Barton

"Lew Ayres is the crack photographer of a daily who gets mixed up in a murder case endeavoring to protect the name of Gail Patrick who is the chief suspect." *Motion Pict Daily*

### Trade Paper Reviews

"Newspaper murder yarn enhanced by smart dialogue and Lew Ayres' briskly entertaining performance. The not-too-heavy plot is well developed and will be found acceptable. Family."

+ — Box Office p25 S 5 '36

"'Murder With Pictures' is a better than average program mystery yarn, with more emphasis on smartly dialogued up-to-date comedy than on the mystery. With a background of newspaper photography, affording a number of new twists, both in story treatment and in fantastic murder technique, it's an all-around craftsmanlike job that should please most audiences."

+ — Hollywood Reporter p2 Ag 27 '36

"As a typical mystery melodrama, this picture succeeds in keeping the audience guessing. The same formula prevails—everybody in the cast is under suspicion. . . . The picture will stand up on a dual bill and is satisfactory entertainment for the audiences that like the murder-mystery theme."

+ — Motion Pict Daily p4 Ag 28 '36

"Long time ago 'twas said plots for the [mystery story] industry had been depleted. This picture more or less proves the statement. Despite the fact that the identity of the killer, to become quite legal, is well buried in a maze of incidents, one does not particularly care to learn said identity. While the story is weak and the direction in many cases in need of strong bolstering, the cast comes through with a splendid performance."

+ — Variety (Hollywood) p3 Ag 27 '36

**MY AMERICAN WIFE.** Paramount 65min J1  
31 '36

Players: Francis Lederer. Ann Sothorn. Fred Stone. Billie Burke. Ernest Cossart

Director: Harold Young

The yarn concerns a wealthy western pioneer family grown socially ambitious. The daughter marries a count in Europe and brings him

home to a round of lavish entertainments. He wants to Americanize himself and cultivates the friendship of the grandfather, a tough old Indian fighter.

### Audience Suitability Ratings

"A and Y: amusing; C: doubtful interest."  
Christian Century p1175 S 2 '36

"Excellent. Mature-family." DAR

"Amusing. Family." Nat Bd of R  
Fox W Coast Bul Ag 8 '36

"Good dialogue and bits of splendid outdoor photography. Family." Calif Cong of Par & Teachers

"Francis Lederer plays the role of the count with his usual charm and sincerity, ably aided by Fred Stone. Other members are not so happily cast and are rather 'stagey' in their parts. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Clever from startling opening sequence to finale, this exceptionally well-produced, social satire glorifies a fundamental American trait—pioneer democracy. Mature. Family." DAR

"The entire production is smooth, light comedy in excellent taste. Constructive in tone for the entire family." Nat Soc of New England Women

"This sparkling Western comedy will interest every type of audience of any age because the original, by Elmer Davis, is good writing. . . Family." S Calif Council of Fed Church Women

"While periodic visits to One-Eyed-Joe's saloon seem to constitute a rather large portion of the young man's effort to be an American, the appealing naivete of Francis Lederer keeps the picture in its proper light comedy vein throughout. Adolescents, 12-16: entertaining; children, 8-12: probably not interesting." Women's Univ Club, Los Angeles

+ Fox W Coast Bul Ag 22 '36

"The picture is excellently directed, skillful use having been made of all material, clever dialogue and amusing situations, with many subtle thrusts at American snobbery. . . Delightfully amusing for all. Family."

+ Gen Fed of Women's Clubs (W Coast)  
Ag 10 '36

"Constructive in tone for the entire family."  
+ Jt Estimates Ag 15 '36

"This highly entertaining comedy, with many amusing situations and bright dialogue gives Francis Lederer a rare opportunity for a fascinating portrayal. . . Excellent direction and good photography. Family."

+ Nat Council of Jewish Women Ag 12 '36

"General patronage."  
Nat Legion of Decency Ag 6 '36

"The cast is exceptionally well suited for the comedy rôles and does excellent work under skillful direction. Outstanding entertainment value. Family."

+ + Sel Motion Pict Ag 1 '36

### Newspaper and Magazine Reviews

"[It is] a neatly turned domestic comedy. . . Light and amusing."

+ Christian Science Monitor p13 Ag 29 '36

"My American Wife' [is] as neat a little picture as I have seen recently. For the first time since he won a place in pictures by his stage performance in 'Autumn Crocus,' Francis

Lederer captures much of the charm which first drew attention to him as a screen possibility. . . The picture will do more to establish him as a favorite than any other in which he has appeared."

+ Hollywood Spec p9 Ag 1 '36

"A mild lampooning of the no longer wild West, 'My American Wife' is a frothy little comedy-romance that spreads much easy cheer. . . Agreeably fashioned throughout, the film is at its sly best when poking slightly vicious fun at civic and social leaders." (2½ stars) Beverly Hills

Liberty p43 S 12 '36

"The film satirizes snobbery in the wealthier American classes, but the satire is velvet-gloved and there is the iron hand underneath. The entertainment industry cannot afford to be severe. . . Mr. Fred Stone is an amusing grandpa, Miss Billie Burke the best of the horrid snobs, and one can say without fear of contradiction that Mr. Lederer and Miss Sothorn are a handsome couple. Mr. Lederer is also an actor." J. S.

Manchester Guardian p11 Ag 20 '36

"A comedy of manners, 'My American Wife' takes off with mild hilarity social climbing of a less prosperous period than the present. . . Because of several good performances, particularly the amusing ones by Billie Burke. . . and Francis Lederer. . . the picture proves amiable and diverting. . . While scarcely belonging in the category of 'Ruggles of Red Gap,' [it] yet has something of the humor and good nature of that classic. Its direction is easy and fast enough to be comfortable, as well as mildly comic, while the characterizations are sprightly and sometimes sharp-edged." Marguerite Tazelaar

+ N Y Herald Tribune p11 Ag 21 '36

"A most engaging comedy-drama arrived at the Music Hall yesterday noon. 'My American Wife' turned out to be one of those surprisingly likable films that come along now and then. . . They've got just the right cast for this happy little picture." Eileen Creelman

+ N Y Sun p4 Ag 21 '36

"If we may be permitted slight liberty with one of Fred Stone's lines in 'My American Wife,' anybody that likes this kind of a picture will find this kind of a picture the kind of a picture he or she likes. This extremely comprehensive critical formula was originated by Mark Twain, and was probably inserted in the current motion picture by way of suggestion to film critics. The suggestion is accepted with thanks, because there isn't much else to say about the picture." J. T. M.

N Y Times p12 Ag 21 '36

"[It is] a pretty good film—no rave, y'understand, but 88 cents worth of chortle. . . There are skeptics who snort at Mr. Lederer's enchanting make-believe, maliciously contending that his bitter-sweet advances are slightly Suchard, and rate him as his studio's Shirley Temple. I recall tagging him with an unkind 'coy' in some old appraisal forgotten with the film. Baseless, all baseless, and his 'American Wife' proves it. In this new picture Mr. Lederer is rejuvenated." Douglas Gilbert

+ — N Y World-Telegram p18a Ag 22 '36

"[It] is distinguished because the American heiress marries a count who isn't a phony." John Mosher

New Yorker p34 Ag 29 '36

"Intending satire, the characters go overboard on exaggeration, but some of the situations are good fun. On a double bill this will give patrons their money's worth. It's slightly difficult to believe that polished, continental Francis Lederer really has his heart set on a ranchito, wife and babies. Lederer must have parts tailored to fit and this rôle puckers at the shoulders, hangs none too well, but through perseverance and charm the actor does a thoroughly competent job." Herb Sterne

+ — Script p10 Ag 22 '36



**MY AMERICAN WIFE—Continued**

"'My American Wife' is a pungent satire on the old theme of Europeanism v. Americanism, to which has been added a new twist."

Time p48 Ag 17 '36

**Trade Paper Reviews**

"Smartly paced film that should prove highly amusing... Lederer plays a tailored role with earnestness. Family."

+ Box Office p25 Jl 25 '36

"A picture that is entertaining, plus a nice bit of flag waving, should do nicely at the box-office... Under Harold Young's direction, the show maintains a speedy tempo, the laughs are many and legitimate, and the players are grand. Boris Morros has furnished a most appropriate musical score and throughout this Albert Lewis production has everything that should make it splendid mass entertainment."

+ Film Daily p11 Jl 21 '36

"Hollywood has been turning out a surprising number of clever light comedies recently. 'My American Wife' is to be ranked among the best of these unpretentiously amusing films. It is sure to provide an hour of laughter and honest entertainment wherever it is shown. Francis Lederer has here a splendidly tailored role and he plays it joyously with full appreciation of its values."

+ Hollywood Reporter p3 Jl 18 '36

"Sparkling, fresh comedy, this picture stacks up as exceptionally pleasing all-audience entertainment... The picture contains those elements which may mean a box-office surprise. Fun for any kind of patronage, it adds considerably to the prestige of Lederer and Stone. Sold as all-laugh amusement with many angles available for unique and effective exploitation, the picture certainly should click."

+ Motion Pict Daily p8 Jl 20 '36

"Light comedy that may prove a surprise, this can be recommended as a neat piece of summer comedy. It has been directed and played with an eye to certain audience satisfaction."

+ Phila Exhibitor p35 Ag 1 '36

"'My American Wife' is fair enough to insure satisfaction. It won't send 'em out singing its praises but it'll leave the patrons in an agreeable mood. Fred Stone adds much to the interest and worth of the picture... He is a very interesting character and is missed when the footage doesn't include him. That's a good sign. If he only gets the right material, something that's also true in the case of Lederer, he could grow."

+ — Variety p20 Ag 26 '36

"As his Paramount swan song, Albert Lewis has turned in a picture of which he may well be proud. In every department it reflects production intelligence. With a story that is interesting and unique from start to finish, it should be able to hold its own, helped by a cast of recognizable names, in any theatre."

+ Variety (Hollywood) p3 Jl 18 '36

**MY MAN GODFREY. Universal 95min Ag 30 '36**

Players: William Powell. Carole Lombard. Alice Brady. Eugene Pallette. Gail Patrick

Director: Gregory La Cava

Based on the novel of the same title by Eric Hatch. When Carole and Gail, two socialite sisters, participate in a treasure hunt ball they find Powell, defeated victim of the depression, living on a dump heap and bring him to the ball. Carole insists upon giving him a job as a butler in their home where he resists her advances, saves the mother from a gigolo lover, evades the vengeful

attacks of the other sister and saves the father's fortune.

**Audience Suitability Ratings**

"A and Y: amusing; C: doubtful interest."  
Christian Century p1239 S 16 '36

"Adults: good; family: doubtful; 14-18 and 8-14: no." Calif Cong of Par & Teachers

"With every opportunity for rather broad comedy, the director skated adroitly over thin ice in some instances, and produced a superior picture of its kind. Mature." Calif Fed of Business & Professional Women's Clubs

"Witty dialogue, highly amusing situations, a remarkably fine cast, skillful direction, and a big underlying truth mark this satire of the pampered rich as one of the year's best. Don't miss this rollicking comedy. Mature—family. Excellent." DAR

"This film presents a really valuable thought camouflaged by hilarious comedy filled with clever lines and acted with verve and charm. Delightfully amusing for sophisticated audiences. Mature." Nat Soc of New England Women

"[It is] a very entertaining picture. Family." S Calif Council of Fed Church Women

"Mixed with the satirical humor is a bit of philosophy of living. Adolescents: entertaining; children: mature." Women's Univ Club, Los Angeles

+ Fox W Coast Bul Ag 15 '36

"The picture has a deeper note beneath the gay exterior and provides most diverting and fascinating entertainment. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) Ag 5 '36

"Adults & young people. Best of the month."  
+ + Jt Estimates Ag 1 '36

"This is a rollicking farce in which the idiotic antics of a spoiled and pampered family are amusing but can hardly bear the brunt of a feature length film. Adults."

+ — Nat Council of Jewish Women Ag 5 '36

"General patronage."

Nat Legion of Decency Ag 20 '36

Sel Motion Pict S 1 '36

"Mature."

Wkly Guide Ag 29 '36

**Newspaper and Magazine Reviews**

"Splendid summer entertainment, in the vein of nonsensical comedy that is pitched to a high key in satirical farce... Morrie Ryskind's witty adaptation [and] a sparkling cast expertly carries the insane and ridiculous comedy situations to a rollicking conclusion, on the crest of funny and foolish dialog." J. P. Cunningham

+ Commonweal p328 Jl 24 '36

"One of the smartest, most amusing comedies of the season. If we may accept it as a sample of what we may expect from Universal's new management, we can look forward to getting some superlative entertainment when Charlie Rogers really gets under way... All in all 'My Man Godfrey' is a thoroughly enjoyable picture which safely can be put on your list of those you must see."

+ Hollywood Spec p6 Ag 15 '36

"Violently whimsical, 'My Man Godfrey'... is an utterly insane treatment of a present-day fairy tale that works very hard for the many laughs it produces... In skipping their dexterous way through a series of situations that are all designed for laughter, the characters offer an agreeably cockeyed show abound-

ing in mental slapstick." (3 stars) Beverly Hills

Liberty p31 Ag 15 '36

"The plot, if thin, is novel and the dialogue amusing. Unfortunately, the scenarists, Morrie Ryskind and Eric Hatch, retard the action occasionally by expressing their sympathy for the unemployed. . . Powell gives a suave and satisfactory performance."

+ — News-Wk p42 S 12 '36

"The Hollywood idea of high society is as fine a reason for 'come the revolution' as any one could think up on a moment's notice. Wasters, numskulls, and nitwits, these lorgnette-raisers revel in abominable taste, inanities, assorted stupidities. . . Occasionally the banter sparkles. For the most part it sounds much like an off-center phonograph record. . . Devotees of mad, mad, too damned mad comedy may find 'My Man Godfrey' more to their liking than I did." Herb Sterne

+ — Script p10 Ag 29 '36

"Made out of material as old as show business and as tricky as cobwebs, 'My Man Godfrey' emerges with that evasive quality that is not skillful playing, writing or direction, but something that mysteriously adds itself to these things, and makes a tip-top picture."

+ Time p30 S 14 '36

### Trade Paper Reviews

"Smartest, brightest, funniest society comedy to come out of Hollywood in many a moon. William Powell at his best and Carole Lombard surpasses all her previous performances."

+ Box Office p25 Ag 8 '36

"'My Man Godfrey' is in this reviewer's opinion one of the most laugh-provoking comedies to reach the screen since talkies were presented. . . For exhibitors the picture is a veritable gold-mine. It can be sold from many angles, but our advice is to play it up chiefly as the comedy sensation of the year."

+ Canadian Moving Pict Digest p5 S 12 '36

"This is one of the wildest farces that has come to the screen in a long time. It is loaded with laughs and much credit is due Gregory La Cava, who produced and directed. . . The opus will have no trouble in pleasing all types of audiences."

+ Film Daily p24 Je 16 '36

"Off center from the very beginning, 'My Man Godfrey' is practically without precedent as an utterly mad farce riot. It is a picture wherein a good third of the dialogue is lost in continuous roars of audience laughter. And with William Powell and Carole Lombard costarred and supported by a large cast of expert farceurs, it is likely to prove a box office sensation."

+ Hollywood Reporter p3 Je 12 '36

"Nonsensical comedy pitched to a satirical farce key, this can be readily tabbed as all-audience, all-laugh entertainment. In story content, production and cast values it has qualities that should make selling a pleasure."

+ Motion Pict Daily p3 Je 13 '36

"Estimate: good program."

+ Phila Exhibitor p68 Jl 1 '36

"Sprightly farce comedy neatly tailored to the best talents of William Powell and Carole Lombard, distinguished with sophisticated air but right down the alley of popular entertainment, is 'My Man Godfrey.' . . The offering is earmarked for handsome grosses. It is made to order for the ace spots and should exert heavy draw all the way down the line. Preview assembly carried considerable excess footage, and picture needs elimination and tightening to snap it up for full value of its rich comicalities."

+ Variety (Hollywood) p3 Je 12 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

## N

NAVY BORN. Republic 68min Je 15 '36

Players: William Gargan. Claire Dodd. Douglas Fowley

Director: Nate Watt

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: no value."  
Christian Century p1095 Ag 12 '36

"General patronage."  
Nat Legion of Decency Je 25 '36

"A and Y: pretty good comedy drama; C: if interested."

Parents' M p47 Ag '36

"A highly diverting story, filled with human interest, humor and suspense. . . Not the usual navy picture, but rather a comedy-drama with naval atmosphere for its background. Family."

+ Sel Motion Pict Jl 1 '36

NEIGHBORHOOD HOUSE. MGM-Roach 58min

Players: Charley Chase. Rosina Lawrence. Darla Hood. Margaret Irving

Directors: Alan Hale. Harold Law

See issue of June 29, 1936 for other reviews of this film. It has also been released as a short with 20 minute running time.

### Audience Suitability Ratings

"A, Y and C: slapstick that will amuse the easy-to-laugh."

Parents' M p45 Jl '36

"Good. Family."

+ Sel Motion Pict Ag 1 '36

"[It is an] amusing comedy. Family."

+ Wkly Guide Jl 11 '36

NEWS OF THE U.S.S.R. Amkino 87min Je 25 '36

A film record of recent events in the Soviet Union, with titles in English and French and explanatory remarks in Russian.

### Newspaper and Magazine Reviews

"Excellent views of recent events in Russia."

H. T. S.

+ N Y Times p16 Je 26 '36

### Trade Paper Reviews

"[The Russian events] are presented in an absorbing manner."

Film Daily p4 Je 27 '36

"Utterly without pattern, interminably long in unimportant sequences, botched and frequently in very poor photography, the picture may get past after a fashion in the red hot communistic spots, but even the reds will not care particularly for it. Nothing whatever for the general public."

— — Variety (Hollywood) p3 Jl 10 '36



**NINE DAYS A QUEEN.** Gaumont British  
78min S 1 '36

Players: Sir Cedric Hardwicke, Nova  
Pilbeam, John Mills, Sybil Thorndike  
Director: Robert Stevenson

Filmed in England and known there as *Tudor Rose*. Later released as *Lady Jane Grey*

See issue of June 29, 1936 for other reviews of this film under title of *Lady Jane Grey*

### Audience Suitability Ratings

"Family." Am Legion Auxiliary

"Adults: excellent; 14-18: heavy; 8-14: beyond." Calif Cong of Par & Teachers

"A worthy production, with a capable cast well directed. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature-family." DAR

"Adults & young people." E Coast Preview Committee

"The direction is exceptionally skilled and artistic and historical details are painstakingly accurate. The entire picture is a royal pageant in which real people live out their lives. An interpretation of colorful English history made in the true English spirit, this film is a rare joy for students of history. Family, exclusive of young children." Nat Soc of New England Women

+ + Fox W Coast Bul Jl 11 '36

"Family, exclusive of young children. Outstanding."

+ + Jt Estimates Jl 1 '36

"Adolescents, 12-16: excellent; children, 8-12: mature."

Motion Pict R Jl '36

"This is a picture of rare beauty and should be seen by the entire family."

+ Nat Council of Jewish Women Je 24 '36

"Historically correct as to sequence of events and costumes. The details of interiors are especially interesting, re-creating the period convincingly. General patronage."

+ Nat Legion of Decency Je 18 '36

"A: impressive drama; Y: excellent; C: fine, if not too mature."

Parents' M p69 S '36

"Historical drama, possessing great significance because of its authenticity and dramatic vigor, also noteworthy as sheer entertainment. . . The pageantry is impressive, invoking a glamour greatly enhanced by beautiful and authentic settings, superbly photographed. Adults & young people."

+ Sel Motion Pict Jl 1 '36

"A better historical picture than 'Henry VIII' and more moving, though not so amusing. In fact, one of the best pictures made from history. . . Suggested for school, library and church use. Worth being kept permanently available. Recommended to the Committee on Exceptional Photoplays. Family. Outstanding."

+ + Wkly Guide Je 6 '36

### Newspaper and Magazine Reviews

"[It is an] excellent British picture. . . There is no comedy relief to spoil this page out of history but don't think for an instant that this is sombre entertainment—it is drama—powerful and strong—but nevertheless splendid theatre for serious, sincere folk." Laura Elston

+ Canadian M p29 S '36

"Gaumont-British's 'Nine Days a Queen' is a great motion picture, rich in heart interest. . . [It] is one of the screen's greatest achievements. . . Its merits entitle it to a run of months, but perhaps its lack of names well known over here will deny it such success. But

do not be among those who do not see it. It would be denying yourself a treat."

+ + Hollywood Spec p11 Jl 4 '36

"If you see 'Nine Days a Queen'—and you must—you'll never forget the story of gentle little Lady Jane Grey. And the names of Warwick, Tudor, Seymour and Edward VI will no longer be hideous abstracts made to elude the unhappy victim at examination times. . . Nova Pilbeam's Lady Jane Grey is essentially a girl. The gripping simplicity of her performance climbs to great heights with the powerful structure of the film. You'll not soon forget it." (4 stars) Beverly Hills

Liberty p31 Ag 15 '36

"'Nine Days a Queen' takes only seventy-eight minutes most of which is the most thrilling cinematic entertainment offered in several years. . . Nova Pilbeam fulfills the hopes critics had for her as an actress in 'Little Friend' and 'The Man Who Knew Too Much.' Sir Cedric Hardwicke dominates every scene with the customary sureness for which he has been acclaimed 'one of the world's leading actors.'"

+ + Lit Digest p18 Ag 8 '36

"[It] is a moving film. . . Miss Nova Pilbeam achieved some moments of real beauty in the part of Lady Jane Grey. In the closing stages of the film, especially, her acting is no longer that of a 'child star,' but gives glimpses of a talent of the highest degree." W. W.

+ Manchester Guardian p13 Jl 7 '36

"Authentic backgrounds lend a substantial air to costume dramas and 'Nine Days a Queen' benefits by castles that look like castles and not like wedding cake miniatures. . . The picture unfolds leisurely, has been majestically produced and will no doubt find a discriminating, if limited, audience." Herb Sterne

+ Script p10 Ag 8 '36

"Director Robert Stevenson and Writer Miles Malleson . . . have contrived to present a clear and unadulterated picture of England and her so-called rulers of this time. It is forceful drama they deliver, spoken and enacted with assurance by the entire cast. Particularly impressive are the performances of Nova Pilbeam as the doomed Jane, and Sir Cedric Hardwicke as the Earl of Warwick. . . 'Nine Days a Queen' is not perhaps the distinguished production that 'Henry VIII' was, but there is an easy grace here, and a directorial precision that makes it important historical cinema."

+ Stage p10 S '36

"'Nine Days a Queen' is a sequel to Alexander Korda's famed 'The Private Life of Henry VIII,' so close in general merit to its predecessor that there seems no reason why the story cannot keep on chronologically up to and including Edward VIII. [It] has the qualities cine-maddicts have learned to expect from British historical studies: smart writing, fine playing, meticulous setting and casting, an august reverence for Empire."

+ Time p20 S 7 '36

### Trade Paper Reviews

"Authentic settings and costumes, splendid photography and effective performances are the outstanding features of this tragic tale of one of the most dramatic periods in English history. The distinguished group of British actors has, however, little marquee value here, and the story of the political intrigue that surrounded Lady Jane Grey during her short reign on England's throne will have its main appeal to class audiences. Family."

Box Office p29 Ag 1 '36

"'Nine Days a Queen' . . . undoubtedly is one of the finest pictures ever produced in England. Rivaling 'Henry VIII' in the luxury of its settings and the perfection of its detail, this picture should be one of the biggest box-office attractions of the year, especially in Great Britain and the Dominions."

+ Canadian Moving Pict Digest p6 Jl 4 '36

"For all-around handling, this is one of the most efficient productions to come out of the British studios so far. It has a strong historical situation, well written dialogue, unusually good cast, tempo of movement and expert cutting. . . . Though a costume drama, the particular talent of British actors for not merely playing their historical roles but actually living them, gives the story a good human touch and plenty of emotional climaxes."

+ Film Daily p21 Je 26 '36

"GB has poured all its resources into a production that ought to bring much prestige to the company. . . . Any drawback in the lack of domestic names can be overcome by word-of-mouth build-up. As it stands, the picture is a credit to GB."

+ Phila Exhibitor p24 Je 15 '36

"Gaumont British scores high with this powerfully written, directed and superbly played drama. . . . Easily one of the best of the British productions, it should prove profitably appealing to the generality of American audiences as well. For the more cultivated and demanding patronage it will offer impressive entertainment. Tragic it is in the best dramatic sense, but it has leavening of lighter moods and great finesse and color in the playing, if not outright comedy, to round it out richly without ever losing the essential mood. . . . Grim climax will take stout hearts on part of audiences and may be almost too strong for the average relish."

+ Variety (Hollywood) p3 Je 20 '36

THE NOOSE. See I'd give my life

## O

OLD HUTCH. MGM 79min S 25 '36

Players: Wallace Beery, Eric Linden, Cecilia Parker, Elizabeth Patterson

Director: J. Walter Ruben

"'Old Hutch' has been out of work for 20 years when he finds \$100,000 in stolen bills buried on the bank of his favorite fishing stream. Knowing that he could never cash a thousand dollar bill unquestioned, 'Hutch' sets out to become a man of means and takes over a deserted farm and begins to pile up money the hard way. By the time he is established as a good provider the gangsters recover their stolen bills." Motion Pict Daily

### Newspaper and Magazine Reviews

"One of those rare, down-to-earth glimpses of real people which the screen sometimes affords us; an honest, unadorned tale of a shiftless, lazy husband, his faithful wife and half dozen children, 'Old Hutch' will find itself well toward the top of the season's list of well made pictures."

+ Hollywood Spec p12 S 12 '36

### Trade Paper Reviews

"Down-to-earth comedy with Wallace Beery in a role well suited to his home-spun humor makes this good entertainment. Family."

+ Box Office p25 S 5 '36

"MGM has spotted Wallace Beery in a home-spun yarn that does not spin much in entertainment because of a weak story. . . . The sole value of the picture from a box office viewpoint, will be measured by the draw of Wallace Beery."

+ Hollywood Reporter p3 Ag 27 '36

"This film is made to order for the Wallace Beery fans, but is rather too routine in its plot development to make new followers for the star, though he turns in plenty of laughs as the good-for-nothing who suffers reform. . . . Elizabeth Patterson drew an impulsive burst of applause from the preview audience for her splendid scene as the downtrodden wife who is goaded into protest."

+ Motion Pict Daily p8 Ag 28 '36

"Fitted with a character precisely to his liking and talents, Wallace Beery takes 'Old Hutch' on an entertainment joy ride of ineffectuous comedy which will please the customers far and wide and tingle the box office pleasantly wherever Beery is a name and home-spun fare is relished. . . . Beery has never been better coached and piloted, delivering modulations not usually expected of this actor. For these merits and generally sound entertainment tone of picture credit also goes amply to Harry Rapf as producer."

+ Variety (Hollywood) p3 Ag 27 '36

ON THE SUNNYSIDE. See Paa solsidan

OUR RELATIONS. Roach-MGM 70min

Players: Stan Laurel, Oliver Hardy, Alan Hale

Director: Harry Lachman

Based on the short story, The Money Box, by W. W. Jacobs. "Laurel and Hardy as two hen-pecked husbands and Laurel and Hardy as their twin brothers whom they have never seen before complicate each other's lives considerably with gangsters, a stolen ring and other action thrown in." (Variety [Hollywood])

### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 3 '36

### Newspaper and Magazine Reviews

"Skipping merrily through 'Relations' is an undeniably successful brand of humor. Genuinely witty, blissfully absurd, neatly, spontaneously and unconventionally told, it is quite the brightest, most steadily enjoyable feature offering yet to come from Stan and Ollie. It sparkles continually with unhackneyed wit and not once threatens to lose the brisk tempo established at its start. Both stars achieve tremendous success in their dual roles, never having been better and seldom as good." Allan Hersholt

+ Hollywood Spec p8 Jl 18 '36

"As a typically good offering from these veteran funsters, the picture provides a palatable amount of easygoing amusement. . . . The complications that ensue are hardly the latest twist in story-telling. But it is all unfolded with an engaging good humor that makes this enjoyable if not exactly hilarious film fare." (2 stars) Beverly Hills

Liberty p58 S 5 '36

### Trade Paper Reviews

"Here's a comedy riot from start to finish, replete with old-time slap stick technique. Family."

+ Box Office p31 Jl 18 '36

"Laurel and Hardy's comedy of mistaken identities is a slap-stick laugh show."

+ Film Daily p11 Jl 14 '36

"'Our Relations' turns out to be a weak sister for Laurel and Hardy. . . . The screenplay is cumbersome and wordy, direction rather deliberate. The whole thing lacks spontaneity."

+ Hollywood Reporter p3 Jl 10 '36

++ Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; -- Exceptionally Poor



## OUR RELATIONS—Continued

"At the preview the film drew more laughs than any of their recent pictures, and it should prove satisfactory entertainment wherever [Laurel and Hardy] are a good attraction."

+ Motion Pict Daily p2 J1 11 '36

"Estimate: depends on star draw."  
Phila Exhibitor p34 Ag 1 '36

"Based on mistaken identify with Laurel and Hardy playing dual roles, 'Our Relations' is topnotch fare for the comedy team."

+ Variety (Hollywood) p3 J1 10 '36

## P

PAA SOLSIDAN. Svensk-film industri 90min Ag 25 '36

Players: Ingrid Bergman. Lars Hanson. Karin Swannstroem. Marianne Losfgren  
Director: Gustaf Molander

Swedish dialogue film with English sub-titles produced in Stockholm. "Eva Bergh is an orphan who has inherited some of her artist father's tastes without his talent, so she has to work as a bank clerk. Feted by her circle of near-Bohemians on her birthday, she almost yields to the love-making of Joakim Brink, a writing Casanova, but catches herself in time and marries the substantial and altogether admirable Ribe." (N Y Times)

## Audience Suitability Ratings

"Done with the usual excellence of Swedish pictures in direction, acting and photography. Family."

Wkly Guide S 5 '36

## Newspaper and Magazine Reviews

"The natural charm of Ingrid Bergman, the young Stockholm actress whose star has risen so rapidly in the Scandinavian film firmament, makes it worth while visiting the Cinéma de Paris to see 'Paa Solsidan.' . . . While the acting of all the principals is excellent, Miss Bergman dominates the field throughout. The comedy is in good taste, but the film is photographed theatre rather than a movie." H. T. S.

+ N Y Times p16 Ag 26 '36

## Trade Paper Reviews

"Romantic comedy drama in charming backgrounds and well acted."

+ Film Daily p9 Ag 31 '36

"A Swedish importation, this is suitable for audiences [who] want to hear their native language spoken. The picture is a familiar story in another setting. . . . It is finely photographed and a finished production. The yacht racing sequences are of particular merit. While the tempo lags at times it usually moves gayly along."

+ Motion Pict Daily p5 Ag 26 '36

PALM SPRINGS. Wanger-Paramount 70min Je 5 '36

Players: Frances Langford. Smith Ballew. Sir Guy Standing. Ernest Cossart. David Niven

Director: Aubrey Scotto

See issue of June 29, 1936 for other reviews of this film

## Audience Suitability Ratings

"A: waste of time; Y: worthless; C: no."  
Christian Century p975 J1 8 '36

"This light picture will not add much to the career of the radio find, Frances Langford. Family." Am Legion Auxiliary

"[It is] thoroughly entertaining. . . . Adults: entertaining; 14-18: good; 8-14: good. Family." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"A slow moving production, hampered by a shop-worn plot. . . . However, the beautifully photographed and apparently authentic scenery as well as several delightful western songs add merit to the picture. Adults & young people." E Coast Preview Committee

"Fairly entertaining for adults." Nat Soc of New England Women

"Typical music and desert scenery are the main features for a rather mature picture." S Calif Council of Fed Church Women

"Family." Mrs T. G. Winter  
Fox W Coast Bul Je 20 '36

"Some lovely scenes of the desert and pleasing music in a film fairly entertaining for adults."

+ — Jt Estimates Je 15 '36

"Frances Langford has not the personality to make any impression on the slim material, and the film consequently depends on Guy Standing's excellent portrait of an aristocratic roué and on his gentleman's gentleman and companion in vice, Ernest Cossart. Suitability: adults & adolescents."

Mo Film Bul p118 J1 '36

"There are enough good points to make 'Palm Springs' worth seeing, but it does not rank as a topnotch musical. Adolescents, 12-16: yes; children, 8-12: little interest."

+ — Motion Pict R J1 '36

"Fair for family."

+ — Nat Council of Jewish Women Je 10 '36

"A and Y: feather-weight romance; C: no interest."

Parents' M p47 Ag '36

## Newspaper and Magazine Reviews

"Sir Guy Standing and E. E. Clive in secondary parts save the entertainment with ripe characterizations." E. C. S.

Christian Science Monitor p15 Je 27 '36

"The meager, attenuated plot is never as important as the settings and songs. . . . 'Palm Springs' comes as a harmless time killer that is just restful enough." (2 stars) Beverly Hills

Liberty p43 J1 1 '36

"Miss Langford is rapidly developing a vibrant screen personality as a backdrop to her silken singing, a gamin quality unknown in her earlier work. When the moon-glow girl is not working . . . and she works hard, this is a distinctly mild musical. . . . For Langford fans . . . and those who take vanilla." Herb Sterne

+ — Script p10 Je 27 '36

## Trade Paper Reviews

"Song hits are highlights of fairly entertaining drama-romance with touches of comedy."

+ — Film Daily p7 Je 20 '36

"This innocuous little musical serves principally to point up Smith Ballew as a screen type and the possibilities of Frances Langford for acting roles. It is Ballew's picture debut, and he comes through all right. . . . Picture is burdened with an inane story not unlike others

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

recently on the screen. Too much stress has been placed on the songs, though all three are excellent. Result is neglect of plot structure. Film is overboard in length for amount and type of material presented. Difficult to conceive, it making other than secondary dual spots."

+ — Variety p29 Je 24 '36

**PAROLE.** Universal 67min Je 12 '36

**Players:** Henry Hunter. Ann Preston. Alan Dinehart. Alan Baxter. Noah Beery, Jr. Grant Mitchell

**Director:** Louis Friedlander

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"It is good for the public to know that it is impossible for an ex-convict to go straight so long as he is refused honest employment. It is regrettable that the story is undistinguished following the beaten track of the motion picture gangster theme. Adults: fair; 14-18: fair; 8-14: doubtful." Calif Cong of Par & Teachers

"Absorbing in theme and handled by a capable cast, but too thought-provoking to appeal to an audience that wants to be entertained. . . The social handicap towards a paroled man becoming rehabilitated is brought out, but the solution is not quite clear other than to suggest the parole board be removed from politics. (We question the advisability of producing these propaganda pictures in such a highly emotional and sensational manner.) Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Rather amateurish but decidedly constructive. Mature." DAR

"Convincing characterizations by an exceptionally strong cast and an intelligent handling by the director of the vital issues involved result in a picture of strong sociological import. Adults & young people." E Coast Preview Committee

"The acting is very real and the film is definitely constructive and thought-provoking for mature audiences." Nat Soc of New England Women

"To the seriously minded, thinking public, this picturization of the evil reactions of the parole board and their blindness to justice and safety of society in wholesale release of prisoners who to a large percent revert to their former type of crime, the title will awaken a hearty response and, though mature in substance, it will have a lesson not beyond the caption 'family.'" S Calif Council of Fed Church Women

Fox W Coast Bul Je 27 '36

"Timely in theme this picture opens wide the doors of rackets and the methods of racketeers who daily menace the lives and business of honest people. The stark realism of the direction and the convincing portrayals of a large cast present this present day problem most forcibly. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) Je 20 '36

"Mature."

Jt Estimates Je 15 '36

"[It is an] involved, melodramatic and somewhat improbable picture. As an indictment of the parole system it warrants attention but from the standpoint of an audience seeking entertainment it is too unpleasant to be recommended. Adolescents, 12-16: no, too tragic and violent; children, 8-12: no."

— Motion Pict R Jl '36

"This is a powerful indictment against the present day parole system and a daring expose of the traps into which paroled men fall. Adults."

+ Nat Council of Jewish Women Je 17 '36

"General patronage."

Nat Legion of Decency Je 25 '36

"A: fair prison melodrama; Y: debatable; C: no."

Parents' M p48 Ag '36

"Mature."

Sel Motion Pict Jl 1 '36

### Newspaper and Magazine Reviews

"This film, which bears the simple yet descriptive title, 'Parole' is considerably weakened by an over-emphasis on interplots and romance." B. L.

+ Boston Transcript p4 Je 27 '36

"Fair melodrama, with rather too much cold-blooded killing by racketeers." E. C. S.

+ Christian Science Monitor p15 Je 27 '36

"Proceeding on the assumption that the public would pay for information about the conduct of its affairs, Universal gives us a well made piece of propaganda for greater understanding of the conduct of parole boards. . . But, talking about functions, what is the function of the screen? My conception of it is as something to patronize at night to recover from the stress of the day's affairs; something to entertain us to the point of forgetfulness. . . I can imagine [no subject] with less appeal to me personally than the parole system. . . I have my own worries. And in addition to the narrow range of its thematic appeal, 'Parole' invites our interest in two people I never heard of before."

+ Hollywood Spec p9 Je 20 '36

"In many ways it is fascinating although faintly depressing entertainment, presented at machine-gun pace—a brittle, arresting performance. The story swerves into fabulous dramatics at times and weakens its point, but for the most part paints a vivid and convincing picture of parole abuses. The lecture at the end could have been cut to the plot's advantage. Otherwise the piece is exciting and provocative." Marguerite Tazelaar

+ N Y Herald Tribune p10 Je 27 '36

"'Parole,' for all its high purpose, is still essentially a gangster drama, not bad either for a quickie. . . The plot gets pretty lurid at times, with a few quite incredible incidents like the blond secretary's romantic self-sacrifice for a man who had hardly noticed her. In melodramas, however, one isn't supposed to notice holes in the story." Eileen Creelman

+ N Y Sun p13 Je 29 '36

"The only characters allowed by the story to be human and understandable are not the nice, reclaimable convicts, but the toughs—especially Alan Dinehart as the racketeer exploiter of discharged prisoners. . . There are only one or two isolated touches even faintly suggestive of Mr. Joel Sayre, who is listed as one of the authors." B. R. C.

N Y Times p21 Je 27 '36

"Although 'Parole's' intentions are honorable, the results are devoid of those elements which are necessary to make propaganda entertaining, and so 'Parole' is lacking on both scores, since it is neither an effective preaching nor a good show. Chiefly responsible for this grievous error is the fact that the authors have taken a good idea and, instead of putting it together with cement, have used paste so that it is pretty leaky." William Boehnel

— N Y World-Telegram p10 Je 29 '36

"The movies find it difficult to present a controversial question from a specific viewpoint and this unassuming programmer swings its legs on both sides of the fence. . . In a part that is not clearly defined in the writing, Bernadene Hayes gives a brisk, magnetic performance. . . Alan Baxter is extremely ef-



## PAROLE—Continued

fective as a gangster; he has tense menace and the ability to hold the screen. In the romantic spots newcomers Henry Hunter and Ann Preston strive hard." Herb Sterne  
+ — Script p12 Je 20 '36

"'Parole' is unlikely to affect the U. S. penal system but it should not disappoint cinemaddicts who like rapid-fire entertainment."  
+ Time p49 Jl 6 '36

## Trade Paper Reviews

"Smashing indictment of the present parole system, this should bring in a diversified group of fans—those who like plenty of action and those interested in public affairs. Family."  
Box Office p45 Je 20 '36

Reviewed by L. S. Niemeyer  
Canadian Moving Pict Digest p10 Je 20 '36

"Absence of strong names will probably prevent 'Parole' from creating strong box office draft. Film is crowded with action, packs a neat wallop, . . . grips despite obvious implausibilities."  
+ — Variety p12 Jl 1 '36

PASSAPORTO ROSSO. Nuovo mondo 92min Ag 17 '36

Players: Isa Miranda. Filippo Scelzo. Oreste Fares. Ugo Ceseri

Director: Guido Brignone

Italian dialogue film with English sub-titles. "Concerning the emigration of Italians in 1893 to South America, due to political reverses, the plot weaves a familiar course, tracing the destiny of a doctor and a school teacher brought together in a foreign land. The immigrants have been engaged to construct a railroad. Pestilence and exploitation add to their troubles. A climax is brought about when an unscrupulous Don Pancho prevails upon the Government to send troops to the railroad camps to quell non-existent trouble." (Motion Pict Daily)

## Audience Suitability Ratings

"A preachment of the doctrine 'an Italian born on foreign soil is loyal to his fatherland.' General patronage."

Nat Legion of Decency S 10 '36

## Newspaper and Magazine Reviews

"The picture, intended very evidently for a special audience, should be of much interest to immigrants and descendants of immigrants. Much care has been taken with the steerage sequences, with the details and atmosphere of those long dreary voyages from a beloved country to a strange, bewildering land. . . 'Passaporto Rosso' should appeal to New York's great Italian-American population." Eileen Creelman  
+ N Y Sun p16 S 1 '36

"'Passaporto Rosso' is a sprawling and cumbersome screen drama freighted with nationalistic fervor. Technically, except for lethargic direction, the new importation is superior to the average film that emerges from our Hollywood studios. . . 'Passaporto Rosso' is undoubtedly the most conspicuous recruiting poster turned out so far by the Italian film producers. The film is exceptionally well acted and has a beautiful and appealing heroine in Isa Miranda, who bears a striking resemblance to Marlene Dietrich and would be a sparkling addition to the Hollywood firmament." T. M. P.  
+ N Y Times p18 S 2 '36

## Trade Paper Reviews

"This is an importation that will find favor with the Italian element. The story is shot with snatches of propaganda and nationalism that limit the appeal. . . The film has an occasional epic quality and fundamentally is of a nature that should pluck at the heartstrings of Italian-born audiences. At times the dramatics are overdone and the point too forcefully revealed."  
+ — Motion Pict Daily p11 S 1 '36

"[It is] a tedious and long recital. . . For the Italian trade, depending on its standards of film entertainment, 'Red Passport' may prove passable. It has a few laughs but they aren't brought out by the English titles. The love interest is of a fair quality but the story and direction have no dynamite."  
— Variety p17 S 9 '36

PEPPER. 20th century-Fox 65min S 18 '36

Players: Jane Withers. Irvin S. Cobb. George (Slim) Summerville

Director: James Tinling

"Jane Withers, a slum toughie, gathers her gang to raise the rent from an evicted widow and demands the money from a dyspeptic millionaire, Irvin S. Cobb. After battles with cops and butlers, Cobb and Miss Withers escape for a day of stolen delights at Coney Island." Motion Pict Daily

## Audience Suitability Ratings

"A: hardly; Y: probably amusing; C: amusing, but doubtful value."

Christian Century p1239 S 16 '36

"Some rather far-fetched situations, an exaggerated scene of rounding-up an enormous gang to break up a wedding, and an over-directed little precocious star, make this picture one that children will revel in, but shouldn't. Family." Am Legion Auxiliary

"Jane Withers is the 'little child who shall lead them.' Although her motives are above reproach, her methods to secure these ends are often doubtful. Adults: matter of taste; family: fair; 14-18: fair; 8-14: doubtful." Calif Cong of Par & Teachers

"The story moves at a brisk pace, but the action is decidedly rowdy and the comedy slapstick. Ethics questionable. Family." Calif Fed of Business & Professional Women's Clubs

"Family. Good." DAR

"Altho this is not one of her best, fans of the little star will no doubt enjoy the usual tomato throwing, window smashing, etc. Others, however, will question whether these activities really are so tremendously funny or should ever be so regarded by childish audiences. Family, with reservations." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 1 '36

"The inimitable personalities of the little star and Irvin Cobb provide the chief interest of this picture though we wish that this talented child might be given better story material. Family."

+ — Gen Fed of Women's Clubs (W Coast) Jl 24 '36

"This picture is obviously designed to display the talents of Jane Withers, but the story is unworthy of this little trouser. . . The story moves at a brisk pace, but the action is decidedly rowdy and the comedy slapstick. Family: a matter of taste."

+ — Jt Estimates Ag 1 '36

"Jane Withers, as an independent, kindly, but mischievous little girl, dominates this bright little comedy. . . Family & junior matinee."

+ Nat Council of Jewish Women Jl 22 '36

"General patronage."

Nat Legion of Decency Ag 13 '36

Sel Motion Pict S 1 '36

### Newspaper and Magazine Reviews

"A mildly amiable tale of the child-wins-way-to-heart-of-rich-older variety, with Jane Withers and Irvin S. Cobb filling the formula. Family entertainment for fans of Miss Withers and Mr. Cobb."

+ Christian Science Monitor p13 Ag 29 '36

"Frankly, I look with suspicion on most child pictures, because they so often are just like this one. From the rich old grouch who always succumbs to the unspoiled sweetness of the tiny pauper, to 'our gang' of delightful rowdies who, at the distress-signal of the pauper, always materialize out of empty streets to save whatever situation needs saving—all the routine tricks of all child-stories are here again in all their faded humor, cuteness, pathos and bathos. . . Much as I revere the written artistry of Irvin S. Cobb, my appreciation diminishes in ratio of visual propinquity."

— Hollywood Spec p10 Ag 1 '36

"In its broad outline 'Pepper' is just antiquated hokum; but in its enthusiastic telling the picture is alive with fun. . . The picture will entertain adults as well as the children for whom the show is pointed." (2½ stars) Beverly Hills

Liberty p40 Ag 22 '36

"'Pepper,' a brisk, often impertinent motion-picture [is] obviously designed for children. Adults need not be frightened away. It is excellent entertainment. . . Adult filmgoers addicted to full-fashioned comedies ought not to miss it. In addition, it definitely is the best photoplay made by Jane Withers, who is to midget mischief what Shirley Temple is to infant sweetness. Some prefer Miss Withers' lapses to Miss Temple's perfections."

+ + Lit Digest p18 Jl 25 '36

"Theonly weapons placed at [Jane Withers'] disposal here are a couple of over-ripe tomatoes which she tosses at Mr. Cobb, who proves himself to be an obliging target. Although tomato-tossing may not be regarded as the proper pastime for little girls, Jane might be pardoned had she taken careful aim at the scenario writers who concocted 'Pepper.' . . The players do all that they possibly can with the material at their disposal." T. M. P.

— N Y Times p11 Ag 24 '36

### Trade Paper Reviews

"This laugh hit, undoubtedly Jane Withers' best, is crammed as full of spice as the title, and coupled with the performances of Irvin S. Cobb and Slim Summerville will bring enjoyment to the whole family."

+ Box Office p31 Jl 13 '36

"Good family entertainment with lively comedy yarn in popular vein and swell work by Jane Withers."

+ Film Daily p3 Ag 8 '36

"The new Jane Withers comedy yields about twice as many laughs as any of her others. It is rowdy, it is slapstick, and it is undisguised hokum, but it is also hilarious. Critical parents, may object to its [juvenile] roughhouse, but the [children] themselves will flock to it and yell with glee throughout. In average neighborhoods its box office returns will considerably surpass previous Withers offerings."

+ — Hollywood Reporter p3 Jl 9 '36

"A rousing roughhouse in farce spirit is this fast and furious comedy, heavily overplayed for the purpose of building laughs. . . The fast, slapstick comedy angles are its best appeal."

+ Motion Pict Daily p11 Jl 10 '36

"Typical Withers entrant, this should do as well as the others. Where the No. 2, 20th Century-Fox child star draws, she will be okay."

Phila Exhibitor p35 Ag 1 '36

"'Pepper' is just fair box office for the lesser duals. . . Besides its lack of appeal to adults, film is also questionable in its attractiveness to juveniles. This is mainly due to the impossible trend of the story. . . In spots it reminds too strongly of an 'Our Gang' short. Blown into six reels, it drags woefully."

+ — Variety p18 Ag 12 '36

"Appealing to the youngsters with a good share of entertainment for the adults, 'Pepper' should have no trouble earning its way. Jane Withers does everything expected by a child star, handles herself ably in the rough and ready sequences, makes the most of every opportunity afforded her."

+ Variety (Hollywood) p3 Jl 9 '36

PICCADILLY JIM. MGM 100min Ag 14 '36

Players: Robert Montgomery. Frank Morgan. Madge Evans. Eric Blore. Billie Burke. Robert Benchley. Cora Witherspoon

Director: Robert Z. Leonard

Based on a novel of same title by P. G. Wodehouse. Piccadilly Jim appeared on the screen in an earlier version with Owen Moore. "The story opens in London where Montgomery, a caricaturist, is engrossed in his main problem of exercising paternal influence over Morgan, his ham actor father. The play-boy sire's attempt at romance with the willing Billie Burke is blasted by her domineering sister, Miss Witherspoon. Montgomery, by way of revenge, lampoons the Witherspoon family to make it the laughing stock of Europe." (Motion Pict Daily)

### Audience Suitability Ratings

"A: depends on taste; Y: better not; C: no."

Christian Century p143 Ag 26 '36

"A hilarious comedy with sparkling dialogue is spiritedly acted and intelligently directed. . . This humorous character portrayal will amuse all the family except the juniors." Calif Cong of Par & Teachers

"The picture is hilariously funny in spots and is very well done. Family." Calif Fed of Business & Professional Women's Clubs

"Very talky comedy; fine cast. Mature. Good." DAR

"A rollicking romance, with perfect dialogue racing along to a dramatic finish. The film is perfectly timed. Sets are exquisite. Suspense runs high. Humor is deftly handled. The picture is well cut, smooth and easily followed. A domestic comedy bordering on farce which provides excellent entertainment for audiences over 14." Nat Soc of New England Women

"The presence of some early scenes in which there is too casual drinking, makes the picture not suitable for children. Adults & young people." S Calif Council of Fed Church Women

+ Fox W Coast Bul Ag 22 '36

"[It is] a most amusing picture filled with action and possesses clever, subtle dialogue, beautiful photography and an interesting background. The entire cast acquit themselves with merit. Exceptionally deft is the work of the director and most pleasing is the musical score. Family."

+ Gen Fed of Women's Clubs (W Coast) Ag 10 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**PICCADILLY JIM—Continued**

"A domestic comedy bordering on farce which provides excellent entertainment for the family."

+ + Jt Estimates Ag 15 '36

"Lively, delightful screen fare is provided by this frothy comedy, fine cast and expert direction. . . Sparkling entertainment for the family."

+ Nat Council of Jewish Women Ag 12 '36

"Expert characterization adds to the enjoyment of this laughable tale. General patronage."

Nat Legion of Decency Ag 20 '36

Sel Motion Pict S 1 '36

"[It is] a highly diverting comedy . . . novel in plot and situation, the dialogue literate and amusing, and [has] an excellent cast. Family."

+ Wkly Guide Ag 15 '36

**Newspaper and Magazine Reviews**

"The dialogue, situations and sequences have the same crazy, impossible and delightful character [as the book]. There is only the mildest, face-saving attempt to make sense out of the story; only enough, in fact, to make a new and unexpected situation all the funnier." M. S.

+ Boston Transcript p3 Ag 22 '36

Christian Science Monitor p13 Ag 29 '36

"Quite an amusing debate. There is so much talking in it that Director Bob Leonard had little room for the injection of bits of technique which would have recalled to us the rapidly disappearing art of the screen. . . If you enjoy screen entertainment which talks incessantly, which is nicely produced and capably acted, this picture should give satisfaction. . . 'Piccadilly Jim' could have been a brighter little comedy than it is. And its opening scenes would have been more amusing if Montgomery, the star, had been presented as a sober young man, not a drunken one. There seems to be an impression shared by producers that there is something funny in drunkenness on its own account, no matter how slight may be the reason for it."

Hollywood Spec p8 Ag 15 '36

"'Piccadilly Jim' [is] a silken, hilarious comedy from an impetuous froth by P. G. Wodehouse. Pulling no punches, forcing a star to swim for himself, the studio surrounds Robert Montgomery with a cast of shrewd, artful players. None bests him at the work of being suavely comic, but neither does he best any of his supporting players. The result is high-grade fun. . . Mystery: the identity of the unnamed cartoonist who actually drew the strips used in the film. They are better and funnier than dozens which are used daily in newspapers from Coast to Coast."

+ Lit Digest p20 Ag 15 '36

"There is so much brash and amusing nonsense in 'Piccadilly Jim' that its labored and tedious conclusion comes as a distinct disappointment. For the most part it is a gay comedy of manners, making frequent excursions into burlesque. Enlivened by fanciful situations and witty lines, it is performed with knowing zest by a company of oddly assorted but ingratiating players. Had the final sequences been telescoped into a swift and rousing climax, it would have been an altogether delightful screen frolic. As it is you will find it a diverting and sometimes hilarious entertainment." Howard Barnes

+ — N Y Herald Tribune p6 Ag 31 '36

"A motion picture called 'Piccadilly Jim' arrived unheralded yesterday and proved the surprise of the season. This is a monstrously funny comedy, a P. G. Wodehouse story actually told in P. G. Wodehouse style, mood, characters and even dialogue. Somehow a cast, a cast that might have been invented by Wodehouse himself, has been assembled that fits into the exact spirit of the extremely casual atmosphere. . .

'Piccadilly Jim' needs no more reviewing than a Wodehouse story; but it's a careless moviegoer who forgoes the hilarious sight of Mr. Montgomery elegantly astride a truck horse on Rotten Row, Mr. Benchley scraping acquaintance with an American girl, and Mr. Clive dictating a letter of dismissal." Eileen Creelman

+ N Y Sun p29 Ag 29 '36

"An engaging bit of nonsense, it has been played with thorough good humor . . . and, sped along by Robert Z. Leonard's direction, it provides an uncommonly diverting hour or so of picture-watching." F. S. Nugent

+ N Y Times p19 Ag 31 '36

"There's a lot of liveliness . . . in 'Piccadilly Jim,' which is why we are worrying about Wodehouse. A good deal of crazy cavorting has been designed by Charles Brackett and Edwin Knopf for Robert Montgomery, Madge Evans, Billie Burke, and Cora Witherspoon, a most judicious interpretation of a valet is given by Eric Blore, and Robert Benchley is wedged in as a barroom character; but all these notables yell. And we don't want our comedy with a yell any more than we do our poetics." John Mosher

+ — New Yorker p54 Ag 29 '36

"Charles Brackett and Eddie Knopf have made an amusing scenario from the P. G. Wodehouse novel. . . Acting honors go to Frank Morgan as the father who proves that once an actor always an actor, and to Eric Blore as the suave English butler."

+ News-Wk p42 S 12 '36

"The year's high in comedy casts gets together for a frolic in this story. . . It is farce of a strictly hoydenish nature, not bothering much with anything but the buildup of a situation to the point where a character may recite his lines in the most favorable circumstances. These circumstances come fast and furiously."

+ Stage p10 S '36

"Screenwriters Charles Brackett and Edwin Knopf permit their gusto in the complications to slow up the story, but occasional lapses from pace and over-energetic mugging on the part of the Pett family are not serious faults."

Time p23 Ag 31 '36

**Trade Paper Reviews**

"Another swell comedy with plenty of what it takes to make the turnstiles click. Director Robert Leonard has squeezed the last drop of entertainment value from a snappily adapted Wodehouse yarn and a notable cast."

+ Box Office p31 Ag 15 '36

"Here is a delightful comedy that will please all types of audiences."

+ Film Daily p14 Ag 6 '36

"Still another superlative class comedy is herewith added to the succession that has made this so notably a comedy year. And this one, despite its delightful extravagance of phrase and literary flavor, will not have a limited appeal, but will prove continuously hilarious entertainment for all classes and be a box office asset everywhere. . . The P. G. Wodehouse book was rich pickings for the scenarists . . . and they have done an outstanding job of comedy construction and cultivated dialogue writing."

+ Hollywood Reporter p3 Ag 3 '36

"Possessing all the ingredients necessary for comedy-romance with a real sock, this film should prove a delight to exploitation-minded showmen and audiences. . . The direction of Robert Z. Leonard will please both showmen and audiences and make the film a sure box-office clicker anywhere."

+ Motion Pict Daily p6 Ag 4 '36

"A good comedy from start to finish, this will help bring Montgomery back into the chosen circle, with a performance, backed by an able cast, that will find favor. Estimate: good."

+ Phila Exhibitor p33 Ag 15 '36

"'Piccadilly Jim' [is] an entertaining, if long, romantic comedy. Film editor could have shorn a little away here and there and nothing of importance to an otherwise pretty rapid-fire light comedy would have been left on the cutting room floor. Its appeal being wide and its contents clean, Robert Montgomery's latest starrer should show good form at the box office."

+ Variety p18 S 2 '36

"Whatever it takes to make a fast-moving comedy click, 'Piccadilly Jim' has it. From start to finish, it is a polished, fast moving, entertaining picture that is sure-fire box office anywhere. It is the kind of picture that can safely be ballyhooed and then reap profit through word of mouth appreciation. . . From the viewpoints of audience and theatre management, 'Piccadilly Jim' is just what the doctor ordered."

+ Variety (Hollywood) p3 Ag 3 '36

**POOR LITTLE RICH GIRL.** 20th century-Fox  
75min J1 24 '36

Players: Shirley Temple. Alice Faye. Gloria Stuart. Jack Haley. Michael Whalen

Director: Irving Cummings

Music and lyrics: Mack Gordon. Harry Revel

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"A: good; Y: mostly good; C: perhaps."  
Christian Century p1071 Ag 5 '36

"Marred only by the introduction of a threat of sinister kidnapping, this delightful picture is a fine vehicle for the dancing and singing of the delightful little star. Family." Am Legion Auxiliary

"Good family entertainment." Calif Cong of Par & Teachers

"Special mention should be made of the clever manner suspense was introduced and handled—sequences with the kidnapper were lightly touched upon but definitely kept in the background—wisely! Family." Calif Fed of Business & Professional Women's Clubs

"Excellent-family. Shirley Temple was never better." DAR

"A well directed picture suitable for family & junior matinees." S Calif Council of Fed Church Women

"The picture moves swiftly, smoothly, with many types of people excellently presented. And of course we love it. Family." Mrs T. G. Winter

Fox W Coast Bul Je 13 '36

"Family."

Jt Estimates Je 1 '36

"Rather than a dramatic setting, it is a series of vaudeville turns in which the little girl is as usual, the star, and it unfortunately gives her little opportunity to act. . . The ever-present menace of a kidnapper may make the film less popular with many families than other recent Shirley Temple releases. Adolescents, 12-16: probably very entertaining; children, 8-12: doubtful, depends on child."

+ Motion Pict R J1 '36

"A and Y: sentimental drama of childhood; C: excellent."

Parents' M p69 S '36

"Another delightful Shirley Temple film with a well constructed plot, diverting incidents and the refreshment of spirit which contact with the amiable and gay personality of this charming little lady always provides. Family."

+ Sel Motion Pict J1 1 '36

"Family-junior."

Wkly Guide Je 20 '36

### Newspaper and Magazine Reviews

"Miss Temple's newest film is, if nothing else, at least adequate juvenile entertainment. But if Hollywood is to devote its time to the development of a market for infant film followers, it can surely do better than this confused and improbable modernization of Eleanor Gates's 'Poor Little Rich Girl.' Shirley Temple, as has been frequently observed, is a capable little actress; but precociousness and charm are not enough to pull her through the type of roles which she has been getting."

B. L.

+ Boston Transcript p6 J1 11 '36

"The so-called screen's 'top tot' sings, dances and acts the same—there is never any deviation, charming as she is. The production itself is one of those things." J. P. Cunningham

+ Commonweal p328 J1 24 '36

"While 'The Poor Little Rich Girl' is not Shirley Temple's best picture, it clearly shows that the producers have hit upon a formula for fully exploiting the varied talents of America's favorite performer. . . 'The Poor Little Rich Girl' emerges as one of the most purely enjoyable offerings of the season." (3 stars) Beverly Hills

Liberty p42 J1 11 '36

"In 'The Poor Little Rich Girl' the remarkable acting talent of Shirley Temple is virtually scuttled while she goes through a series of song and dance routines. She is in no sense stumped by the assignment. . . There is always a trace of the monstrous, however, about a child engaged in such doings. One cannot avoid the suspicion that the cinema is intent on making a freak out of an excellent little actress. . . The musical accompaniment is a lot better than the plot. Mack Gordon and Harry Revel have written some catchy tunes for the show, notably 'When I'm With You' and a ditty for the small star called 'You've Got to Eat Your Spinach.' . . Incidentally, the photoplay has several sequences that are not in the best taste." Howard Barnes

+ N Y Herald Tribune p14 Je 26 '36

"It was a show which, although ideal for children, offered plenty to the grown-ups, too. Shirley's appeal is not just to her contemporaries. This youngest of the Temples is an extraordinary entertainer, and one handled extraordinarily well by her studio. . . All this is just pie for little Miss Temple. Her personality, which once showed signs of self-conscious cuteness, is again natural and appealing." Eileen Creelman

+ N Y Sun p27 Je 26 '36

"Shirley Temple, the mighty moppet, continues to be the Sandow of the Cinema by pirouetting gracefully under the weight of a formless and generally ridiculous script. As a picture, 'The Poor Little Rich Girl' is virtually non-existent; as a display window for the ever-expanding Temple talents, it is entirely satisfying." F. S. Nugent

+ N Y Times p16 Je 26 '36

"I think that the Eleanor Gates story has been pretty well furnished up, and that it makes a pleasant picture. There's not the slightest indication of aging in Miss Temple. The years are treating her kindly. She has practically this whole film on her shoulders, the adults being altogether subsidiary, which is possibly proper." John Mosher

+ New Yorker p45 J1 4 '36

"When someone thinks up a better plot for a Shirley Temple picture, Twentieth Century-Fox should jump at it. 'The Poor Little Rich Girl,' like recent Temple films, tries to split itself in half to interest both children and adults. . . There are feeble hints at kidnapping, some embarrassingly bad acting by



**POOR LITTLE RICH GIRL—Continued**

Gillingwater stooging for Miss Temple, and frequent songs and dances by the star."  
News-Wk p20 Je 27 '36

"The story was built to give Shirley a chance to do all her stuff and she delivers magnificently. . . A long dance routine exhibits Shirley as nothing less than marvelous." Rob Wagner  
+ Script p10 J1 25 '36

"Shirley Temple pictures, like a sideshow in a circus, have an element of effusive familiarity that embarrasses us slightly. No matter how simple and unadorned they pretend to be, we know the Miraculous Mite is being promoted beyond all precepts of tasteful entertainment. . . 'The Poor Little Rich Girl' is no exception to this rule of over-emphasis. In the face of such astonishing talent, the camera pays her the same vulgar attention it might pay a freak."  
Stage p8 J1 '36

"Shirley Temple pictures, emerging with the regularity of the seasons, have one point in common. All are minutely tailored to suit her requirements. In this procedure, the weak point is that Shirley Temple's requirements have now outgrown the ingenuity of her purveyors."  
Time p48 J1 6 '36

**Trade Paper Reviews**

"[Shirley Temple] is rarely 'out of the picture.' One song hit after another, intermingled with dancing. Her work is her play, however, and that puts it over in such grand fashion, and makes you wish she did not have to grow up."  
L. S. Niemeyer  
+ Canadian Moving Pict Digest p10 J1 4 '36

"The screen's top tot delivers again with socko box office in 'Poor Little Rich Girl.' Following the Shirley Temple formula of histrionic versatility, augmented by song and dance trimmings, the winsome wee 'un rings the bell in a manner to delight the hardest-berled exhibitors. 'Little Rich Girl' is set for a box office mop-up. . . Again, the story is one of those things, although a shade better balanced in this instance, and tying in almost every surefire ingredient."  
+ Variety p12 J1 1 '36

**POPPY.** Paramount 70min Je 19 '36

Players: W. C. Fields. Rochelle Hudson.  
Richard Cromwell. Catherine Doucet.  
Lynne Overman

Director: A. Edward Sutherland

See issue of June 29, 1936 for other reviews of this film

**Audience Suitability Ratings**

"A, Y and C: amusing."  
Christian Century p975 J1 8 '36

"Family." Am Legion Auxiliary

"W. C. Fields fans will be amused by the typical gags and dialogue of this comedy romance. Rochelle Hudson and chorus sing 'Rendezvous With a Dream' delightfully. Good. Mature." DAR  
+ Fox W Coast Bul Je 27 '36

"Adults: appealing; family: good; 14-18: good; 8-14: good." Calif Cong of Par & Teachers

"W. C. Fields, as McGargle, is but a feeble impersonation of himself in other pictures, and the comedy drags painfully in spots in its attempted hilarity. Rochelle Hudson displays a charming style of singing and Richard Cromwell with little to do—does it very well. Family." Calif Fed of Business & Professional Women's Clubs

"[It is] a good picture to amuse the family."  
S Calif Council of Fed Church Women  
Fox W Coast Bul J1 11 '36

"Family."  
Jt Estimates J1 1 '36

"Suitability: family."  
Mo Film Bul p119 J1 '36

"Those to whom W. C. Fields' characterizations appeal will like this picture. In it Fields displays all of his usual tricks without the expected number of off-color jokes. Adolescents, 12-16: entertaining; children, 8-12: no interest."  
Motion Pict R J1 '36

"Family."  
Nat Council of Jewish Women J1 1 '36

"[It is] a delightfully amusing story. General patronage."  
+ Nat Legion of Decency Je 25 '36

"A and Y: conversation comedy; C: if interesting."  
Parents' M p48 Ag '36

"A hilarious comedy allowing W. C. Fields a fine opportunity to display his talent. . . A capable assisting cast, humorous lines and situations, as well as good photography, are combined in an excellent comedy. Family."  
+ Sel Motion Pict J1 1 '36

"[It is] a highly amusing comedy. Family-junior."  
+ Wkly Guide Je 20 '36

**Newspaper and Magazine Reviews**

"[It is] first-rate Fields fun."  
+ Christian Science Monitor p19 J1 3 '36

Reviewed by J. P. Cunningham  
Commonweal p287 J1 10 '36

"'Poppy' is just about as delightful a bit of screen entertainment as one could wish for. Nothing is overdone, an unusual quality rarely found in comedies. . . No performance W. C. Fields previously contributed to the screen was more nicely shaded. As the optimistic old fakir he is irresistible. His comedy is delicious. . . All in all, 'Poppy' is a picture you must see. It is the most ingratiating piece of entertainment Paramount has offered us for some moons."

+ + Hollywood Spec p13 Je 20 '36

"W. C. Field's newest comedy, 'Poppy' is based on one of his oldest and funniest hits. Yet the film does not score in this new version. . . This cannot be listed as more than a lethargic blend of paper-weight pathos and standard gags. . . Though 'Poppy' finds Bill Fields far from his silly best, Bill remains—along with Harold Lloyd and Charlie Chaplin one of the few imperishable screen characters." (1½ stars) Beverly Hills  
Liberty p49 J1 18 '36

"'Poppy' is a one-man show, and the man is What-a-Man (W.C.) Fields. When Mr. Fields' vaudeville act is interrupted by the plot and by the puppy-love affairs of Rochelle Hudson and Richard Cromwell, it is one of the dumbest pictures ever foisted upon a flicker-loving populace. 'Poppy,' aside from Mr. Fields, is the slowest of slow molasses." Don Herold  
Life p27 Ag '36

"The present talking-singing version is all that any Fields's addict could ask. . . The plot of the gay, romping insanity is about as mysterious as a cobblestone and just about as old-fashioned. No one will resent it for that. It is good antique hokum trussed up for a Fields vehicle. All that matters is that *Professor Eustace McGargle* is back in perfect form."  
+ + Lit Digest p19 Je 20 '36

"Half the film is too soupy and insipid to be tolerable in close-up, but Miss Rochelle Hudson looks sweet as McGargle's 'little plum,' and on the whole it makes a pleasant, rambling comedy, hard to praise but easy to enjoy."

New Statesman & Nation p87 J1 18 '36

"W. C. Fields, they say, dragged himself from a sick-bed to make this one. . . Fields is, as usual, magnificent in 'Poppy,' but, all concerned, exhibitors, producers, audience, might well have waited for his complete recovery." Robert Stebbins

New Theatre p22 Ag '36

"On this auspicious occasion, and the opening of any W. C. Fields picture can be no less, it is our solemn obligation to report that the forces of nature and of circumstance continue to be arrayed solidly against our hero. . . But Mr. Fields triumphs—as Mr. Fields always triumphs—and it is a glorious victory, for him and for comedy. . . The real news, however, and the occasion for our rejoicing is this: that man is here again." F. S. Nugent

+ + N Y Times p19 Je 18 '36

"[It is a] slightly blurred affair, which isn't, in my opinion, one of the best pictures [W. C. Fields] has made throughout the last eleven years. . . One can feel pretty sure that [he] has given us one of the pleasantest, most charming little comedies we shall get this summer." John Mosher

+ — New Yorker p73 Je 27 '36

"To lovers of his bald comedy, and his appeal is as broad as the grins he evokes, it doesn't matter how bad a film is as long as Fields is in it. Paramount took advantage of the fact when it exhumed 'Poppy.' Though the sandpaper-throated comedian is seen too infrequently in this picture—almost completely devoid of interest when he is not appearing—his devotees this week welcomed him back after a year's absence due to illness."

News-Wk p24 Je 20 '36

"Unlike a taste for avocados, an appreciation of the work of W. C. Fields cannot be cultivated. And those of us who are born liking the man (fortunately we are legion) simply count ourselves blessed. His clowning is in the best tradition of the world's funny-men. . . There is a Chaucerian richness in Fields' work—extravagant, gallant, gross, pathetic. . . Lynne Overman as the shyster lawyer plays with a sweep and lavishness that almost equals the star's." Molly Lewin

+ Script p12 Jl 11 '36

"The story doesn't really matter, for Mr. Fields has never acted better. There is no touch of sentimentality in his performance. . . To watch Mr. Fields, as Dickensian as anything Dickens ever wrote, is a form of escape for poor human creatures: we who are haunted by pity, by fear, by our sense of right and wrong, who are tongue-tied by conscience, watch with envious love this free spirit robbing the gardener of ten dollars, cheating the country yokels by his own variant of the three-card trick, faking a marriage certificate, and keeping up all the time, in the least worthy and the most embarrassing circumstances, his amazing flow of inflated sentiments." Graham Greene

+ Spec p97 Jl 17 '36

"The current film version of 'Poppy' presents the world's most lovable master of ceremonies, W. C. Fields, and has the good grace to stand aside and let him do his stuff. . . The carnival setting in 'Poppy' is just an excuse to make it a one hundred percent Fields day."

+ + Stage p8 Jl '36

"'Poppy,' in which W. C. Fields played on the stage in 1923 and the silent screen in 1925, is still an almost ideal vehicle for its bulb-nosed star. . . He executes several of his most celebrated routines."

+ Time p37 Je 22 '36

### Trade Paper Reviews

"A deftly written screen play makes this an ideal vehicle for W. C. Fields' inimitable brand of tomfoolery, resulting in a laugh-loaded production. Family."

+ Box Office p45 Je 20 '36

"There's one thing that Bill Fields will never be, and that's unfunny. He could get laughs with Hamlet's soliloquy, which is just about what he's doing in 'Poppy.' Amidst the 19th century melodramatics and the considerable sob stuff that goes with it, Fields manages to shake off the ill effects and get his laughs. For that reason, and on Fields alone, 'Poppy' will probably do satisfactory business on the whole."

+ Variety p29 Je 24 '36

LA PORTEUSE DE PAIN. Lenauer 80min Je 30 '36

Players: Germaine Dermoz, Simone Bourdais, Roger Dann, Jacques Gretillet, Fernandel, Drean, Madeleine Guitty

Director: A. Rene Sti

Based on the novel of the same title by Xavier de Montepin and Jules Dornay. Dialogue film in French with English sub-titles. "[The] plot relates the plight of poor Jeanne Fortier, unjustly accused of arson, robbery and murder, for which she is sent to prison by a hard-hearted jury eager to accept circumstantial evidence of her guilt. Years later she escapes and starts searching for her grown son and daughter." (N Y Herald Tribune)

### Audience Suitability Ratings

"Objectionable in part. Objection: suicide and objectionable remarks."

Nat Legion of Decency Jl 16 '36

### Newspaper and Magazine Reviews

"The new French picture . . . may be worth a visit in order to discover just how bad a performance can be, particularly when accompanied by undiluted melodrama of the 'East Lynne' vintage. In it the French prove that when they 'let go' they can make Hollywood histrionics seem pale by comparison, and for sheer eye-rolling (not to mention oratory) Mr. Gable, Mr. Montgomery, Miss Chatterton and others will have to look to their laurels. . . Some of the French dialogue is amusing, and a pair of comic bakers will make you laugh. Miss Dermoz, who took the part of Jeanne, did a straight piece of acting surrounded as she was by inept colleagues. Madeleine Guitty, a fine old character actress, gave an excellent portrayal. The direction was hysterical and the cutting and editing did not help it." Marguerite Tazelaar

— N Y Herald Tribune p16 Jl 2 '36

"In its own lurid way, 'La Porteuse de Pain' is a kind of French 'Madame X.' The plots are only vaguely similar, nor is there any comparison in production values. The [French] film, however, offers the same mingled themes of murder, sacrifice and mother love. It also throws in a bit of musical comedy, with two rowdy comedians singing a light-hearted duet, the most entertaining part of the picture." Eileen Creelman

+ — N Y Sun p22 Jl 1 '36

"Acted by a highly competent cast, including the popular Paris comedians, Drean and Fernandel, as the rowdy baker boys, 'La Porteuse de Pain' may prove engaging for patrons not too insistent upon sophisticated screen fare." H. T. S.

+ — N Y Times p29 Jl 1 '36

### Trade Paper Reviews

"Complications are well worked out in the final scenes. Story is well acted and there is some comedy along with the drama."

Film Daily p7 Jl 2 '36

"Inconspicuously performed, routine in plot structure, this French importation offers little except to those who, with a knowledge of French, enjoy the occasional film shown in

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**LA PORTEUSE DE PAIN—Continued**

this country in that language. English subtitles make for ready understanding of the film by those lacking a knowledge of French."

— + Motion Pict Daily p9 J1 6 '36

"This is a very sad story, but about the only people who will weep will be the exhibitors who book it. Every once in awhile French producers make films even worse than some of the bad ones they habitually turn out. This one is even worse than that."

— — Variety p15 J1 8 '36

**POSTAL INSPECTOR.** Universal 60min Ag 16 '36

Players: Ricardo Cortez. Patricia Ellis. Bela Lugosi. Michael Loring

Director: Otto Brower

"The story centers around the activities of Ricardo Cortez, a postal inspector whose success in transferring billions of dollars in gold from one city to another wins him the thanks of the President." Variety (Hollywood)

**Audience Suitability Ratings**

"Fairly well cast and directed. Family."

+ — Gen Fed of Women's Clubs (W Coast) Ag 10 '36

"The duties of a U. S. postal inspector, an insight into the workings of the department, and the responsibilities imposed on its members in every emergency are clearly depicted in this very interesting film. . . There are interesting, fine photographs of the recent floods, which added materially to the realism and suspense of the production. Family."

+ Nat Council of Jewish Women Ag 5 '36

"General patronage."

Nat Legion of Decency Ag 20 '36

"The story is well directed and acted. Family."

+ Sel Motion Pict S 1 '36

"[It is] an interesting and timely picture. Family."

+ Wkly Guide Ag 7 '36

**Newspaper and Magazine Reviews**

"Fair stuff of its sensational sort."

+ — Christian Science Monitor p13 Ag 22 '36

"Little satisfaction will be had from the cinema proceedings at the Globe Theater, which come under the heading of 'Postal Inspector.' . . Being part romance, part melodrama and part lecture on the manner in which the postal authorities track down those who use the mails with intentions to defraud, the film has had a hard time preventing these three elements from curdling. . . The principals include Ricardo Cortez, Patricia Ellis, Bela Lugosi and Michael Loring, who strive valiantly to breathe life and illusion into a film that sadly needs it." William Boehnel

— N Y World-Telegram p31 S 2 '36

**Trade Paper Reviews**

"A number of action sequences, largely based on newsreel shots of flood conditions, comprise the highlights of this somewhat routine program offering. The cast also is good, but the story is too obvious in destination to carry much suspense."

+ — Film Daily p7 S 1 '36

"This comedy-melodrama does not rise above fair program grade. The idea is good enough to have been used to better advantage. In fact, it is a corker. But the picture can scarcely climb above the lesser duals. . . The authors have provided some good entertainment

but build it on too obviously a factory-made plot."

+ — Hollywood Reporter p3 Ag 4 '36

"Routine melodrama . . . this is nothing to get extremely excited about. The motivating story is rather thin; it is helped but slightly by a triangular romantic conflict seasoned with dabs of comedy and the interspersing of a couple of song numbers. What strength the film has is imparted by the inclusion of several spectacular flood scenes. For exhibitors there is the possibility of exploitation contact with the postal service itself, although the theatrically artificial quality of the production scarcely justifies cooperative contacts. . . The appeal of the film seems limited to those who like melodramatic thrill action."

+ — Motion Pict Daily p14 Ag 3 '36

"This is the usual melodrama with cops [and] robbers background. Estimate: program."

+ — Phila Exhibitor p37 Ag 15 '36

"Some highly capable talent and a novel basic idea are wasted in 'Postal Inspector,' Ricardo Cortez, Bela Lugosi, Patricia Ellis and David Oliver (newsreel cameraman making his feature film debut) wrestle strenuously with giddy lines, inane situations and oftentimes makeshift direction. The handicap is too great. The picture will have difficulty standing alone, though its action commends it for dualers."

— Variety p17 S 9 '36

"Obviously written around a title and suffering from the consequences, 'Postal Inspector' deserves little better than the second honors on a dual bill. For the most part the picture is lacking in everything that a good picture needs. The story is shallow, the situations are all telegraphed and there isn't the remotest showing of suspense or love interest."

— Variety (Hollywood) p3 Ag 4 '36

**PRINCESS COMES ACROSS.** Paramount 75min My 22 '36

Players: Carole Lombard. Fred MacMurray. Douglass Dumbrille. Alison Skipworth. William Frawley

Director: William K. Howard

See issue of June 29, 1936 for other reviews of this film

**Audience Suitability Ratings**

"Adults." Am Legion Auxiliary

"A shipboard murder with a final unforeseen fillip in its solution, adds spice to an artfully contrived plot. Adults: very good; 14-18: very good; 12-14: good. Family." Calif Cong of Par & Teachers

"Clever direction, excellent cast and effective photography make the rather confused plot of this sophisticated and satirical murder mystery seem unimportant. Mature." Calif Fed of Business & Professional Women's Clubs

"Family, exclusive of young children." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"Adults & young people." Mrs T. G. Winter + Fox W Coast Bul Je 13 '36

"Family, exclusive of young children." Jt Estimates Je 1 '36

"Suitability: adults & adolescents." Mo Film Bul p119 J1 '36

"Despite its implausibility and mechanical plot this picture will make a diverting evening for the audience in search of light entertainment. Adolescents, 12-16: entertaining; children, 8-12: with family groups."

+ — Motion Pict R J1 '36

"A and Y: merry melodrama; C: little interest."  
Parents' M p48 Ag '36

### Newspaper and Magazine Reviews

"This is an admirably acted comedy drama, with plenty of plot and an enthralling murder mystery sequence. . . It is not a notable picture but its suave and finished acting gives it a character of its own." Laura Elston

+ Canadian M p32 J1 '36

"Will furnish a mildly diverting hour and a half. Carole Lombard is herself again for the first time since 'Twentieth Century.' Her marvelous imitation of Lynn Fontanne imitating Greta Garbo imitating herself is fine comedy."

+ New Theatre p12 J1 '36

"William K. Howard has made entertaining sea-going pictures before and is thoroughly conversant with the technic of getting movement and tension into a limited locale. The sets are handsome, the occurrences routine. One doesn't die of over-excitement, though neither does one expire from boredom." Herb Sterne

+ Script p11 Je 27 '36

### PRISON SHADOWS. Puritan 67min

Players: Eddie Nugent. Lucille Lund. Joan Barclay. Monte Blue

Director: Bob Hill

When a prize fighter earns an undeserved reputation as a killer after several opponents have died after fights, he unravels the mystery and clears himself.

### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency J1 2 '36

### Trade Paper Reviews

"While there's nothing particularly ingenious about this story, it has been handled in a fairly adequate way and the good work of Eddie Nugent helps to keep it going at an interest-sustaining level."

+ Film Daily p7 J1 18 '36

"Nice. The technique isn't the best, but the plot is the familiar sympathy jerker which ought to please the neighborhoods for which it is suited."

+ Phila Exhibitor p27 J1 15 '36

### PRIVATE SECRETARY. Twickenham 55min

Players: Edward Everett Horton. Barry McKay. Judy Gunn

Director: Henry Edwards

Dialogue film made in England. "Horton is cast as the milkshop minister mistaken for a nephew by a wealthy old reprobate recently returned from India. The real nephew had been afraid his pranks would annoy the rich uncle, so left Horton to play the part." (Phila Exhibitor)

### Audience Suitability Ratings

"[It is] an amusing comedy. General patronage."

Nat Legion of Decency J1 16 '36

"The old farce . . . still has a lot of laughs in it. Family."

+ Wkly Guide J1 25 '36

### Trade Paper Reviews

"This is English stuff which moves in a fog of accents. It's suitable only for neighborhoods because of its lightness, cheapness, unsuitable for most neighborhoods because of its Anglicisms."

+ Phila Exhibitor p30 J1 15 '36

"It is obvious to see that Edward Everett Horton was spotted in this English-made picture to attract the American trade, but it will not help him any in building new fans this side of the Atlantic, much less on the other side. Production as a whole would be flattered by terming it a glorified screen interpretation of a high school play where amateurs struggle through their lines in an attempt to draw applause from their aunts, uncles and cousins. . . Direction missed badly by a continuous flow of abrupt closeups and straight cuts from character to character."

+ Variety (Hollywood) p3 J1 25 '36

### PUBLIC ENEMY'S WIFE. Warner 65min J1 10 '36

Players: Pat O'Brien. Margaret Lindsay. Robert Armstrong. Cesar Romero

Director: Nick Grinde

Margaret Lindsay is freed from prison where she has been sentenced with her husband, a notorious gangster. Although he threatens her, she divorces him and plans to marry a wealthy young man. In order to entice the ex-husband who has escaped from prison, a G-man substitutes for the groom.

### Audience Suitability Ratings

"Tense, suspenseful, absurd in spots but amusing. Commendable lack of gunplay till end."

+ Christian Century p1023 J1 22 '36

"Adults: absorbing; family: doubtful; 14-18: no; 8-14: no." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Good—mature." DAR

"A complicated story full of thrills and adroitly handled for its type. Mature." Nat Soc of New England Women

"Although over stimulating and too exciting in parts to be recommended for children, it well sets forth the tragedy brought to the lives of innocent people by some selfish, utterly unmoral person, and also depicts the intelligent, untiring efforts of our government agents. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul J1 4 '36

"Again the overworked G-men are used to entertain crime-loving audiences and their role is both undignified and absurd. The story also is improbable and too highly plotted to interest anyone of discriminating taste. . . Though in the end the convict is of course vanquished the picture is trashy and banal. Adolescents, 12-16: banal and in bad taste; children, 8-12: no."

+ Motion Pict R J1 '36

"Expert direction, fast-moving action, breezy dialogue, a good story with suspense maintained to the end, and a breath-taking fight are its outstanding features. Family."

+ Nat Council of Jewish Women Je 24 '36

"General patronage."

Nat Legion of Decency J1 3 '36

"A: far-fetched gangster melodrama; Y: banal; C: no."

Parents' M p69 S '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**PUBLIC ENEMY'S WIFE—Continued**

"[It has] an entertaining though highly improbable plot. . . The theme which gave promise of strong dramatic possibilities is handled with too little realism and seriousness. Adults & young people."

+ — Sel Motion Pict Ag 1 '36

"Lively in action, with a good deal of comedy. Mature."

+ Wkly Guide Jl 11 '36

**Newspaper and Magazine Reviews**

"Except for its title, which is unfortunate, 'Public Enemy's Wife' is a reasonably entertaining summer picture on a melodramatic theme. . . No one takes such pictures very seriously, or at least, no one should. They bear the same relation to the more ambitious products of the screen that detective stories do to literature. But they can be very pleasant diversion, so long as the scenarists, director and players are expert at their work. In this case all of them seem to know their jobs."

E. F. M.

+ — Boston Transcript p3 Jl 18 '36

"Enough excitement in this one to keep your attention from wandering. . . 'Public Enemy's Wife' is one of the best examples of sustained suspense we have had in a long time."

+ Hollywood Spec p12 Jl 4 '36

"Never quite believable, 'Public Enemy's Wife' is so packed with shrewdly contrived theatric devices, so full of suspenseful scenes, that the picture is as engrossing as it is obvious. And by borrowing the best moments of a score of previous films and smartly threading them on a novel plot, the affair emerges with a seeming freshness and calculated vitality." (2½ stars)

Beverly Hills

Liberty p45 Jl 25 '36

"'Public Enemy's Wife' applies a comic-opera situation to a crook melodrama . . . and gets away with it with only a moderate strain on our credulity. . . Mr. O'Brien and Miss Lindsay are both able citizens of cinemaland, and they add salt and pepper to the old embarrassments, and the show goes on to very satisfying excitements and laughs. Not for children." Don Herold

Life p31 S '36

"Warner Brothers evidently couldn't quite decide whether to make 'Public Enemy's Wife' a farce or a straight G-Man thriller and fell in between the two schools, emerging with something that's neither fish nor fowl nor valid entertainment." Robert Stebbins

— New Theatre p22 Ag '36

Reviewed by Richard Watts, Jr.

N Y Herald Tribune p12 Jl 9 '36

"The film is one of Warners' gangster melodramas, but less original and breathtaking than most of the studio's frequent excursions into the underworld. In a way, this is a minor version of 'Mary Burns, Fugitive.' . . The film has not that quality of recklessness which characterized so many of the Warner gangster dramas. . . 'Public Enemy's Wife,' in spite of some fast and furious moments, is well made, routine underworld melodrama."

Eileen Creelman

+ — N Y Sun p11 Jl 9 '36

"The government ought to look into the G-man situation in Hollywood. The way things are now, with the screen version of the Federal sleuth being easier to hoodwink than a Keystone cop, any mobster on the lam can bolster up his morale no end by simply pausing in flight to see the latest G-man picture, ['Public Enemy's Wife.']" J. T. M.

— N Y Times p17 Jl 9 '36

"At this stage of the game another pure and simple melodrama about G-men and the underworld is probably the hardest sort of film to write and act entertainingly. However, the Warner Brothers, who have a special flair for

getting all the excitement and thrills possible out of racketeer stories, present it with a first-rate cast and with first-rate thrills for all in the audience. . . The whole thing—or nearly all of it—is played at precisely the right pitch for underworld melodrama. Unless I am mistaken you should have no trouble in finding the film satisfactory entertainment for these mid-summer dog days." William Boehnel

+ N Y World-Telegram p11 Jl 9 '36

"When the picture sags the fault lies with the script. Margaret Lindsay, in a blond wig for part of the footage, gives a good account of herself. . . Pat O'Brien gives a smooth show as the G-man. It's more or less of a vacation for him since the character makes few demands."

Herb Sterne

Script p13 Jl 25 '36

"'Public Enemy's Wife' can be rated as mildly worthwhile only because Margaret Lindsay's acidulous portrayal of an ex-gun-moll turned Palm Beach socialite makes such a character seem faintly plausible."

+ — Time p36 Jl 20 '36

**Trade Paper Reviews**

"Those past masters of 'G-Man' pictures, Warner, came through with another smash in this saga of crooks, federal policemen and love. Although lighter in vein, many new twists and a goodly dash of comedy rates it a place among the top rankers of films in this popular category."

+ Box Office p27 Jl 4 '36

"This is a fast moving comedy-drama, which has a fresh central situation."

+ Film Daily p7 Je 23 '36

"Primitive entertainment on the G-man-versus-public-enemy formula, below average on virtually all counts, but which has enough fabricated suspense to get it by on the lesser dual bills. The names of Pat O'Brien and Margaret Lindsay will help it somewhat, but these two dependable and popular players are pretty much lost in parts that give little acting chance and that are not developed by direction to their full value."

— Hollywood Reporter p3 Je 18 '36

"With such familiar elements as machine guns, jail-breaks, screeching sirens and automobile chases, this seems as if it were made from blueprints rather than a scenario. However, the story offers several original twists and will satisfy in some localities."

+ — Motion Pict Daily p4 Je 19 '36

"Estimate: fair program; depends on selling."

+ — Phila Exhibitor p69 Jl 1 '36

"This fails to measure up to its promise as a vivid dramatic vehicle. . . While this may disappoint some fans, the combination of Pat O'Brien and Robert Armstrong, here teamed up as G-men pals, and Margaret Lindsay, plus obvious bally possibilities, will enable it to gain average grosses in most spots."

+ — Variety p31 Jl 15 '36

"Fast action comedy that should be excellent fan fare for the summer months. Story packs sufficient suspense and comedy to please all theatre-goers. Sam Bischoff has given the picture a good production and a topnotch cast of players."

+ Variety (Hollywood) p3 Je 18 '36

**R****RACING BLOOD.** Conn 65min

Players: Frankie Darro, Kane Richmond, Gladys Blake, Arthur Housman

Director: Rex Hale

Based on a short story Lionized by Peter B. Kyne. "Frankie Darro is one of a long line of famous jockeys who rakes enough money

together to purchase a promising colt with a bad leg from Kane Richmond, horse owner who is in love with Darro's sister, Gladys Blake." (Motion Pict Daily)

### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 27 '36

"An improbable story of the race track but interesting to those who like horses. Family-juvenile."

+ — Wkly Guide Ag 22 '36

### Trade Paper Reviews

"[It] makes good fodder for the action spots, and should prove particularly timely coming just ahead of the fall racing season. It lacks only some of the finesse and polish the majors give their B pictures for a chance at some of the good neighborhood screens, and it may land there Saturday matinees."

+ Hollywood Reporter p4 Ag 8 '36

"Balanced evenly with romantic suspense and action, 'Racing Blood' is a generous conglomeration of hokum entertainment aimed at small town and neighborhood trade. The film is a tailor-made vehicle for double bills and will find adequate audience reaction in the aforementioned spots."

+ — Motion Pict Daily p6 Ag 11 '36

"Estimate: good independent."

+ Phila Exhibitor p44 S 1 '36

"[It is] a fast-moving, entertaining picture with a racetrack background. It has plenty of fistic brawls, plenty of thrilling track shots and enough story suspense to bolster up any bill or provide thrills demanded by the nickel-and-dime audiences."

+ Variety (Hollywood) p3 Ag 8 '36

**THE RATTLESNAKE.** See II Serpente a Sonagli

**RECKLESS WAY.** Puritan 68min Ap 20 '36

Players: Marian Nixon. Inez Courtney. Kane Richmond

Director: Raymond K. Johnson

This is the tale of a public stenographer who becomes a sensational Hollywood star through the help of a hotel night clerk. In the end she finds her career disappointing and returns to the clerk.

### Audience Suitability Ratings

"A and Y: poor; C: no."

Christian Century p823 Je 3 '36

"The story is poor and the attempts at satire of Hollywood manners and personalities are obvious and unamusing. Direction has failed to add anything and the editing and photography are poor. Suitability: adults & adolescents."

— Mo Film Bul p105 Je '36

"Adults."

Nat Legion of Decency Je 4 '36

### Trade Paper Reviews

"Picture has the names of Marian Nixon, Kane Richmond and Inez Courtney to lean on in the neighborhoods and also has the Hollywood angle, which is not discernible from the title. In the middle west it is possible that the film's phoney Hollywood slant may look plausible. In the larger centers it becomes a little hard to swallow. . . . The original idea of

'Reckless Way' was not bad, but in working it out, too much drag was left toward the end. Photography is okay in close and medium shots, but off on the long shots."

+ — Hollywood Reporter p3 Je 20 '36

"This can only be recommended for tail end of bill in mass neighborhoods."

+ — Phila Exhibitor p72 J1 1 '36

"Intelligently directed, produced and smartly acted from well-meshed yarn, this independent should stand firmly in lower neighborhoods and mainstreeters. C. C. Burr has given it better than average production."

+ Variety (Hollywood) p3 Je 20 '36

**RED WAGON.** First division 63min Je 20 '36

Players: Charles Bickford. Raquel Torres. Greta Nissen. Don Alvarado

Director: Paul L. Stein

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"A: fair circus melodrama; Y: debatable; C: no."

Parents' M p69 S '36

### Newspaper and Magazine Reviews

"The production fails to provide sufficient of that ingratiating blend of spangles, buffoonery and fustian that we have come to know as the Dexter Fellows touch. It does, in truth, afford Charles Bickford wide opportunity for that snarl of his and for considerable use of his familiar rough-and-tumble tactics. It gives Greta Nissen a try at taming tigers, although it permits Raquel Torres far too few of her dancing moments." J. T. M.

N Y Times p22 Je 22 '36

"For a few brief moments near the end, when the employees of two rival circuses clash in a free-for-all fight, the film manages to break through its lethargy and banality to a reasonably exciting climax. . . . 'Red Wagon' is a leaky and generally preposterous entertainment." William Boehnel

— N Y World-Telegram p15 Je 23 '36

### Trade Paper Reviews

"Despite the presence of Greta Nissen, Charles Bickford, Raquel Torres, Don Alvarado and Anthony Bushell, this British-made film of circus life fails to generate the appeal that might be anticipated. These four names probably will boost its box office potentialities in America, yet the picture itself fails to cash in on its obvious possibilities. Chiefly for the double-bills."

+ — Variety p45 Je 24 '36

**RETURN OF SOPHIE LANG.** Paramount 65min J1 3 '36

Players: Gertrude Michael. Sir Guy Standing. Ray Milland. Elizabeth Patterson

Director: George Archainbaud

Sequel to The Notorious Sophie Lang. Based on a series of Saturday Evening Post short stories, The Notorious Sophie Lang, by Frederick Irving Anderson. This portrays the adventures of Sophie Lang, notorious lady Raffles who is believed dead by the police. She is the companion of a wealthy old jewel collector who owns a fabulous diamond. On board ship it is stolen by a former underworld friend of the girl, but by outwitting both him and the police, she re-steals and returns the diamond to its rightful owner.



## RETURN OF SOPHIE LANG—Continued

*Audience Suitability Ratings*

- "A and Y: good of kind; C: doubtful."  
Christian Century p1071 Ag 5 '36
- "Fast. Light. Adults." Am Legion Auxiliary
- "[It is] entertaining film fare. Mature."  
Calif Cong of Par & Teachers
- "Good-mature." DAR
- "The film is well constructed and holds one's close attention throughout. Family." Nat Soc of New England Women
- "[It is] a rather entertaining picture for the family." S Calif Council of Fed Church Women  
Fox W Coast Bul Jl 18 '36
- "Family."  
Jt Estimates Jl 15 '36
- "Despite a slow-moving and hackneyed beginning, the story gains as it develops. Expert direction of a well chosen cast, good suspense maintained throughout. Family."  
+ Nat Council of Jewish Women Jl 8 '36
- "General patronage."  
Nat Legion of Decency Jl 9 '36
- "A and Y: engaging crook melodrama; C: if interested."  
Parents' M p70 S '36
- "[It is] a story loaded with romance and suspense. Family."  
+ Sel Motion Pict Ag 1 '36
- "Family."  
Wkly Guide Jl 4 '36

*Newspaper and Magazine Reviews*

Reviewed by Laura Elston  
Canadian M p36 Ag '36

"The Return of Sophie Lang' is a thoroughly satisfactory picture of its sort, one which reflects credit on all who had a part in its making, and if you still have any appetite for crook dramas, you will find it sufficiently entertaining to return dividends on the price of admission. It is distinguished for an excellent, finely shaded and intelligent performance by the beautiful Gertrude Michael; a convincing crook characterization by Sir Guy Standing, and good work by Ray Milland who makes an agreeable leading man. Elizabeth Patterson's grande dame is one of the best things she has done."  
+ Hollywood Spec p13 Jl 4 '36

"Though the film frequently doesn't make sense, it moves with rapidity after a timid introduction, and captures real interest."  
(2 stars) Beverly Hills  
Liberty p46 Jl 25 '36

"The new film hardly comes under the head of distinguished entertainment, but, in its midsummer, minor league fashion, it is quite passable entertainment. . . . Miss Gertrude Michael is attractive and likable as the great Sophie and Ray Milland, a pleasant young actor, is helpful as the valiant newspaper man." Richard Watts, Jr.  
+ N Y Herald Tribune p14 Jl 24 '36

"[It is a] phoney little picture not bad enough to arouse a good healthy indignation, not good enough to fire a spark of enthusiasm. . . . 'The Return of Sophie Lang' is no great shakes as a whole. It is just straightforward narrative, a melodrama told simply and quite clearly. The photography, except when focused on the good-looking Miss Michael, is dull and below Hollywood standard. . . . [It] is second-rate melodrama, neither stimulating nor objectionable." Eileen Creelman  
+ N Y Sun p22 Jl 23 '36

"We confess to a juvenile fondness for the sort of lively, engagingly played and amiably agile photoplays of which 'The Return of Sophie Lang' is somewhat better than typical.

. . . We find ourselves thoroughly in favor of Miss Lang's return. May it be periodic." F. S. Nugent

+ N Y Times p13 Jl 24 '36

"Frankly, since Sophie decided to play on the side of the police rather than lead them on a merry chase all over the world, she has lost much of her interest and glamour and is something of a disappointment. . . . So when 'The Return of Sophie Lang' revealed Sophie as a good woman, I lost interest in her and in what she did. After all, she provides very little excitement in the film, contenting herself, rather, to carry on a flimsy romance with a handsome young reporter. . . . Personally, I am reluctant to say, I found 'The Return of Sophie Lang' rather hard to take. However, if you have nothing better to do you may enjoy watching Sophie outwit not only the police but also Max Bernard." William Boehnel  
+ N Y World-Telegram p8 Jl 24 '36

"Gertrude Michael and Sir Guy Standing, both of them ornamental and skilled actors, are in it, baffling one another with the greatest suavity. I enjoyed it, and I'm not ashamed to say so." Russell Maloney  
+ New Yorker p39 Ag 1 '36

"The picture makes for an evening of delightful authentic diversion." Herb Sterne  
+ Script p12 Ag 8 '36  
Time p54 Jl 13 '36

*Trade Paper Reviews*

"This sequel to 'The Notorious Sophie Lang' is an able effort on the part of its producers to satisfy the demands for mystery fare."  
+ Box Office p27 Jl 4 '36

"[It] is highly satisfactory entertainment. Patterson McNutt and Brian Barlow have concocted a clever screenplay."  
+ Film Daily p12 Je 18 '36

"Deft writing, direction and playing make this a smoothly silken crime play that will entertain for an hour in anybody's theater. While it cannot be expected to hit any box-office highs it will do better-than-average business for a picture of light name draw."  
+ Hollywood Reporter p3 Je 13 '36

"Light drama, roguery, comedy and romance are the ingredients of this story. . . . Keyed to a vein of suspense, the dialogue and action are well balanced and move at a speedy pace. With effective application, these qualities, plus credible individual performances, result in good average entertainment."  
+ Motion Pict Daily p11 Je 15 '36

"Estimate: mild program, best for neighborhoods."  
+ Phila Exhibitor p68 Jl 1 '36

"While 'Sophie Lang' is far from substantial as box office entertainment, it is acceptable B product and ought to get by. . . . While 'Lang' takes numerous liberties, it is practically forced to do this in order to give the story motion and melodrama."  
+ Variety p14 Jl 29 '36

"[It has a] neatly contrived plot upholding suspense and zestful playing by competent cast. . . . 'The Return of Sophie Lang' [is] acceptable entertainment in the B class. Has sufficient substance and is presentable enough to support the average program."  
+ Variety (Hollywood) p3 Je 13 '36

**RHYTHM ON THE RANGE.** Paramount 85min  
Jl 31 '36

Players: Bing Crosby. Frances Farmer. Bob Burns. Martha Raye

Director: Norman Taurog

Music director: Boris Morros

Music and lyrics: Leo Robin. Sam Coslow

The plot deals with an heiress who to avoid a loveless wedding boards a box car which is

carrying a group of rodeo performers back to the Frying Pan Ranch. When Bing Crosby, one of the cow hands, learns that she is an heiress and not a working girl as he imagined, true love is almost blighted but after a few songs, all ends well.

### Audience Suitability Ratings

"A: inane; Y: poor; C: no value."  
Christian Century p1095 Ag 12 '36

"Good-mature." DAR  
+ Fox W Coast Bul J1 25 '36

"Lack of continuity and drunken questionable comedy detracts. Adults: a matter of taste; family: no; 14-18: no; 8-14: no." Calif Cong of Par & Teachers

"Audiences may enjoy the music, but will not be impressed with the story. . . Bob Burns and his 'bazooka' is not quite as amusing in the picture as he is on the radio. Family." Calif Fed of Business & Professional Women's Clubs

"Aside from one good song by Bing Crosby, the singing is rather raucous, the comedy is coarse and the comedienne decidedly overacts. Social and ethical values are conspicuous by their absence." Nat Soc of New England Women

"The picture will prove diverting for those who prefer the light, effervescent type of musical entertainment. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 15 '36

"Family."  
Gen Fed of Women's Clubs (W Coast)  
J1 28 '36

"Mature."  
Jt Estimates Ag 1 '36

"The failure of this picture to 'click' in spite of a good cast and music, and excellent photography can be laid to the fact that the story is a most improbable one, the humor dubious, with the ridiculous antics of Martha Raye bordering on the vulgar. Family."

— Nat Council of Jewish Women Ag 5 '36

"General patronage."  
Nat Legion of Decency Ag 6 '36

"Family."  
Sel Motion Pict Ag 1 '36

"[It is in a] light comedy vein, with incidental humor of a more hilarious kind and some good songs. Often goofy but pleasant. Family."

+ Wkly Guide J1 25 '36

### Newspaper and Magazine Reviews

"[It] is not a solemn and romantic melodrama, but a pleasantly satiric bit of foolery, worked out on a large scale suitable for single billings. . . Miss Raye displays extraordinary and unconventional vocal powers which somehow quite outshine those of the better-known Mr. Crosby." B. L.

+ Boston Transcript p3 Ag 1 '36

"A Western that pokes a bit of fun at its sort of entertainment, with Bing Crosby singing a variety of ditties in the vein that has made him widely popular. Bob Burns with his 'bazooka' music is one of the bright talents in the company."

Christian Science Monitor p14 Ag 19 '36

"[Four writers] are credited with the story end of this Paramount offering. It is such a poor job that even with the blame so widely distributed, each of the quintette still has a hefty load to tote. Norman Taurog gave the script sympathetic direction. It was a poor script and he directed it poorly. A major irritation in the picture is Bob Burns, whose monotonous and expressionless voice drones its way through the entire footage without clearing the mys-

tery of his selection for a screen role. . . Martha Raye's eccentric comedy is all right in its way. It would be a riotous success in a Marx Brothers comedy, but has no place in a picture which is basically romantic."

— Hollywood Spec p9 Ag 1 '36

"Never pretending to be realistic, this giddy piece devotes all its bouncing energies to laughter and song. And only because it is handicapped by a hackneyed attenuated plot does it fail to become outstanding film fare. . . Frances Farmer [is] a welcome addition to the screen. And though cowboys will be surprised at their interpretation of ranch life, these new players greatly assist Bing in making this an entertaining though spotty pictorial jam session." (2½ stars) Beverly Hills

Liberty p36 Ag 29 '36

"Not till the arrival at the ranch in the last reel does it wake up. Then the credit is partly due to a comedienne who is new to us, Martha Raye. Her large mouth and a grotesque humour are a very welcome relief, and her singing of a hot number is the brightest moment in the whole film. If the pace at which it closes had been achieved and maintained from the start, 'Rhythm on the Range' would have been good entertainment. As it is, it will satisfy only the Crosby fans."

New Statesman & Nation p224 Ag 15 '36

"The film can be seen with moderate pleasure."

+ — New Theatre p22 S '36

"There is a certain amount of gayety in the new film and, upon one occasion, even a trace of satire, but on the whole 'Rhythm on the Range' is just another passable Bing Crosby vehicle. The satire arrives when Mr. Crosby and several aids sing a number called [appropriately] 'I'm a Lone Cow Hand,' which has some engaging lyrics that amiably mock the tradition of the cowboy lament with sharp and effective humor. . . For the rest of the time the attractive comedy episodes of the picture struck me as being few and far between. . . A comedienne named Martha Raye was liked by the audience at the Paramount yesterday afternoon. It is my minority opinion that she is one of the most trying and exhaustingly annoying performers that I have recently encountered." Richard Watts, Jr.

+ — N Y Herald Tribune p10 J1 30 '36

"The Paramount's new picture has several claims for midsummer attention, principally the presence of three promising newcomers, new to the screen at least. Bob Burns, of course, has his following of radio listeners. If he is as entertaining on the air as he is in pictures the enthusiasm of his loyal audience is justified. . . Frances Farmer, who looks remarkably like Constance Cummings, is the heroine. . . Miss Farmer, an engaging personality, does more with the part than it warrants. Martha Raye, third of the new group, was greeted with enthusiasm by the Paramount audience, if not by this reviewer. . . There is no doubt that the moviegoers thought her extremely funny; she, as well as the others, will probably be kept busy by Paramount this next year. Mr. Burns should be headed for the electric lights. As for the film itself, it is a simple and pleasant little musical." Eileen Creelman

+ N Y Sun p9 J1 30 '36

"We prefer to think of 'Rhythm on the Range' as our screen introduction to Martha Raye. Miss Raye is a stridently funny comedienne with a Mammoth Cave, or early Joe E. Brown, mouth and a dental supply vaguely reminiscent of those frightening uppers and lowers they used to hang over the portals of painless extraction emporia. . . There remains then the conviction that Hollywood has found a remarkable pantomimist. . . Assisting her in the genial task of stealing the picture from the laryngeal Mr. Crosby and the decorative Frances Farmer is Bob Burns, radio's monologist and bazooka player from Van Buren, Arkansas. . . Everything considered,



**RHYTHM ON THE RANGE—Continued**

Paramount has dealt fairly generously with us; of course, we could have had a mite more of Miss Raye. Still, it's something to anticipate later when her next pictures come along." F. S. Nugent

+ N Y Times p22 Jl 30 '36

"It is a fair though somewhat attenuated comedy that performs the service of bringing Bing Crosby back into the ranks of the cinema's active players. . . If you think it would be fun to listen to Bing croon a lullaby to his prize bull you will probably have a good time at the Paramount this week. Personally, I think the entertainment 'Rhythm on the Range' offers is about as vague as the comic efforts of Martha Raye." William Boehnel

+ — N Y World-Telegram p8 Jl 31 '36

"'Rhythm on the Range' needs no word of critical judgment. Bing Crosby pictures are well-known standard products, like Ford V-8's. If you liked the last Bing Crosby, you'll like this, and so will you like the next one, whatever it turns out to be." Russell Maloney

New Yorker p53 Ag 8 '36

"[Martha Raye and Bob Burns] lift a mawkish cowboy musical from doldrums to delight."

+ News-Wk p23 Ag 1 '36

"It is neither the brightest nor the dullest of the Crosby vehicles, but whatever its shortcomings, it definitely offers fans their money's worth. . . High spot in the picture is the production of Johnny Mercer's 'I'm an Old Cowhand from the Rio Grande'—with everyone in the cast chipping in." Molly Lewin

+ — Script p12 Ag 22 '36

"'Rhythm on the Range' is quite a tolerable picture with a few scenes which do deserve to be called popular cinema and an excellent new comedian, Mr. Bob Burns. I think one might even find a place, in one's ideal popular cinema, for Mr. Crosby: he represents permanent, if disagreeable, human characteristics of nostalgia and self-pity: I would have him bobbing about at the back of the scrimmage like a worried referee—or like an Elizabethan clown crooning his lugubrious reminders." Graham Greene

+ — Spec p270 Ag 14 '36

"'Rhythm on the Range' is a good-humoured, well-paced musicocomedy in which Bing Crosby's nonchalant but thoroughly mellifluous barytone is pleasantly used to punctuate a mildly satiric investigation of the rodeo business."

+ Time p26 Ag 10 '36

**Trade Paper Reviews**

"Bing Crosby, crooning and performing at his best to date; the show-stopping antics of a newcomer, Martha Raye; the droll humor of Bob Burns and his Bazooka; a half dozen catchy tunes; a score of clever situations and a blue ribbon bull. With a weather eye to the box office, Director Norman Taurog blended these ingredients into an entertainment cocktail delectable enough to tickle the palate of any theater-goer, the exploitation possibilities of which will bring tears of joy to exhibitors' eyes. Family."

+ Box Office p25 Jl 25 '36

"This will make a big hit with the Bing Crosby fans. He has been given a good vehicle, excellently directed by Norman Taurog. The picture introduces two new screen personalities in Martha Raye and Bob Burns, who will be popular with the fans. . . 'Empty Saddles,' sung by Bing, should develop into a hit."

+ Film Daily p7 Jl 18 '36

"Bing Crosby has here his best picture in many, many moons. Under the expert direction of Norman Taurog and with a fine supporting cast highlighted by hit screen-debuting performances by Bob Burns and Martha Raye, 'Rhythm on the Range' is due to be a top grossing Crosby release and to accomplish much in reestablishing the box office draw of its star,

dealt such heavy blows by a series of inadequate vehicles. . . Four writers are credited with the screen-play, which makes the most of the amusing situations offered, although leaving something to be desired in dialogue construction. Too often are lines obvious when they should be witty."

+ Hollywood Reporter p3 Jl 15 '36

"Here is probably Bing Crosby's best work to date; certainly his fans will like it better than anything he has done in a long time and should also go for the two new screen personalities introduced in handsome style for the film's comedy. . . Bob Burns, with his bazooka, scores heavily in his first screen role. Martha Raye introduces a new individual style of rowdy clowning which marks her as a favorite in the cast from her first appearance. Crosby has good routine in seven songs with clever lyrics contributed by an accomplished group of songwriters. . . The best exploitation features are the new comics and the different type of Bing Crosby role. The radio popularity of the player should also draw audiences."

+ Motion Pict Daily p19 Jl 1 6'36

"Comedy with music, this should help do better than previous Crosbys. Estimate: good Crosby."

+ Phila Exhibitor p35 Ag 1 '36

"Despite the title, the costumes and the characters, this is no Western. There's very little range, but plenty of rhythm, and the latter makes it pleasant entertainment. Bing Crosby shoots par, on singing and light comedy but because of story handicap, he might have had some tough going minus the aid of a pair of new faces, clicking on their first picture attempt. . . There are some flaws in Miss Raye's performance, which is to be expected, but at first sight she impresses as a very promising picture comedienne. Burns also got some splendid opportunities and he made the most of the majority of them, but he may have to speed up a bit for pictures."

+ Variety p16 Ag 5 '36

"Still in need of some trimming in the early sequences, 'Rhythm on the Range' stacks up as the best Crosby picture to hit the screens in the past year. Excellently cast with a number of specialty people and containing a number of topnotch musical sequences, it will give the fans about everything they want from their favorite."

+ Variety (Hollywood) p3 Jl 15 '36

**RIDING AVENGER.** Diversion 57min Je 15 '36

Players: Hoot Gibson. Ruth Mix. Buzz Barton. June Gale

Director: Harry Fraser

Based on the novel, Big Bend Buckaroo, by Walton West. A western melodrama.

**Trade Paper Reviews**

"The legion of fans who like Hoot Gibson will be more than satisfied with this one. . . The youngster Buzz Barton is prominently cast, and will add to the delight of the [children]."

+ Film Daily p11 Jl 14 '36

"A good Western with the smiling and recklessly wisecracking Hoot Gibson doing all the exciting situations in fine style. When the action lags it soon is given a fresh start, and the thrills begin again. It has what it takes to make pleasant entertainment—if the audience does not take it too seriously."

+ Motion Pict Daily p9 Jl 15 '36

"Family Western."

Phila Exhibitor p68 Jl 1 '36

"If the first five minutes of this, obviously an elaboration of the adaptor, were left on the shelf the picture would be improved. Hoot Gibson never looks better than when on his

nag or with rod in hand but, unfortunately, it wasn't realized soon enough in this instance. . . Good in its class."

+ — Variety p55 J1 15 '36

**ROAD TO GLORY.** 20th century-Fox 95min S  
4 '36

Players: Fredric March. Warner Baxter.  
Lionel Barrymore. June Lang. Gregory  
Ratoff

Director: Howard Hawks

A remake of a French war film *Croix de Bois* which was never shown in this country.

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"A: fine of kind; Y: strong; C: no."  
Christian Century p1143 Ag 26 '36

"A graphic picture of the futility of war is enacted with outstanding sincerity by a splendid cast. . . 'The Road to Glory' was surely not made primarily for entertainment. It is a strong plea for the prevention of war by showing the effects. Family-mature." Am Legion Auxiliary

"The human equation, rather than the glory-aspect of war, is emphasized in this intelligent and impressive motion picture document which stresses the futility of war as an instrument of civilization. . . Adults: excellent; 14-18: very good; 8-14: beyond." Calif Cong of Par & Teachers

"Set during the World War, 'The Road to Glory' is a bitterly satirical indictment of the utter futility of war and its waste of manhood. . . It has been simply and therefore powerfully presented, without undue sentimentality and with less than the usual measure of hokum. Adults." Calif Fed of Business & Professional Women's Clubs

"Excellent. This impressive, suspenseful war film, marked by exceptional photography, shows the stoicism and heroism of men in action and the brutality of war. Adults. Excellent." DAF

"This remarkable picture . . . is ostensibly a powerful indictment against the futility and frightful carnage of warfare, but equally as potent as an achievement in demonstrating the glorious courage of the soldier when his country calls for all his patriotism. The picture will doubtless receive great acclaim as an ambitious undertaking and the younger generation will hail it with enthusiasm. . . [It] is somewhat marred by forgettable anachronisms and lack of careful research work. . . The picture is a masterly enterprise which all old and young should have the privilege of seeing. Family." S Calif Council of Fed Church Women

"A picture to take its place among such war dramas as 'All Quiet on the Western Front' and 'Journey's End'—powerful, unified and mature. Family-mature, of course." Mrs T. G. Winter

+ + Fox W Coast Bul Je 20 '36

"Outstanding. Adults."

+ + Jt Estimates Je 15 '36

"A decidedly militaristic screenplay glorifying war as an instrument of national policy. Just because, during the unfoldment of the slight story, there is a certain amount of tragedy, it does not necessarily follow that the ghastly business of war is portrayed in its true character. . . In the opinion of the editor of this Bulletin very few people will enjoy this movie. Aside from 'Road to Glory' being a vicious anti-peace film, it is not *entertainment*; it is dull, slow-moving, and heavy."

— Mo Film Bul Ag 24 '36

"Novel in theme as well as in presentation, 'The Road to Glory' is one of the strongest war features yet screened. It is a picture with a purpose rather than a vehicle of entertainment only. Credit is due the studio for not distorting facts in order to make of it a typical motion picture with a glorified ending. . . An outstanding picture bringing a definite message, gruesomely unpleasant in its indictment against war. Adults."

+ + Nat Council of Jewish Women Je 10 '36

"A powerful and impressive drama stressing the courageous heroism and patriotic sacrifice of men who fought for France. Adults."

+ Nat Legion of Decency J1 23 '36

"A and Y: dramatic indictment of war; C: harrowing for nervous."

Parents' M p48 Ag '36

"The human equation, rather than the glory aspect of war, is emphasized in this highly intelligent and extremely impressive motion picture document which stresses the futility of war as an instrument of civilization. The almost daily menace of European war perhaps warrants this stark reevaluation of incidents of the Great War. . . The film is a strong arraignment of war and should be seen by anyone who can still think of war only as a glittering pageant of waving flags and brass buttons accompanied by stirring music. Constructive and thought-provoking. Adults. Outstanding."

+ + Sel Motion Pict J1 1 '36

"The horrors of war are pretty well overshadowed by the glamour of heroism and romance, but the fine and sincere performances of March and Baxter lift the film into a semblance of reality. Mature."

Wkly Guide Ag 7 '36

### Newspaper and Magazine Reviews

Boston Transcript p3 Ag 29 '36

"This war triangle story of two officers and a girl is lifted out of the conventional mould by a number of convincing episodes, a good screen play by Joel Sayre and William Faulkner, and several outstanding performances under the direction of Howard Hawks. More than slightly reminiscent of other battle epics, 'The Road to Glory,' by its crisp objectiveness and disinclination to romanticize drums and trumpets, is an effective treatise against war."

+ Christian Science Monitor p13 Ag 29 '36

"Close in title and similar in setting to Humphrey Cobb's biting novel, 'Paths of Glory,' 'The Road to Glory' can stand by itself as a powerful, completely engrossing war film. It just misses the simple greatness of 'All Quiet on the Western Front' and 'Journey's End,' but not since those two stirring masterpieces has there been anything to match this moving military document. . . [It] has more than its needs in the way of emotional display. In fact, it is the film's penchant for pouring on one big scene after another that keeps it from becoming as realistic as it is exciting. Despite all our petty bickering, this is a film that no one should miss." (3½ stars) Beverly Hills

Liberty p42 J1 11 '36

"Producer Nunnally Johnson . . . forgot propaganda as it might affect the politics or diplomacy of any European nation. The result is a grim, terrifying straight-forward cinema report of what war is like, war anywhere. Critics have pronounced the picture a thumping triumph in objectivity."

+ Lit Digest p20 J1 11 '36

New Theatre p22 S '36

"The photoplay has a certain suggestion of almost every war drama from 'The Big Parade' and 'What Price Glory?' to 'Journey's End' and 'All Quiet on the Western Front.' Nevertheless it is a powerful and effective motion picture that seldom fails to be direct and moving. . . 'The Road to Glory' is much more than a casual imitation of celebrated predecessors in the field. . . I should say that the chief virtue of the 'Road to Glory' was that



**ROAD TO GLORY—Continued**

it made war something dirty and uncomfortable, rather than merely romantic; that it indicated that the screams of the dying were as much to be heard as the sound of exciting martial music." Richard Watts, Jr.

+ N Y Herald Tribune p12 Ag 6 '36

"Mr. Zanuck has made a picture of war. Shrewd showman that he is, he has realized that as war itself grows more real, war fiction must be more romantic. . . 'The Road to Glory' therefore is romance, theatrical and highly effective romance; and the lines waiting outside the Rivoli before the second show at noon yesterday proved that Mr. Zanuck had once again guessed right. . . It preaches no sermon. In spite of picturesque detail and colorful tragedy, it makes no pretense at realism in plot. Its one aim is entertainment; and there it succeeds most admirably. This is a good yarn, stirring directed, written with a cunning mixture of comedy and tears, and boasting a number of excellent performances. . . 'The Road to Glory' is first-rate melodrama, vivid and, for all its horrors, sentimental." Eileen Creelman

+ N Y Sun p9 Ag 6 '36

"We cannot but be impatient with any such objective, yet romanticized, treatment of war as 'The Road to Glory.' All the more impatient because, much against our personal convictions, we find our interest caught up emotionally, our attention pinioned, our imagination captured by the photoplay. Even though it is a stirring, dramatic and vivid picture, that should not defend it; war should not be considered dispassionately; we should not be beguiled into liking a film that regards it so. And yet, resentfully or not, we must confess that we did. . . The work of the cast is faultless. . . [They] have aided beyond measure in giving the picture a quality which compels our resentful admiration." F. S. Nugent

+ N Y Times p22 Ag 6 '36

"This, as even those who only glance at newspaper headlines must realize, was an ideal time for a motion picture to remind the world, which has a faulty memory, of what a harrowing pastime war is. . . But with characteristic lack of courage the producers of 'The Road to Glory' have failed to take advantage of the opportunity that was within their reach. True, there are moments when the film stresses the futility of war as an instrument of civilization, but these moments are very few indeed. . . However, if you can forgive the film's lack of courage and middle-of-the-road point of view, you'll have to admit that it is a realistic, well-acted variation of 'Journey's End.' . . The acting reveals an admirable integrity." William Boehnel

+ N Y World-Telegram p15 Ag 6 '36

"Two such notable literary figures as Joel Sayre and William Faulkner have collaborated on this story. . . All throughout my watching of the movie, an apathy lay heavy upon me. To complain that there is nothing new to say about the war is rather like complaining that there is nothing new to say about life anyhow, which is doubtless true too, but it certainly seems unnecessary to stress this fact as definitely as the war films do. . . [It is] a presentable, even sensible, scrap of sentiment and valor, with a touch of humor here and there, which will do nobody any harm and excite nobody." John Mosher

+ New Yorker p48 Ag 15 '36

"A pertinent film, now that Europe is again reverberating to the march of armed forces. No glamour, no Richard Harding Davis flag-waving—just war, a dirty, heartbreaking, nerve-shattering job. . . For the first time an American film submerges individual characters, unfolds a vista of mass action and mass fate. . . Rarely have such convincing panoramic scenes of warfare been filmed. The charges have an uncanny verisimilitude, a deft pacing and grouping that is remindful of D. W. Grif-

fith's vast tapestries of motion. . . Fredric March will be remembered for his work. Discarding the swagger and facile mannerisms that have marred his recent performances, he's thoroughly honest, always the soldier. The romantic interludes have a lyricism that is unusual. His best role since 'Laughter' though the antithesis in demands. Forward, March! . . Three stars, Fredric March, Lionel Barrymore, Warner Baxter in a four-star film." Herb Sterne

+ + Script p10 Ag 29 '36

"There is a disturbing note about this picture—that such excellent playing and directing have not resulted in tenser drama, that such incisive characterization is not moving through its own sharpness. Perhaps music would have given the film an overtone of emotionalism; perhaps we are not used to consultation and a sense of duty being the motivating forces in war drama. Whatever the reason for 'Road to Glory's' failure to come off as an effective screenplay, it is an honest, straightforward photographic pattern."

Stage p12 S '36

"It presents the spectacle of fighting on the Western Front with definitely sadistic relish. . . Neither patriotic poppycock nor pacifistic preaching, 'The Road to Glory' is sure to enjoy a vast popularity which may be partly attributable to the fact that it can be mistaken for either. Actually, it is propaganda for nothing but the shrewdness of Producer Darryl Zanuck in arranging the daringly incongruous combination on such a theme of two authors whose respective specialties are caustic humor and energetic morbidity, and in giving Director Howard Hawks the best material he has had since 'The Crowd Roars.'"

Time p46 Ag 17 '36

**Trade Paper Reviews**

"A gloriously beautiful and unforgettable film of what war really is—not why." L. S. Niemeyer

+ Canadian Moving Pict Digest p10 Je 20 '36

"[It] is destined for smooth sailing at the box office. It's punchy, timely, gripping, studded with sufficient marquee voltage to underwrite almost anything, and serves as an effective means whereby 20th-Fox launches a new cinematic face of considerable promise, June Lang. . . As romantic war stuff, 'The Road to Glory' is a bit too obvious and stylized. But it's the highly competent production treatment which elevates it to big league company."

+ Variety p18 Ag 12 '36

**ROARIN' GUNS.** Puritan 59min Ja 27 '36

Players: Tim McCoy. Rosalinda Price. Tommy Bupp

Director: Sam Newfield

A western melodrama.

**Audience Suitability Ratings**

"General patronage."

Nat Legion of Decency Mr 22 '36

"A, Y and C: just what one expects in Western melodrama."

Parents' M p50 Je '36

**Trade Paper Reviews**

"Treading the routine path of Western thrillers, this one moves along the well worn groove but succeeds in keeping the excitement going quite consistently, with Tim McCoy in action most of the time. . . The [children] will like this one, for it features Tommy Bupp,

a youngster who gets plenty of opportunity to be active alongside his grown-up pal, McCoy."

+ — Film Daily p6 J1 7 '36

"An average Western which should prove exciting enough to the outdoor clients." The picture should do well on a double bill."

+ — Motion Pict Daily p6 J1 8 '36

"Strictly double bill [material]. 'Roarin' Guns' smacks too often of quickie production and careless execution of story material available. Strangely enough this story is not half bad though not highly original."

— + Variety p28 J1 8 '36

#### ROGUES' TAVERN. Puritan 67min J1 1 '36

Players: Wallace Ford. Barbara Pepper.

Joan Woodbury

Director: Bob Hill

A detective and his bride-to-be stranded in a lonely tavern solve three murder mysteries.

#### Audience Suitability Ratings

"The last scenes are terrible. Altogether the story is absurd, and there is little to help it out. Suitability: adults."

— Mo Film Bul p105 Je '36

"A and Y: unconvincing murder mystery; C: poor."

Parents' M p50 Je '36

#### Trade Paper Reviews

"This program picture closely follows the accepted formula of mystery plays. Its story is designed to baffle audiences until the very final sequences. This it does entertainingly and effectively. Its frequent, creepy scenes, its trio of murders, and its suspense will appeal particularly to patrons who thrive on spine-chilling stuff."

Film Daily p12 Je 4 '36

"This will appeal best to indiscriminate neighborhoods. . . [The] story creaks with familiar situations."

— + Phila Exhibitor p29 Je 15 '36

"Enough thrills in this murder mystery to keep fans keyed up. First half is a little stiff, but as story unreels it improves and shapes up as a nice programmer for the duals."

+ — Variety p55 J1 15 '36

#### ROMEO AND JULIET. MGM 120min

Players: Norma Shearer, Leslie Howard.

John Barrymore, Basil Rathbone, C.

Aubrey Smith, Edna May Oliver

Director: George Cukor

Music: Herbert Stothart

Dances: Agnes deMille

Based on the play of the same title by William Shakespeare. This is the third cinema version produced. Against a background of magnificent Renaissance pageantry, this most ageless of love tales tells the story of two young lovers sacrificed in the cold, deadly rivalry of two warring Italian families.

A Photoplay Study Guide on Romeo and Juliet, prepared by M. J. Herzberg, is obtainable from Educational and Recreational Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey, at fifteen cents per copy.

#### Audience Suitability Ratings

"A and Y: excellent; C: mature."

Christian Century p1026 S 9 '36

"A play that the masses will understand and love, for the lines of the immortal bard strike into all hearts, and the interpretation given by such a sterling cast is perfect. . . It is a beautiful thing that embodies the history of true love down thru the centuries. Family." Am Legion Auxiliary

"Artistically, the picture leaves nothing to be desired. . . Educationally, the picture is valuable in that it gives an authentic reproduction of the life and customs of the times. Family." Calif Fed of Business & Professional Women's Clubs

"Schools and colleges should see this Shakespearean screen-classic which is marked by authenticity. Mature-family. Excellent." DAR

"This cinema version of the undying tragedy of young love is a veritable feast, for the eye and the ear and even more for the mind and heart. . . Acting will satisfy all lovers of Shakespeare, those of the natural school and those who prefer the traditional interpretation exemplified by John Barrymore's Mercutio. Miss Shearer's Juliet will not soon be equalled. . . A production which employs many arts in their highest expression and one which indicates the great destiny of the motion picture. A film for the entire family." Nat Soc of New England Women

"It is safe to say that no cinema production has had so much reason for first honors as this vibrant and definitely satisfying presentation. . . [It is a] flawlessly entertaining picture for all ages to see and enjoy. Family." S Calif Council of Fed Church Women

+ + Fox W Coast Bul J1 25 '36

"The cast give unflinching support in this almost perfect photoplay, in which the direction of George Cukor is strong and rarely intelligent and the photoplay exceedingly lovely and effective. Metro-Goldwyn-Mayer Studio merits unstinted praise for this distinguished and lavish production."

+ + Gen Fed of Women's Clubs (W Coast) J1 15 '36

"Family. Outstanding."

+ + Jt Estimates J1 15 '36

"Superlatives seem inadequate to describe the magnificence of the production and acting of this, the loveliest love-tale of all time. . . The endless amount of research which has gone into the production, the efficiency of the stage craft, masterly and understanding direction, rarely beautiful photography, authenticity of costume and manners of the day, all combine to make of 'Romeo and Juliet' not only tense and absorbing entertainment but will prove of invaluable benefit to students of Shakespeare for all time to come. Family."

+ + Nat Council of Jewish Women J1 15 '36

"General patronage. Exquisite garden sequences, resembling a Whistler canvas, perfect reproduction of fifteenth century art, architecture and costume, and the finished performance of an outstanding cast all blend to make this a notable production."

+ + Nat Legion of Decency J1 2 '36

"A and Y: extraordinary; C: excellent."

Parents' M p70 S '36

"The movies have finally done it. They have made a screen version . . . that is not only excellent in itself, but a decided improvement over many a legitimate presentation. Shakespeare has become a bore to so many high school and college students (through no fault of his own) that it is a positive pleasure to report on what Irving Thalberg's M. G. M. has made out of 'Romeo and Juliet.' It is beautiful, it is authentic, it is moving, and when all is said and done, it is still Shakespeare."

+ Scholastic p17 S 19 '36

"The settings, the costumes, the acting and the music contribute to a portrayal of 'Romeo and Juliet' which excels all previous film versions."

+ + Sel Motion Pict S 1 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## ROMEO AND JULIET—Continued

"An excellent production of the play, with an excellent continuity of plot and doing full justice to Shakespeare's text. Recommended for library use. Recommended to the Committee on Exceptional Photoplays. Family-outstanding."

++ Wkly Guide Je 27 '36

## Newspaper and Magazine Reviews

"By every test of current Hollywood achievement, Metro's 'Romeo and Juliet' promises to prove one of the two or three most-discussed films of the year. . . Endlessly handsome is this pageant-like version, with its choice photography, its brilliant use of black, gray and white values as foundation for its authentic and bold design in costumes and settings. . . Miss Shearer's performance takes on variety and worth from her devotion to the story. . . She has the pliability to enter into every indicated mood of Juliet, within the scope of her own talents, never forcing the note beyond her abilities, speaking always out of the thought and emotion implied in the words. That Mr. Howard is not the best possible choice for Romeo will, in a measure, be canceled by his appeal for his following in whatever he undertakes." E. C. S. Christian Science Monitor p10 Ag 25 '36

"To the uninitiated there will come an introduction to the art of the great English writer under circumstances that could hardly be more favorable. . . It is not a document of Hollywood imagination, but rather a literal translation. . . Virtually the entire cast stands impressively realistic amid beautiful art and architecture and poetry." J. P. Cunningham ++ Commonweal p146 S 4 '36

"I have seen what is probably the finest presentation ever accorded 'Romeo and Juliet'—the finest, perhaps, of the many fine things Irving Thalberg has to his credit as a film producer. . . The production reaches an artistic peak seldom seen on the screen. . . It is not box-office. Shakespeare is not box-office. His appeal is intellectual. The screen's appeal must be to the emotions. . . Of course, there is the possibility of the discovery of a director who can make Shakespeare human, who can handle the Bard's characters in a manner to make us weep over their misfortunes, something that George Cukor's direction comes a long way from accomplishing."

Hollywood Spec p7 Ag 1 '36

"When M-G-M announced that it was going to film 'Romeo and Juliet,' it seemed inevitable that the picture would shock Shakespeare students and bore movie audiences. As a matter of happy fact, it does neither. . . Here is a deeply touching, scholastically faithful account of Shakespeare's romance that manages to combine an academic sincerity with robust and poignant reality. Indeed, the outstanding quality of the picture is its balance. . . Despite a somewhat tepid beginning and an atrocious performance by John Barrymore, whose exorbitant ranting and face-making ruin the prize role of Mercutio, 'Romeo and Juliet' is grand entertainment easily adaptable to camera methods. Dominating the picture is Norma Shearer's exquisite portrait of Juliet. Nothing in her lengthy career has indicated that this actress could climb to the heights she scales in this. . . As Romeo, Leslie Howard is not the traditionally fiery youth, but his stylized acting easily captures both sympathy and respect." (4 stars) Beverly Hills

Liberty p35 Ag 29 '36

"Critics consider 'Romeo and Juliet' a triumph of motion-picture art, very 'possibly one of the finest pictures ever made in Hollywood.' . . The most acidulous [critics] admitted [Miss Shearer's] Juliet to be a triumph, garlanded Leslie Howard for a curbed, disciplined performance as Romeo. Also, they delighted in the Mercutio of John Barrymore. . . 'Romeo and Juliet' is Hollywood's best joust with Shakespeare to date. Skilled performances, knowing delivery of the famous lines,

an acute sense that cheers would be grudging, jeers easy, combining to set alight the talents of all concerned."

+ + Lit Digest p20 Ag 15 '36

"On 'Romeo and Juliet' in the screen version I can only report that if you like the play as it stands and do not require something far and indefinable and somehow beyond, you will like it; if not, not. The picture is done well, but seems little more than that. . . Norma Shearer is rather unappetizingly made up, but neither bad nor good and (surprisingly enough) usually content with just being in there trying; Leslie Howard has grace, intelligence and a flair for lines but the sophomoric of Romeo are too much for him and there are times when that sensitive horse's face of his, wrapped in these disguises, must lead to unfortunate giggles. But as Mercutio, John Barrymore is the real study. I hardly know what to say about it, but am sure there will never be seen on the boards so much scenery-chewing and rubber-face trickery until the day they put 'Lear' into the Billy Minsky houses." Otis Ferguson

New Repub p104 S 2 '36

"At this stage in the development of Hollywood, and we imply no condescension, the production is the last word in what is to be expected—visual loveliness and intelligent, if not imaginative, comprehension of the text. Miss Shearer's Juliet would do honor to many a more established stage reputation. . . Compared to Reinhardt's 'Midsummer Night's Dream,' it shines like a jewel in the crown of night." Robert Stebbins

+ New Theatre p21 S '36

"With rare good taste and surprising resourcefulness the screen has translated Shakespeare's 'Romeo and Juliet' into a distinguished and beautiful photoplay. The singing measures of the tragedy have been framed in sumptuous pageantry. The acting, always effective rises at times to genuine brilliance. . . You will find it the cinema's most successful and engaging obeisance to the Bard. . . Of all the splendid performances in the film, that of Mr. Barrymore is outstanding. . . Miss Shearer is remarkably good. She is inclined to coyness at the start, but from the balcony scene on she plays with simple intensity and profound assurance. In her most ambitious role she does the finest acting of her career. As Romeo, Leslie Howard is almost too restrained, although he conspires with Miss Shearer to make the lovers' meetings incidents of haunting beauty. . . The screen version of 'Romeo and Juliet' has flaws, but they are trivial when weighed against the beauty and compelling power of the production." Howard Barnes

+ + N Y Herald Tribune p11 Ag 21 '36

"Great and still alive as is the material of which the film is made, 'Romeo and Juliet' falls somewhere short of being a great picture. It is a good picture and a distinguished one, worthy, and one no intelligent moviegoer would care to miss. Something, however, has escaped from it in the transfer from printed page, from the stage to a motion picture screen. It does not wring the heart nor start tears of sweet sympathy or bitter resentment of the tragic, needless waste of youth and love and beauty. It remains simply interesting, solid and interesting, never a film to haunt quiet moments like Katharine Cornell's stage production of last year." Eileen Creelman

+ N Y Sun p11 Ag 21 '36

"Never before, in all its centuries, has the play received so handsome a production as that which was unveiled last night. . . All that the camera's scope, superb photography and opulent costuming could give it has been given to it here. Ornate but not garish, extravagant but in perfect taste, expansive but never overwhelming, the picture reflects great credit upon its producers and upon the screen as a whole. It is a dignified, sensitive and entirely admirable Shakespearean—not Hollywoodian—production. . . Considering the performances en masse, they are splendid. Here and there we can expect imperfections: Miss Shearer was not

at her best in the balcony scene, Mr. Howard came a cropper in a few of his soliloquies—there must be some inherent antagonism between the screen and soliloquy—Conway Tearle was a bit on the declamatory side as the Prince of Verona. . . Mr. Howard is a pliant and graceful Romeo, overly weak perhaps in those moments when his hot blood should have boiled and he shared some of Mercutio's fiery spirit. But as a wooer and whisperer of Shakespeare's silver-sweet lines, he is as romantic as any lady on a balcony might desire. . . We reach the end of the film with this realization: the screen is a perfect medium for Shakespeare; whether Shakespeare is the perfect scenarist for the screen remains uncertain. Metro's film of 'Romeo and Juliet' is a lovely thing; if it should not be well received the fault will not be Hollywood's." F. S. Nugent  
 ++ N Y Times p12 Ag 21 '36

"[It is] a handsome, dignified and reverent production. Possibly too reverent, as though upon advice of counsel it were deemed Master Will were still alive and might sue. . . Norma never looked lovelier. Indeed, she is so adequate I have no doubt her performance will go down in cinema history as THE Juliet of the screen. . . She is, I fear, too much for Mr. Howard's Romeo—a role, I am told, that was a natural. But Mr. Howard hath a lean and hungry look, methinks, and runs too much to age. His is a fine maturity, but too wise. . . I must also, in justice to my own reactions, disagree with the antic Mercutio of John Barrymore, who plays this suave and subtle rake, whose demise is so untimely, as a corseted Falstaff, sawing the air and mouthing his words. . . It is disconsoling that so fine an artist as Edna May Oliver should so misconstrue the nurse, giving the role a biting metallic quality more steel than iron. . . But these are flaws, if flaws they are, of no consequence to the lay observer, and the production in its entirety overcomes in its very honesty a quibble here or there. . . I can heartily commend it to an indulgent public." Douglas Gilbert  
 + — N Y World-Telegram p7a Ag 21 '36

"The whole thing should have value as a reference film for students of the Elizabethan drama. Vulgarians may overlook the fine points and see in it somewhat the usual costume piece done on a rather bigger than average scale. . . The picture clearly belongs to Norma Shearer and Juliet. . . Actually for once, we see a Juliet who is a girl. . . Miss Shearer never seems desperate, and though her eyes well so richly with tears, seems hardly either terrified or tragic, never inelegantly intense. Her first encounter with Romeo is a delightful scene. . . Leslie Howard appears to be an intelligent, well-bred, and not quite well Romeo. He is possibly a little chilly in the rôle. . . It's in the later and tragic scenes that Mr. Howard is at his best; and there is a good deal to be said for a Romeo who isn't the violent gallant so much as the mournful romantic, which is the kind of Romeo Mr. Howard probably intended. . . I think the studio has been overwhelmed by Shakespeare . . . and [has] rendered the film somewhat cumbersome, removed the possibilities of something fresh and exciting. . . This is a good sensible presentation of 'Romeo and Juliet' but it won't be one you'll hark back to when you are discussing the movies as great art." John Mosher  
 + New Yorker p48 Ag 22 '36

"Let there be no doubt about it—Shearer's Juliet can rub elbows with any modern interpretation of the damsel, from Cowl to Cornell. Whether she could have matched her predecessors behind the footlights is irrelevant. As the first Capulet of the films, she answers twice over the camera's peculiar dramatic demands. No one of the current crop of cinema satellites could have touched her performance with an 11-foot pole. . . The only weak spot in the ensemble, Howard enunciates beautifully and tiptoes about in the best of taste, but with all the passionate fervor of a potato."

News-Wk p28 Ag 22 '36

"It comes as something of a surprise to report that M-G-M's production of 'Romeo and Juliet' is all that it should be. . . The cast lists many names that probably have known 'Romeo and Juliet' only on the stage of the Danville High School Auditorium, but their recitation of immortal lines has had intelligent, and sometimes inspired direction. Norma Shearer . . . gives by far the best performance of her career, to create a character of tenderness, emotional stature, and confidence. Leslie Howard's Romeo is perhaps the most mature lover the screen has ever bothered with, his performance being something of a cross between Alan Squier and Hamlet. . . It is maybe more of a commendation to Shakespeare than to the current producers that this play has the authentic touch; but then it's quite a compliment to Mr. Thalberg and associates, too."

+ Stage p12 S '36

"'Romeo and Juliet' is certainly the best since the Jane Cowl-Rollo Peters version and quite probably the best ever shown. . . To intelligent cinemaddicts, it will be no great shock to learn that the best actors currently functioning in the U. S. act the play as well as it can be acted; that the most expensive sets ever used for Romeo and Juliet are by far the most realistic and hence the most satisfactory; and that the camera—which can see Juliet as Romeo saw her and vice versa—greatly facilitates the story. As for the play itself, which is by far the best part of the production, it remains what it has always been, the best version ever written of Hollywood's favorite theme, Boy Meets Girl."

++ Time p30 Ag 24 '36

### Trade Paper Reviews

"New heights in cinema artistry have been achieved in the picturization of Shakespeare's immortal love story. It is one of the most important contributions to the screen since the inception of talking pictures—a glorious triumph for Producer Irving G. Thalberg, Director George Cukor, the starring combination of Norma Shearer and Leslie Howard, and all others concerned in the making of the picture. The Universal appeal of its tragic romance and the unusual marquee strength of its cast are assurances that the picture will interest maximum patronage and from the standpoint of enlisting the attention and support of constructively influential public elements and raising the screen in everybody's esteem, it will prove one of the most effective releases in years."

++ Film Daily p2 Jl 16 '36

"Mr. Irving G. Thalberg, producer, showman and visionary . . . has evolved a picture that should be as timeless as the story it tells, gives him top billing in this magnificent effort. . . It is a picture born to be re-issued. It seems to this humble reviewer that, once seen, it must be seen again, so that the appreciation and satisfaction may be more complete. . . The wit and flow of language is something that everyone will want to enjoy again and again. The superb acting throughout of a cast of picture favorites is another thing that you'll want to view again and again—everything about the production will make you proud to be a movie fan. There isn't anyone we can think of who will not want to see this picture; who will not love it; who will not wonder why Shakespeare has been so long neglected or viewed with such pedantic awe." Helen Gwynn

+ + Hollywood Reporter p4 Jl 16 '36

"Its appeal unquestionably will be to every type of picture patronage above the juvenile audience level. For the erudite audience it offers that beauty of fine artistry which should be found wholly charming, while for that average segment of the screen public which ordinarily turns from anything which savors of the highly artistic, there has been concocted much which is stirring, and occasionally thrilling, action. The picture has been magnificently produced, the settings and effects



**ROMEO AND JULIET—Continued**

complete and authentic in every respect, and appearing as masterpieces of the art of scenic creation... Showmanship should take into account that the picture, although based on a work of Shakespeare, with its implications, has nonetheless, in its film form, much to appeal to the average audience. Its basic ingredients are universal in their appeal, and that fact should be capitalized by the exhibitor."

+ + Motion Pict Daily p1 J1 16 '36

"The resources of Metro-Goldwyn-Mayer have been poured into the finest production of this type that has ever come from any studio. Including not only dollars, but star values, good sense, showmanship angles, the motion picture production of a great play, Metro producer Irving Thalberg produced a picture that has everything to make it a money show. What it will do at the box office depends entirely on how the individual showman gets behind it. It has everything."

+ + Phila Exhibitor p34 Ag 1 '36

"As an example of expert picture making, combining fine photography and excellent sound recording, with the use of technical devices to create and enhance emotional effect, it is a superlative effort... It is a film venture that required unusual courage to undertake... The fine lyric qualities have been retained, and from that point of view there is every reason to laud the production as successful... Whether the film will be the box office socko that the jewelled cast of actors would seemingly guarantee, is likely to be answered by the methods employed in its presentation to the public. It will have to be sold (as Shakespeare always has had to be sold) and the regimentation of the schools, clubs and literary organizations effected. Let there be no doubt as to its attendance possibilities. With full blast propaganda behind it, 'Romeo' will draw into theatres plenty of the casuals, and the star names will magnetize the regular fans. It will also attract a new crop of cinema patrons from the arty, cultural, literati and dramatic bunch."

+ + Variety p20 Ag 26 '36

"To sell the old showman of Avon, as well as the world's foremost poet, to the picture public as popular entertainment is, ironically but admittedly, a handicap to overcome. So far as the box office is concerned, Thalberg and his associates underwrote the enterprise for insured and smashing success with magic names: Norma Shearer, Leslie Howard, John Barrymore, Basil Rathbone and a superb cast of supporting players... Standing at the top of the players' roster, Norma Shearer also stands at the top in performance, her best. As Juliet she places herself on a par with the greatest current actresses of screen or stage... Leslie Howard chose to interpret Romeo with curbed emotion, but gives the role poetic grace, deep conviction and grave tenderness, a carefully considered performance, hauntingly tragic."

+ + Variety (Hollywood) p3 J1 16 '36

**S****SAN FRANCISCO. MGM 115min Je 26 '36**

Players: Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt, Jessie Ralph, Ted Healy

Director: W. S. Van Dyke

This is the story of the memorable earthquake and fire of 1906 which destroyed a city that had gained the reputation of being the wickedest city on the Pacific Coast. Entwined in the history of that catastrophe is the story of an innocent young singer who obtains a job as entertainer in the Barbary Coast cabaret owned by a tough underworld gambler.

**Audience Suitability Ratings**

"A: fine of kind; Y: probably good; C: not for them."

Christian Century p975 J1 8 '36

"Excellent-mature." DAR

"Interesting for adults." Nat Soc of New England Women

+ Fox W Coast Bul J1 4 '36

"Spencer Tracy as the two-fisted priest is a surprisingly splendid role, while Jeanette MacDonald's voice in the operatic sequences redeems whatever may be disappointing in this moving treatment of California life. Family." Am Legion Auxiliary

"The thrilling climax is most appropriate and ennobling. Adults: good; family: good; 14-18: doubtful; 8-14: no." Calif Cong of Par & Teachers

"The director had a difficult assignment and acquitted himself nobly. The photography is flawless and the settings excellent. Mature." Calif Fed of Business & Professional Women's Clubs

"The cast is of high excellence, the singing of Miss MacDonald is noteworthy and a particularly sensitive performance by Spencer Tracy in the role of a priest deserves special mention. Adults & young people." E Coast Preview Committee

"Flawless in direction and casting and with an ethical value beyond a doubt, this picture is suitable for the entertainment of the family." S Calif Council of Fed Church Women

+ Fox W Coast Bul J1 11 '36

"Mature. Outstanding."

+ + Jt Estimates J1 1 '36

"The outstanding performance comes from Spencer Tracy. If anything were needed to show that he is a great actor the evidence is supplied by this performance in a part that is difficult in itself and is made more difficult by reason of the rôles in which audiences have been accustomed to see him... Van Dyke has handled the immense and varied materials set before him as effectively as he handles a simple 'thriller'... All his skill is unequal to the final scenes of conversion. His handling of the 'moral' issue throughout the film seems to suggest that he was as conscious as many cinemagoers will be that it is hokum, and when he has to face it he deals with it as quickly as possible. Suitability: adults & adolescents. This film is definitely not for children."

Mo Film Bul p120 J1 '36

"Earthquakes may have been shown before in movies, but never with such thrilling reality as in this picture. It is really an immense spectacle, a great technical achievement. The film is excellent melodrama... It is all made believable and leaves a vivid though sensational impression of the period and the appalling holocaust from the ashes of which arose the new San Francisco. Adolescents, 12-16: strong but interesting; children, 8-12: too exciting."

+ + Motion Pict R J1 '36

"Pulsating with life, vigor and rare beauty, this stupendous production can but inspire admiration for the studio which produced it... In no way does the picture seem offensive to good taste, since the action, for the most part takes place on the Barbary Coast... Because of its realism and tenseness the picture is suitable only for adult audiences."

+ + Nat Council of Jewish Women J1 1 '36

"Against a background of the legendary Barbary Coast, a vibrant mixture of drama, faith and love is portrayed with deep sincerity... The addition of Jeanette MacDonald's glorious voice makes the production outstanding. General patronage."

+ + Nat Legion of Decency J1 2 '36

"A: extraordinary; Y: good; C: too mature for many."

Parents' M p70 S '36

"It offers outstanding entertainment, reaching its breathtaking climax in the fire and earthquake disaster, which is a masterpiece of realism, with the terror, destruction and suffering incidental to it most convincing. Adults & young people."

++ Sel Motion Pict J1 1 '36

"Something in it to appeal to almost every taste, from song and dance to sermon and spectacle. Family-outstanding."

++ Wkly Guide Je 27 '36

### Newspaper and Magazine Reviews

"There is enough material in 'San Francisco' to outfit a couple of films. Some of it at first sight seems strangely assorted to be included within a single picture. . . . The songs . . . run through a repertory of dance hall ditties, selections from 'Faust' and 'Traviata,' and religious music such as 'Ave Maria' and 'Nearer My God To Thee.' All this may tend to sound more appalling than diverting. But it has been so ingeniously woven into a scenario . . . that the total effect is one of vigorous entertainment that holds its audience for a full two hours. . . . Excitements, romance, music and the spectacle of the earthquake are combined to make a film that seems destined for widespread popularity. It is more robust than fire-tempered entertainment. But vitality and gusto are praiseworthy qualities." E. F. Melvin

+ Boston Transcript p4 Je 27 '36

"It is a combination of strong story, fine casting, some good singing and dancing. . . . An appeal to heart and mind, to ear and eye, to the aesthetic and the taste of the average man on the street—with a smash finish—these are the elements that make a genuine triumph of 'San Francisco.'" Laura Elston

+ Canadian M p30 S '36

"For adults with a taste for raw meat garnished with pastry, and a representation of the great fire for climax." E. C. S.

Christian Science Monitor p15 Je 27 '36

"Truly a great achievement. . . . 'San Francisco' is Jeanette MacDonald's picture. This talented and beautiful young woman amazes us with the wide range of her versatility. The most impressive dialogue in the production is that spoken by her eyes and interpreted by the camera, fleeting, sensitive impressions more illuminating than any words could be. . . . 'San Francisco' is a triumph for her. It is impossible to conceive of anyone else in the part. . . . 'San Francisco' is more than just an outstanding piece of motion picture entertainment. It is an illuminating lesson in screen writing, in adherence to the principle that the public is interested first in people, and that no matter how overwhelming a production is, it must not overwhelm the people for whom our sympathies have been enlisted. Also it is a lesson in how a picture should be directed. W. S. Van Dyke made a marvelous job of it."

++ Hollywood Spec p12 J1 4 '36

"This camera record of the quake and fire of 1906 is a technical masterpiece. Seldom has any great catastrophe been imitated with such savage reality, and because of these gripping sequences alone 'San Francisco' attains outstanding appeal. Unfortunately, the remainder of this somewhat emasculated portrait of America's one-time Sodom is hardly plausible or touching. The characters are just actors busily skipping through the traces of stock theatrical situations. . . . Despite the authentic settings and the efforts of the large and able cast, 'San Francisco's' only claim to greatness is in the remarkable earthquake sequences. They will shake you right out of your seat." (3½ stars) Beverly Hills

Liberty p28 Ag 8 '36

"There are two things which make 'San Francisco' well worth going miles to see: the singing of Jeanette MacDonald and the astounding

ing earthquake sequences toward the end. I again doff a reverential derby to Hollywood technicians. . . . There is nothing notable in the general set-up. Again we have an utterly untrue and beglamoured picture of the Barbary Coast. Not for children." Don Herold

Life p29 S '36

"It is a vigorous, dramatic motion-picture moving steadily toward a climax without compare in the history of film-making."

++ Lit Digest p18 J1 11 '36

"An excellent technical job which reaffirms W. S. Van Dyke's title of Hollywood master."

++ Nation p110 J1 25 '36

"In this film everybody talks about sin. . . . Spencer Tracy in a dog-collar is well worth seeing; the combination is almost unbelievable but he pulls it off and is about the one really convincing thing in the whole picture. The story is uninspired. The result is worth seeing."

New Statesman & Nation p160 Ag 1 '36

"Far removed from the simple and often affecting religiosity of 'The Green Pastures' is this bromidic Legion of Decency conception of the San Francisco earthquake as an Act of God that brought the gospel to Clark Gable and rendered him fit mate for Jeanette MacDonald, the parson's daughter. The synthetic wonders of the earthquake scene are hardly compensation enough for the nausea Miss MacDonald's slyly erotic exaltations induce." Robert Stebbins

— New Theatre p22 Ag '36

"It is a cunningly screened pattern of cinematic hokum. While the narrative is not to be recommended for its dramatic or emotional integrity, W. S. Van Dyke has shot the works in his direction and the performers have given the material the over-emphasis necessary to make it a showy entertainment. . . . Mr. Gable, as Blackie, is the most successful member of the company. . . . Spencer Tracy is not so fortunate in the part of the holy father, but the role is not one that lends itself to the actor's particular talents. . . . As for Jeanette MacDonald, she is almost entirely nonplussed by the proceedings. When she is chanting rag-time ditties in a Barbary Coast cabaret she is engaging and believable, but there is not much to be said for her renditions of operatic fragments when she has been taken up by the dudes, and she scarcely ever achieves any power in her straight acting." Howard Barnes

+ — N Y Herald Tribune p10 Je 27 '36

"'San Francisco' of course is melodrama; and Mr. Van Dyke, what with 'The Thin Man' and a few others, has proved that he knows how to make them. The new film is less brittle, less insistent upon comic values than the others. The story of course is really almost artificial, a fact not at all important in a picture which can show so convincingly the destruction of a great city. . . . The picture is overlong. . . . With those earthquake scenes, with Miss MacDonald's golden voice and beauty, with the dimpled Mr. Gable in a he-man role, and with Mr. Tracy quietly humorous, quietly powerful as the understanding priest, 'San Francisco' doesn't have to worry much about length or anything else." Eileen Creelman

++ N Y Sun p12 Je 27 '36

"[The earthquake] is a shattering spectacle, one of the truly great cinematic illusions; a monstrous, hideous, thrilling débacle. . . . For so impressive and thoroughly entertaining a picture, only a round robin of appreciation would do justice to the many who shared in its making. . . . Mr. Tracy, late of 'Fury,' is heading surely toward an award for the finest performances of the year." F. S. Nugent

++ N Y Times p21 Je 27 '36

"There comes a time in every motion picture reviewer's life when he is afflicted by a sense of remorse for having squandered his stock of adjectives, for having abused by constant repetition the value and power of such words as 'great,' 'magnificent,' 'superb,' because when a truly notable film comes along



**SAN FRANCISCO—Continued**

he really has nothing left with which to describe it. Such a photoplay, for example, is the thrilling, graphic, grand entertainment known as 'San Francisco'. . . For, make no mistake about it, this 'San Francisco' is a great entertainment, a film that is grandly worth all the adjectives that should and undoubtedly will be bestowed upon it." William Boehnel

+ + N Y World-Telegram p14a Je 27 '36

"Both the Barbary Coast and the Earthquake are obviously rich with screen material; and in M-G-M's big new thriller, 'San Francisco,' they have been combined with the proper results. The quake is all that you could want, and it makes a fine show. . . The film is well supplied with music. . . all of which, I must add, I thought Miss MacDonald did very agreeably." John Mosher

+ New Yorker p45 Jl 4 '36

"'San Francisco' is one of the strangest conglomerations ever welded into a film. It has a lusty story of Barbary Coast days, a love triangle, cabaret dancing, opera, comedy, religion, and a moral, politics, and the 1906 earthquake. Despite these seeming incongruities, the picture holds together well—and the quake scenes are amazing. . . To bring to a conclusion all these diverse stories, overlong in spots, director W. S. Van Dyke uses the earthquake as a grand climax. Without the rest of the picture, this portion alone would be worth a steep admission price."

+ News-Wk p21 Jl 4 '36

"John Emerson and Bernie Hyman have put over an earthquake more terrifying and destructive than the combined wreckage of the four earthquakes I have experienced. . . Yes, and in so doing it all but drowned a grand and colorful story. . . To MGM: Yes, it is a lovely picture if you can get by with it." R. W.

Script p9 Je 27 '36

Stage p121 Ag '36

"[The] earthquake in the real Metro-Goldwyn-Mayer manner, lasts for 20 minutes on the screen and in all respects except casualties no doubt betters its original of 30 years ago. . . A shrewd compendium of romance and catastrophe, with emphasis on the latter skillfully administered by Director Woodbridge Strong Van Dyke, 'San Francisco' is an excellent example of Hollywood's ability to make yesterday's headline as exciting as today's."

Time p48 Jl 6 '36

**Trade Paper Reviews**

"The Clark Gable-Jeanette McDonald starrer emerges as a feature which justifies the \$1,000,000 spent by Metro in telling the stirring dramatic tale of 'Frisco in the most glamorous period of its history. Family.'"

+ Box Office p27 Jl 4 '36

"In spite of the fact that top billing goes to Gable and Miss MacDonald, the opinion of the greater number of the critics, yours truly included, is that Spencer Tracy gives a performance which warrants for him equal billing with the other two. Tracy, as Father Mullin, is magnificent. . . As far as box-office appeal is concerned, there never was a picture with more, and if any one should doubt my statement, let him look at the records which the picture is piling up wherever shown. It is a 'natural' in every sense of the word."

+ Canadian Moving Pict Digest p8 Jl 18 '36

"In blazing letters, 'San Francisco' should spell big money. Clark Gable, Jeanette MacDonald, Spencer Tracy, operatic numbers that the whole world knows, old time variety bills, catchy tunes, fascinating characters on the far-famed Barbary Coast, robust romance, and for a smash climax and finish a spectacular picturization of the San Francisco earthquake and fire, which will not quickly be forgotten."

A load of entertainment like this can't miss. Miss MacDonald sings opera, church hymns and music hall tunes. It is the best work of her career and should give her the highest ranking among the motion picture opera stars."

+ Film Daily p21 Je 26 '36

"With all the elements of a box-office sensation—three great name draws, smashing spectacle that calls for burst after burst of applause, fine music and believable drama—'San Francisco' is due for outstanding business everywhere. There is no denying the excellence of its lavish production nor the amazing effects achieved by its technical crew. Nothing nearer perfection in staged effects has ever been attained on the screen than these scenes of the destruction of a city by earthquake and burning."

+ Hollywood Reporter p3 Je 23 '36

"Facts tending to establish 'San Francisco' as a great audience entertainment and a great showman's exploitation show are many. The quality of the motivating dramatic, romantic story is stirring and the sequences depicting the city's cataclysmic destruction are sensational. It is an impressive tribute to technical genius. . . The fury of the earthquake, [and its] technical excellence brought the preview audience to its feet. . . The film should provoke wide public attention."

+ Motion Pict Daily p4 Je 24 '36

"A rich, handsome production with strong draw names, a very competent supporting cast, this outdoes other Barbary Coast stories in magnificence. Estimate: box office."

+ Phila Exhibitor p69 Jl 1 '36

"An earthquake, noisy and terrifying and so realistic that the customers will be dodging the falling buildings and mentally hurdling the crevices that yawn in the studio streets, is 'San Francisco's' forte. That sequence, quite lengthy, alone is enough, but the picture has other assets and exhibitors can depend on it to do about everything but chop the tickets. . . Its story basically follows the outline traced previously by 'Frisco Kid' and 'Barbary Coast'. . . But all comparisons are lost by and will be forgotten in the pictorial catastrophe which breaks in just as the story reaches the peak of its emotional pitch, to set a new high in theatrical violence."

+ Variety p12 Jl 1 '36

"It will take an earthquake as devastating as the one depicted in 'San Francisco' to keep this picture from kicking over box office records. Picture is packed with selling angles. . . Production throughout is lavish with the quake sequence topping anything of this type done on the screen to date."

+ Variety (Hollywood) p3 Je 23 '36

**SATAN MET A LADY.** Warner 74min Ag 8 '36

Players: Bette Davis. Warren William. Alison Skipworth. Arthur Treacher. Winifred Shaw. Marie Wilson

Director: William Dieterle

Based on the novel *Maltese Falcon* by Dashiell Hammett. The film was previously known as *Hard Luck Dame*. In 1931 a film called *Maltese Falcon* based on the novel was released.

See issue of June 29, 1936 for other reviews of this film under title of *Hard Luck Dame*

**Audience Suitability Ratings**

"A: depends on taste; Y: unwholesome; C: no."

Christian Century p1026 S 9 '36

"[It is] a most entertaining picture. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) Jl 23 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"[It is] a confused murder mystery. Adults."  
— + Nat Legion of Decency J1 30 '36

"The production is hampered by a jerky and incoherent plot and the efforts of an expert cast are utterly wasted. Adults & young people."  
— Sel Motion Pict Ag 1 '36

### Newspaper and Magazine Reviews

Christian Science Monitor p7 S 5 '36

"A poor rewrite of 'The Maltese Falcon' that just stops short of a travesty on itself."  
— New Theatre p22 S '36

"The mad-hatter touch of 'Satan Met A Lady' almost reduces the picture to inanity, and the current vogue among film producers to outdo one another in smart detective fiction may soon reduce audiences if the new Strand offering, with its pseudo wit and artificial situations, is an example of entertainment. . . The strained humor and self-conscious sophistication becomes as exhausting as the effort to follow the addled plot. Nor does Mr. Williams's smirking and over-studied performance increase one's comfort, while Miss Davis walks through her lines languidly." Marguerite Tazelaar  
— N Y Herald Tribune p10 J1 23 '36

"Had Bette Davis walked out on Warner Brothers on reading the script of 'Satan Met A Lady,' her present policy might be at least understandable. She might even have rated sympathy from the general public, from the studio itself. As it is, the Strand feature appears to be, as one spectator expressed it—the Warners' vengeance on Bette Davis." Eileen Creelman  
— N Y Sun p22 J1 23 '36

"If Bette Davis had not effectually espoused her own cause against the Warners recently by quitting her job, the Federal Government eventually would have had to step in and do something about her. After viewing 'Satan Met A Lady,' all thinking people must acknowledge that a 'Bette Davis Reclamation Project' (BDRP) to prevent the waste of this gifted lady's talents would not be a too-drastic addition to our various programs for the conservation of natural resources. A cynical farce of elaborate and sustained cheapness, it causes still other intelligent actors and actresses—including Warren William, Arthur Treacher and Alison Skipworth—to behave like numskulls, and deserves to be quoted as a classic of dullness in future press notices." B. R. C.  
— N Y Times p24 J1 23 '36

"The important thing about 'Satan Met A Lady' is not so much what happened as a result of the meeting mentioned in the title but rather what happened to a swell Dashiell Hammett novel—'The Maltese Falcon'—when it met a Hollywood scenario writer who evidently had seen all of the cinema's attempts to mix banter with homicide since 'The Thin Man.' The results of this impact, it must be mentioned at once, are pretty distressing—indeed, terrible. Hollywood has committed many major crimes when transferring plays and books to the screen, but seldom has it been guilty of such a misdemeanor as in this instance. . . Although Miss Davis' performance in 'Of Human Bondage' may have won her a delayed Academy prize for acting, her work as the blond killer will not, I fear, bring her any further awards. As for Mr. William—well, let's drop the whole matter." William Boehnel  
— N Y World-Telegram p10 J1 23 '36

"The 1936 version is vastly inferior to the 1931 version [of the film]. 'Satan Met A Lady' is a little turkey, though, if ever I saw one. For one thing, it suffers from a severe case of 'Thin Man' trouble—unbearably cute writing, directing, and acting. . . There's no use going into the thing any further, except to serve notice on Warner Brothers that if they pro-

duce 'The Maltese Falcon' a third time, under a third name, I and all my friends will be very much annoyed." Russell Maloney  
— New Yorker p39 Ag 1 '36

"'The Thin Man' set a new style in detective pictures. . . 'Satan Met A Lady' is the thinnest imitation of it so far recorded, remarkable chiefly because Dashiell Hammett was author of the stories from which both pictures were adapted. A frayed tassel from Hollywood's lunatic fringe, it includes performances by Warren William as a ferociously whimsical detective and Bette Davis, last year's Academy Award winner, in the trifling role of a jewel thief."  
— Time p29 Ag 3 '36

### Trade Paper Reviews

"Even though the story is by the author of 'The Thin Man' this programmer fails to compare favorably with the former in entertainment value. Adults."  
— + Box Office p29 Ag 1 '36

"This [is a] fairly amusing production. Getting off to a rather confused start and frequently deviating from its main course, the yarn holds interest chiefly by the work of a good cast, which for the most part is obliged to perform more or less goofy roles."  
+ — Film Daily p7 J1 23 '36

"An absurd travesty murder mystery that has no rhyme or reason except to garner laughs, which it does at the expense of any shred of plausibility or clarity. Most of the players are involved in roles that multiply the general effect of insanity on the loose. . . The sole entertainment value of the picture is in its comedy lines, which are sometimes forced, occasionally lost in their delivery, but often genuinely comic. This is, however, not enough to save the opus from quick obscurity."  
— + Hollywood Reporter p3 J1 30 '36

"[It is] a dashing, frivolous, almost amazing mystery film, with a wild sort of comedy predominating. It is a picture which, in all probability, will be called utterly insane by some persons, and completely entertaining by others. It would seem that halfway opinions by audiences regarding the film are impossible."  
Motion Pict Daily p4 J1 21 '36

"Weirdly amusing, that class may only appreciate. Strictly metropolitan stuff for civilized, cynical, for some the comedy will be as mysterious as the mystery. Estimate: mild program."  
— + Phila Exhibitor p38 Ag 1 '36

"This is an inferior remake of 'The Maltese Falcon.' . . Chances are an outright revision might have worked out better. . . Where the detective of 'Maltese Falcon' and his activities were natural and amusing, he and his satiric crime detection are now forced and unnatural. . . William tries hard to be gay as the eccentric private cop and his performance is all that keeps the picture moving in many lagging moments."  
— + Variety p14 J1 29 '36

"[It] will have to do plenty to eke out a box office existence. It's nonsensical comedy, but something misses fire in dialog, action and direction. . . All players, including leads work enthusiastically, but at the same time appear to be under a handicap."  
— Variety (Hollywood) p3 J1 30 '36

SECOND WIFE. RKO 60min Ag 21 '36

Players: Walter Abel. Gertrude Michael. Eric Rhodes

Director: Edward Killly

Based on a play All the King's Men by Fulton Oursler. This is a remake of an earlier film



**SECOND WIFE—Continued**

which starred Conrad Nagel. "Abel, [the father of] a young son, marries Miss Michael and fearing the youngster will not understand, sends him away to school in Switzerland. She is about to have a child when word comes of the boy's illness, and he, without thinking of his wife, goes to his son's bedside." (Motion Pict Daily)

**Audience Suitability Ratings**

"Altho lacking in subtleness and variety, the direction is adequate and the photography interesting. Socially, it is constructive in that love and fairness win over selfishness and jealousy; technically, it is a great improvement over the earlier version of the same picture." Calif Cong of Par & Teachers

"Its vindication is intelligently handled and dignified by the wife's lack of pettiness when she might still continue to take advantage of the situation. It is a particularly well chosen cast. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Adults." DAR

"An appealing social drama ably handled by an excellent cast under skilled direction. Audiences over 14." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 22 '36

"Adults & young people."

Gen Fed of Women's Clubs (W Coast)  
Ag 10 '36

Jt Estimates Ag 15 '36

"Family."

Nat Council of Jewish Women S 1 '36

"Adults."

Nat Legion of Decency Ag 13 '36

"Family-mature."

Sel Motion Pict S 1 '36

"Handled calmly and without melodramatic flourishes, it treats a frequent problem sympathetically if not too profoundly."

+ — Wkly Guide Ag 7 '36

**Newspaper and Magazine Reviews**

"Domestic drama which in long scenes of dull talk ponders the tribulations of the second wife in her efforts to take up domestic duties under the shadow of the first spouse."

+ — Christian Science Monitor p13 Ag 29 '36

"The problems that confront the young bride of a widower with a child are set forth in listless fashion. . . . Although the new film is a ponderous adaptation of 'All the King's Men' it does manage to build sympathy for the optimistic bride. . . . The principal rôles are capably performed by Gertrude Michael and Walter Abel." T. M. P.

+ — N Y Times p16 Ag 29 '36

"[It] is related in a tedious manner. . . . Although the characters are identifiable as types and the problem which almost ruins their marriage is a logical one, the film has an irritating quality about it for the simple reason that instead of presenting its drama in a forthright and entertaining manner it does so ponderously and in a deliberate assault on the heart strings." William Boehnel

+ — N Y World-Telegram p31 S 2 '36

"On the sentimental side, but better than average."

+ — News-Wk p29 Ag 22 '36

**Trade Paper Reviews**

"Mildly entertaining domestic drama, with cast doing its best against story odds."

+ — Film Daily p6 Ag 14 '36

"Meant to be a serious study of the step-mother question, this picture is so bad that the preview audience tittered, hissed, roared and applauded in derision throughout. The basic idea is sound dramatic material but its handling in almost all departments is so ineffective that it will scarcely get by as a support number in the lesser neighborhoods. . . . [It] is filled with trite situations and unbelievably dull platitudes. And what merits of exposition the story has are lost in the draggy and inept direction of Edward Killy."

— — Hollywood Reporter p3 Ag 31 '36

"A more or less routine effort . . . this picture is satisfactory entertainment of the type which usually has its greatest appeal to the feminine contingent. . . . The selling should concentrate on the thematic material and be designed to attract women specifically."

+ — Motion Pict Daily p7 Ag 4 '36

"This is drama with few highlights. . . . With few surprises, program all the way, it shapes up as usual-run-of-the-mill fare. Estimate: fair program."

+ — Phila Exhibitor p36 Ag 15 '36

"Domestic piece enacted by a good cast, but retarded through flat story telling and unreel at a sluggish pace. Very little punch to marital snags as jelled into film, with players themselves much too chic and sophisticated for the trite motivations and no lustre to the names for marquee spread. For the duals."

— — Variety p17 Ag 19 '36

**SECRET AGENT.** Gaumont British 85min Je 15 '36

Players: Peter Lorre. Madeleine Carroll.  
Robert Young. John Gielgud

Director: Alfred Hitchcock

See issue of June 29, 1936 for other reviews of this film

**Audience Suitability Ratings**

"Adults & young people." E Coast Preview Committee

Fox W Coast Bul Jl 18 '36

"Adults."

Nat Council of Jewish Women Jl 15 '36

"A and Y: fair spy drama; C: not recommended."

Parents' M p48 Ag '36

"A production which is somewhat marred by jerkiness in development and an occasional lack of smoothness in the screen narrative has, nevertheless, great merit as entertainment because of a cleverly contrived plot, developed with flashes of brilliant direction, in an atmosphere of mounting terror and excitement. Adults & young people."

+ — Sel Motion Pict Jl 1 '36

"Recommended to the Committee on Exceptional Photoplays."

+ + Wkly Guide Jl 18 '36

**Newspaper and Magazine Reviews**

"The film is not so successful as the roster of distinguished names associated with its production seems to guarantee. It appears to drag when it should move swiftly. Its changes of mood tend to be disconcerting. The acting in general and the presence of Mr. Gielgud in particular are its most appealing attributes."

E. F. Melvin

+ — Boston Transcript p6 Jl 11 '36

"'The Secret Agent' ought to be a better picture than it is. . . . Alfred Hitchcock, who directed 'The 39 Steps' also made 'The Secret Agent,' and there is a great similarity about his treatment and direction in these two." Laura Elston

+ — Canadian M p30 S '36

"Alfred Hitchcock . . . has failed in this instance to sustain cumulative interest in a complicated plot interspersed with repellent touches."

— Christian Science Monitor p13 JI 11 '36

"There is no reason why the English should not eventually lead the world in the motion picture manufacturing business. . . They are still frequently amateurish in the technique of the cinema. . . The train wreck is an instance of English technical childishness—the whole train is evidently from Woolworth's. Not for children." Don Herold

Life p26 Ag '36

"'Secret Agent' is in the nature of a keen disappointment. At no point during its hamstrung and confused progress does it rise above pot-boiler status. Peter Lorre manages an amusing performance on the *Grand Guignol* side, but John Gielgud, probably England's most famous actor today, turns in a dime a dozen job. When you've played Shakespeare all season it must be difficult to summon any enthusiasm for the poor stuff that these Maugham stories provide."

— New Theatre p12 JI '36

"With a formula set of incidents Alfred Hitchcock has managed to evolve a cheating-cheaters show that is genuinely exciting. . . The story builds to a train-wreck finale that is stirring in itself. But one waits expectantly for the nerve-shattering second explosion that doesn't occur. Instead, there is a faint echo of the conventional kiss as boy gets girl . . . and the audience gets the air and disappointment. . . I found the picture well worth while, despite its lymphatic ending." Herb Sterne

+ — Script p11 JI 25 '36

"'Secret Agent' was not the best of Hitchcock." Allistair Cooke

+ — Sight & Sound p26 Summer '36

"We expect great things of Alfred Hitchcock. He, like Frank Capra, has a way of making a picture his own. . . In 'Secret Agent' he went a little too far in the application of his rules. His effects are conscious. They impede the narrative until little is left but dialogue. His characters are so completely objective that they lack conviction. 'Secret Agent' is cold and lifeless compared to either of the earlier films—['The Man Who Knew Too Much' and 'The Thirty-Nine Steps.']"

— + Stage p9 JI '36

### Trade Paper Reviews

"Comparable to the finest American-made films, especially as regards cast, photography and production values, this spy drama is certain to satisfy average audiences everywhere."

+ — Box Office p27 JI 4 '36

IL SERPENTE A SONAGLI. Nuovo Mondo  
70min Ag 16 '36

Players: Nino Besozzi. Andreina Pagnani.  
Lilla Brignone. Vanna Pegna

Director: Raffaello Materazzo

Italian dialogue film, with English sub-titles, made in Rome and known also as *The Serpent's Fang* and *The Rattlesnake*. "The plot tells how a teacher, crabbed and tormented by her ill-adjustment to her profession and fear that her secret love affair will be discovered by the head matron, is mysteriously poisoned. Clues point to various pupils, for she is generally hated, as well as to others. A good-looking police inspector takes charge of the case, and, in an adroit fashion, solves it, finally." (N Y Herald Tribune)

### Newspaper and Magazine Reviews

"While the new and inappropriately called 'Serpent's Fang' is not the brilliant picture it might have been, it is a long step ahead

of the mediocrities Italy has been exporting to its little picture house, the Cine-Roma, during the last few months. . . The piece is disappointing, reminding one, perhaps subconsciously of how sensitive and absorbing that other, German, story ['*Maedchen in Uniform*'] was." Marguerite Tazelaar

+ — N Y Herald Tribune p12 Ag 20 '36

"[It] is a mystery melodrama that might have come from Hollywood instead of Rome. The actors are young and handsome, the pace stepped up far faster than most continental product, and the comedy relief always more important than sentiment. For all that, [it] stands comparison only with California's minor films. The picture's chief lack lies in the plot itself, with the handling of suspense and climax." Eileen Creelman

+ — N Y Sun Ag 18 '36

"A happy combination of mystery and humor, which moves fast and holds the interest right up to the unexpected dénouement in the last reel, has arrived from Italy. . . The scenes in and around the school and its grounds are delightful. Technically the whole film is excellent." H. T. S.

+ — N Y Times p9 Ag 17 '36

### Trade Paper Reviews

"Very enjoyable and fast-moving combination of murder mystery and comedy, with a surprise finish, well acted and directed."

+ — Film Daily p16 Ag 18 '36

"A finely executed production from Italian studios, this picture will be good entertainment for audiences who understand the language. A fast tempo creates exciting atmosphere and carries the story forward rapidly without a dull sequence."

+ — Motion Pict Daily p12 Ag 20 '36

"[It is] a fairly good murder mystery. . . Direction is pretty even and the performances satisfactory. A virtue of the work of the cast members is the restraint shown. [There is] much less over-acting to be found in this foreign-made than in most of them."

+ — Variety p17 Ag 19 '36

SEVEN BRAVE MEN. Amkino 91min Je 14 '36

Players: N. Bogolybov. T. Makarova. I. Novoseltzev

Director: S. Gerasimov

See issue of June 29, 1936 for other reviews of this film

### Newspaper and Magazine Reviews

"It boasts good performances and a pervading wholesomeness that is a relief from the sultry air of the usual Hollywood product, but in the main it is too confused and tentative, both in direction and purpose, to reach the high level set by the Soviet film masters."

— + New Theatre p29 JI '36

### Trade Paper Reviews

"Arctic expedition drama with some thrilling action of the elemental variety helped by good photography and appropriate acting."

+ — Film Daily p12 Je 18 '36

"Lenfilm failed to cash in on a swell opportunity in America by allowing this adventure film to run about 30 minutes overboard. Judicious cutting, added to the fact that it's a foreign import, might have put 'Seven Brave Men' in the money class."

Variety p45 Je 24 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**SEVEN SINNERS.** Gaumont British 70min Ag 15 '36

Players. Edmund Lowe. Constance Cummings. Thomy Bourdelle. Henry Oscar

Director: Albert de Courville

Dialogue film produced in England. Based on the play, *The Wrecker*, by Arnold Ridley and Bernard Merivale. This is a remake of a silent film called *The Wrecker*. When Lowe, an American detective discovers a dead man in his hotel room at Nice, he determines to track the guilty person. With the help of an English girl he runs into a series of accidents and narrow escapes which take them to England.

### Audience Suitability Ratings

"The direction is deft, smooth and competent, the photography is excellent and thrilling, exciting, suspense is maintained to the very end. Mature."

+ Nat Council of Jewish Women S 2 '36

"Adults."

Nat Legion of Decency Ag 27 '36

"A, Y and C: excellent detective drama." Parents' M p31 S '36

"The production moves very rapidly, is intensely exciting, superbly acted and introduces many humorous incidents. The direction is deft, with a fine distinction in tempo for the different exigencies of the story. Adults & young people."

+ Sel Motion Pict S 1 '36

"A good detective plot, with the mystery well sustained, though the effort to inject 'Thin Mannish' comedy is not always successful. Family."

+ — Wkly Guide Ag 22 '36

### Newspaper and Magazine Reviews

"To date, the average English film has been far below the average American in technique, story and acting. . . 'Seven Sinners' is an English film remarkable in that it has no cluster of stars, no midnight preview, no big press campaign, but is a competent, sparkling, fast-moving, well directed and well acted film. . . 'Seven Sinners' makes no film history, but is worth seeing."

+ New Statesman & Nation p192 Ag 8 '36

"The British cinema continues to demonstrate its flair for melodrama in 'Seven Sinners.' Borrowing heavily from what must be called the Alfred Hitchcock technique, the film spins out a fast-paced and exciting yarn of intrigue and violence. . . It is a smart and diverting variation on an excellent formula. . . Although in no sense an important production, 'Seven Sinners' is a skillfully constructed and vastly entertaining screen thriller." Howard Barnes

+ N Y Herald Tribune p6 Ag 22 '36

"The Roxy is billing . . . 'Seven Sinners' as the successor to 'The Thirty-Nine Steps.' This is a bit on the strong side. . . But there is an unmistakable resemblance to the Hitchcock melodrama in the picture's rapid direction, urbanity and cleverness. . . On its own merits it is a crisp, humorous and deftly turned murder mystery. If imitation is the sincerest form of flattery, Alfred Hitchcock has been sincerely flattered by 'Seven Sinners.'" F. S. Nugent

+ N Y Times p6 Ag 22 '36

"The Roxy has been an admirable rendezvous for the mystery films the British, wisely, keep feeding us, but the house lets down with 'Seven Sinners,' its current [mystery], which is a lot of palaver about some nice people who go around wrecking trains. . . Mr. Lowe portrays the detective with a minimum of mugging. . . Poor Miss Cummings has nothing

to do but look O. K., which must pall upon her, too." Douglas Gilbert

— + N Y World-Telegram p13 Ag 24 '36

"Wrecking of trains is a pastime with which the camera is fitted to deal, and by the end of this film no one should be in any doubt upon that point. The picture, however would have been much less successful if it were not for the dialogue. All the way through this is light and amusing, and maintaining this level the improbabilities of the story are kept at arm's length." Mark Forrest

+ Sat R p192 Ag 8 '36

Reviewed by Herb Sterne  
Script p10 S 12 '36

"Like Hitchcock, de Courville injects a predominant note of humor in his film; and like Hitchcock, he attains his effects by special photographic tricks, deftly juxtaposing horror and humor, tragedy and amusement. . . Both Constance Cummings and Edmund Lowe are likable and lively, and add an American gusto to an otherwise all-English production."

Stage p121 Ag '36

"'Seven Sinners' is a frank attempt to duplicate the success of last year's outstandingly good Gaumont British comic-melodrama 'The Thirty-Nine Steps.' . . Pursuing a bland course through all this excitement, Detectives Harwood and Fenton eventually dig through the intrigues of a bogus reform group, pin the crimes on the least suspectable person in a final melee, which, for those cinemaddicts who want their mysteries solved with explicit completeness, is about the only unsatisfying thing in the picture."

Time p23 Ag 31 '36

### Trade Paper Reviews

"Without a doubt the fastest-moving picture ever to issue from an English studio, this comedy-drama has the additional advantages of sparkling dialogue, several hair-breadth escapes and crack performances by Edmund Lowe and Constance Cummings."

+ Box Office p31 Ag 22 '36

"Gaumont-British have turned out one of the crispest and most sparkling murder mysteries ever screened, and 'Seven Sinners' has that same rare atmosphere that made 'The Thin Man' so delightful."

+ Film Daily p6 Jl 31 '36

"[It] succeeded in sustaining audience interest in spite of a badly knit story. A good deal of humorous dialogue, almost entirely irrelevant to the main thread, is cleverly introduced and forms a distinctly welcome relief from the generally pervading drama. Another highlight of the production is a series of train smashes, breath-takingly realistic and comparing with anything of the type yet seen on the screen. Edmund Lowe . . . gives an eminently satisfying performance. Constance Cummings, on the other hand, has an unconvincing role which could have been interpreted by any young feminine player possessed of a modicum of ability. . . The picture has a definite appeal for the not too discriminating masses."

+ — Hollywood Reporter p6 Jl 11 '36

"Real action drama with three sensational train wrecks, masterfully directed by Albert de Courville and featuring Edmund Lowe and Constance Cummings, with an excellent supporting cast. Suspense, comedy and action are combined to make satisfactory entertainment to lovers of thrillers. . . [It is] an all-round entertaining, amusing and exciting picture."

+ Motion Pict Daily p8 Jl 6 '36

"This is a weirdly suspenseful drama in the '39 Steps' tradition. Estimate: fair melodrama."

+ — Phila Exhibitor p33 Ag 15 '36

"This British effort at a detective story in the light, flippant manner has most of the correct trimmings, but the story doesn't bear up under the strain. For American business it rests its case on Edmund Lowe and Constance Cummings, and that's not sufficient.

Lowe's lighthearted flatfoot role is nicely worded and that will be 'Seven Sinners's' biggest asset on this side. On the other side of the ledger is the case which he solves; it's too heavy to blend well with a basically comic characterization. . . On production and technical work, the picture is big time. But still it's only dual fodder for over here."

— + Variety p20 Ag 26 '36

#### THE SHADOW. Globe 60min

Players: Henry Kendall. Elizabeth Allan. Jeanne Stuart

Director: George Cooper

Filed in England. Based on the novel of the same title by Donald Stuart. A mystery story with a Scotland Yard background.

#### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 18 '36

#### Trade Paper Reviews

"This one is relegated to the secondary spots. The story is weak and lacks most of the essentials that make up successful pictures of this type. Its cast struggles along with situations that are never well-voiced, while the direction is of the spotty variety."

— Film Daily p4 Je 27 '36

"This has a reasonably good element of mystery, but for [the U.S.] market is seriously handicapped by the heavily accented speech, some of which is almost unintelligible. . . In general it is only average mystery."

+ — Motion Pict Daily p4 Je 27 '36

"Estimate: for neighborhoods, twin bills."

Phila Exhibitor p30 Jl 15 '36

"Wordy Scotland Yard murder mystery done by English cast in slipshod manner. Aside from feeble marquee possibilities (Elizabeth Allan, alone worthy of plugging), this film is too mediocre to please [patrons] even when inside. Looks headed for meager returns on secondary double-program niche."

— Variety p25 Jl 1 '36

#### (s) SHAKE MR. SHAKESPEARE. Vitaphone 20min Ag 22 '36

Players: Carolyn Marsh. Allen Mann

Director: Roy Mack

When a film producer orders an assistant to read all of Shakespeare's plays in one night and to report on them in the morning, the assistant has a nightmare in which Cleopatra, Romeo, and Marc Anthony play each other's roles with Hollywood modern touches.

#### Trade Paper Reviews

"A satire with ultra-modern trimmings on some of Shakespeare's works, with everything but the kitchen sink thrown in to make it 'different,' this not only will go over the heads of most audiences but it contains little real entertainment. . . Cleopatra, Macbeth, Henry VIII, Romeo and Juliet, Puck and others 'go Hollywood,' with unsensational results."

— Box Office p27 Jl 25 '36

"A pretentious two-reeler, done with a fantastic touch and with a comedy slant throughout."

Film Daily p8 Jl 3 '36

"At its best it is mildly entertaining."

— + Motion Pict Daily p8 Jl 6 '36

#### SHAKEDOWN. Columbia 57min Jl 17 '36

Players: Lew Ayres. Joan Perry. Thurston Hall

Director: David Selman

When an heiress falls in love with a poor man, her father offers him an important job in his company. The young man refuses but does accept a job as messenger-boy. The girl agrees to a kidnapping hoax, thinking it will help the young man. When the hoax turns out to be a real kidnapping, the messenger rescues her.

#### Audience Suitability Ratings

"A: mediocre; Y: hardly; C: no."

Christian Century p1175 S 2 '36

"[It is] a fast-moving, exciting melodrama. Smooth direction, a capable cast, an interesting story and maintenance of suspense to the end. Family."

+ Nat Council of Jewish Women Ag 5 '36

"General patronage."

Nat Legion of Decency Ag 6 '36

"Smooth, exciting entertainment. Family."

+ Sel Motion Pict Ag 1 '36

"Family."

Wkly Guide Jl 25 '36

#### Newspaper and Magazine Reviews

Christian Science Monitor p13 Ag 29 '36

"As a footnote on minor operations it is our duty to report that 'Shakedown' [is] a fast, scarcely furious, but pleasantly unpretentious contribution from Columbia Pictures. [It is] a dead certainty for second spot on a double-feature bill." F. S. Nugent

— N Y Times p9 Ag 17 '36

"Mr. Ayres' presentation of Bob is about as real as a wire-photo, which is no censure at all, for the picture is a sticky little yarn about as profound as an engraving on a pin. Joan Perry's Edith Stuart is a pouty little sweetie and an occasional nuisance, which probably isn't her fault, either. . . 'Shakedown' is a 'program' picture—a dubious term I was never able to figure. It is variously defined as routine tripe for the grinds, and not to be taken too seriously, but you could never get Columbia, who produced this one, or any of the studios to admit it." Douglas Gilbert

— N Y World-Telegram p15a Ag 18 '36

"Its familiar ingredients are badly jumbled."

— Time p42 Jl 27 '36

#### Trade Paper Reviews

"[It is] a mediocre mystery. Family."

— + Box Office p29 Ag 1 '36

"[It is a] fairly entertaining little program picture with story in action tempo okay for popular houses."

+ — Film Daily p16 Ag 18 '36

"This is a fast-moving unpretentious formula melodrama of the shakedown racket. Well acted and briskly directed it is engaging entertainment that will keep non-discriminating audiences at close attention and shapes up as good support material for popular houses."

+ Hollywood Reporter p3 Ag 26 '36

"A melodramatic effort of the shakedown racket, this should be reasonably satisfying and provide fair entertainment. The action is well paced and incidents are logically built up."

+ — Motion Pict Daily p15 Ag 18 '36

"Estimate: for neighborhoods, twin bills."

Phila Exhibitor p34 Ag 1 '36

"This is a typical semi-gangster film, full of time-worn angles, a make-believe snatch and eventually a murder mystery. It smacks



**SHAKEDOWN—Continued**

strongly of hurried preparation and shows it in execution. The picture obviously is intended for secondary feature spotting which is where it belongs. Must depend entirely on Lew Ayres as box office draft."

— **Variety** p16 Ag 19 '36

"Evidently aimed at dual bills, Columbia's 'Shakedown' falls exactly in lap of the double spots, but on the under side. It's well written, nicely directed, acted and produced, but it's too formula-built to take the big hurdles. It's nice entertainment for the family and in the not-too-discreet spots will have the family on the seats' edges."

+ — **Variety (Hollywood)** p3 Ag 6 '36

**SHE-DEVIL ISLAND.** Grand national 64min  
Je 1 '36

**Players:** Native cast

**Director:** Rafael Sevilla

Dialogue film made on a Mexican island. "A young Spaniard leaves his island home and his fishing to seek a fortune in pearls." (Nat Ed of R M)

**Audience Suitability Ratings**

"Mature."

Nat Bd of R M Je '36

"Picturesque scenery is the only redeeming feature of the film. Adults."

— + **Nat Legion of Decency** Je 11 '36

"An interesting picture. . . Excellent photography of the sea, interesting native dancing and good singing. Mature."

+ **Wkly Guide** My 30 '36

**Trade Paper Reviews**

"Houses that go in for exploitation specials will find something up their alley in this attraction. . . There is a good deal of action and suspense, plus colorful background and good photography, and the novelty of the production recommends it as a bit of something off the beaten track."

+ **Film Daily** p7 Ag 29 '36

"From Mexico has come this melodrama, a picture that can stand big exploitation. . . The picture is a credit to Mexican production, with some fine singing, fiesta scenes, one torrid dance number, beautiful photography. Some mediocre photography bits, some difficulty in the dialogue are found, but these are overshadowed by the picture's good points."

+ **Phila Exhibitor** p22 Je 1 '36

**SING, BABY, SING.** 20th century-Fox 90min  
Ag 21 '36

**Players:** Alice Faye. Adolphe Menjou. Gregory Ratoff. Ted Healy. Patsy Kelly. Michael Whalen

**Director:** Sidney Lanfield

**Music and lyrics:** Lew Pollock. Jack Yellen

**Music director:** Louis Silvers

"Story has to do with Miss Faye, a night club singer whose manager, Ratoff, tries to get her fame through having her mixed up with Menjou, a drunken actor from Hollywood in New York on a vacation. Affair gets out of control when Menjou's manager drags him back to Hollywood. Then starts a train-and-plane chase across the continent with Miss Faye asking for an apology." **Variety (Hollywood)**

**Audience Suitability Ratings**

"A: stupid; Y: not good; C: no."

**Christian Century** p1026 S 9 '36

"Although well-directed and well-played, there is little opportunity for outstanding individual characterizations. Adults: matter of taste; family, 14-18, 8-14: no." **Calif Cong of Par & Teachers**

"An hilarious, musical farce with excellent specialty numbers and a story with more originality in treatment than usual in this type—if a bit satirical. . . Filled with nonsensical humor, clever dialogue, and with an excellent cast this is highly amusing, sophisticated entertainment. Mature." **Calif Fed of Business & Professional Women's Clubs**

"Mediocre-mature." **DAR**

"The light plot serves to string together some mad vaudeville, clever dancing and rather dreary 'crooning.' Good photography and occasional bits of acceptable comedy do not prevent this very alcoholic film from being tiresome. Adults, if any." **Nat Soc of New England Women**

"Family." **S Calif Council of Fed Church Women**

**Fox W Coast** Bul Ag 15 '36

"The photography is especially fine and high praise goes to the director for the clever handling of the rapid-fire [pace] and the many ludicrous situations. The entire cast is an able one; the comedians contributing much to the general hilarity of the picture. Adults & young people."

+ **Gen Fed of Women's Clubs (W Coast)**  
Jl 28 '36

**Jt Estimates** Ag 1 '36

"Despite screen protest to the contrary, here we have frivolous farce strongly reminiscent of a much publicized cross-country chase which becomes pleasant light entertainment. . . The entire cast give good account of themselves and much hilarity is provided by the Ritz Brothers, Patsy Kelly and Ted Healy. However the good taste of the producing studio is questioned for making the picture at this time."

**Nat Council of Jewish Women** Ag 5 '36

"An amusing comedy of a Hollywood star. Excellent satire, good dialogue, and superb comedy by the Ritz Brothers. It is regrettable that one vulgar remark should prevent this otherwise delightful picture from being placed in the A-1 classification. Adults."

**Nat Legion of Decency** Ag 20 '36

"Very funny comedy about a middle-aged screen Romeo who becomes involved with a young singer. . . Amusing dialogue, good singing and dancing."

+ **Wkly Guide** Ag 22 '36

**Newspaper and Magazine Reviews**

"'Sing, Baby, Sing' which Twentieth Century-Fox insists is not based on a recent headline romance—is a wildly hilarious farce that gallops along its musical course to the loud accompaniment of incessant laughter. A boisterous, completely insane show, the picture tells its story with a breathless gusto that includes no feeling or sentiment. But for swiftly moving entertainment in sarcastic mood this comes as an outstanding treat. . . 'Sing, Baby, Sing' gets its silliest moments from the Ritz Brothers, a knockabout trio whose dazzling debut marks them for either a lunatic asylum or great acclaim." (3½ stars) **Beverly Hills**

**Liberty** p43 S 12 '36

"Motion-picture musical comedies, as a result of overproduction have become about as novel as a pound of butter. Shattering the vague ennui which most of them arouse, is 'Sing, Baby, Sing,' a fleet lunacy set to music and frivolity. It begins at high tempo, winds up like a siren to a shrill climax, and not in any foot of its length does it lag perceptibly. . . [It] presents to the screen a maniacal trio called the Ritz brothers. If they accomplish nothing else, these superb loons will force the celebrated Marx Brothers to sharpen their wits

and routines. . . The surprise of the film is Adolphe Menjou, who long ago added sly comedy to his knapsack of tricks. Slyness melts away in 'Sing, Baby Sing,' and he is seen as a complete Shakespearean ham actor, pompous, ridiculous and exceedingly funny."

+ Lit Digest p24 Ag 22 '36

"A brilliantly amusing caricature of a film actor by Adolphe Menjou lends comic distinction to a medley of lively vaudeville turns in 'Sing, Baby, Sing.' . . [Menjou] is superbly funny. It takes subtle restraint and knowing assurance to realize so mad a satire. Mr. Menjou has brought both qualities to the role. . . Although the Ritz Brothers, with their mad and funny routines, the irrepressible Miss Kelly and Mr. Healy at his most triumphant do the principal work in supplementing Mr. Menjou's antics, the whole company is splendid. Michael Whalen is excellent as the reporter." Howard Barnes

+ N Y Herald Tribune p8 S 12 '36

"Darryl F. Zanuck and Twentieth Century-Fox have contrived a gay, irresponsible medley which is at least as good as the average program picture and finds itself in the upper brackets now and then." P. T.

N Y Sun p19 S 12 '36

"'Sing, Baby, Sing,' [is] one of the most amusing pictures shown at the Roxy this year. . . Darryl Zanuck's nimble company has developed it with keen relish for its absurdities and has entrusted its performance to a group of assorted comedians, clowns and madcaps. . . Mr. Menjou is boisterously funny." F. S. Nugent

+ N Y Times p20 S 12 '36

"Here it is at the Roxy, a musical film so tuneful, fast and amusing that it immediately goes on the top of your list of photoplays that must be seen. . . Adolphe Menjou is superb as Farraday, and his antics while recuperating from a hangover in a hospital will keep you in stitches. Also of great value in making your sides ache from laughter are Gregory Ratoff and Ted Healy. Unless you want to cheat yourself out of some swell fun don't miss the Roxy this week." William Boehnel

+ N Y World-Telegram p8a S 12 '36

"An excellent example of good musical farce. This has a honey of a central idea (Darryl Zanuck certainly gets his nickel's worth out of the daily paper). . . High-jinks run wild. . . Three eccentrics billed as the Ritz Brothers devastate the risibilities with a knockabout comedy routine which includes poisonous burlesque of such personalities as Harry Richmond, Ted Lewis and Freddie March. . . Ted Healy does his famous magician act and it's as funny as ever. . . funnier, for he has Patsy Kelly to stooge for him." Herb Sterne

+ Script p11 Ag 22 '36

"Adorned with able comics . . . full of good tunes."

Time p23 Ag 31 '36

### Trade Paper Reviews

"One of the wow comedy hits of the year. It has music—it has laughs—it has a trio of musical clowns."

+ Box Office p31 Ag 15 '36

"It's all good for whatever might have ailed you. It should carry a 'before and after taking sign,' and the results—would just be grand." L. S. Niemeyer

+ Canadian Moving Pict Digest p10 S '36

"This picture introduces a wow comedy trio, the Ritz Brothers, and they present a show that should be heavy box-office in any kind of house. . . Gregory Ratoff, with his dialect, garners a lot of laughs, Adolphe Menjou as the drunken actor is swell, Alice Faye does her songs well, and Ted Healy and Patsy Kelly have some good footage. The song numbers are all very good and should be very popular."

+ Film Daily p7 Ag 1 '36

"Here's a grand boxoffice bundle of buffoonery-with-music that rates away up top for speed and laughter. It will keep theater tills jingling merrily with smash takes in all classes and audiences in hilarious mood for its full 90 minutes. . . The crackerjack cast carried the loony doings to hilarious heights and registered several comedy performances beyond all previous achievements. . . The picture will definitely set up box office records. It has everything an audience wants for entertainment, plus some performances you will want to hang your exploitation kite to. . . Promise your patrons more laughs and solid entertainment than they have had in a picture for a long time."

+ Hollywood Reporter p3 Ag 1 '36

"'Sing, Baby, Sing' merits top rung on the filmusical ladder. Its dialogue is witty, sparkling and smart and its tunes exceptionally good for exhibitor plugs. . . The performances by the entire cast are smooth and ably executed, guided by directorial tempo and gusto which kept a preview audience roaring throughout from footlights to the rear of the balcony."

+ Motion Pict Daily p6 Ag 3 '36

"Strong on comedy, with music to help, filled with people whom audiences should want to see, 'Sing, Baby, Sing' looms as good program. . . Audiences should like it. Estimate: good."

+ Phila Exhibitor p36 Ag 15 '36

"Logically contrived, 'Sing, Baby, Sing' can stand up with the screen's best musical output. It's box office in any language. With a cast of names and a flock of selling angles it should have no trouble getting grosses."

+ Variety (Hollywood) p3 Ag 1 '36

SINS OF MAN. 20th century-Fox 85min My 29 '36

Players: Jean Hersholt. Don Ameche. Allen Jenkins. J. Edward Bromberg. Ann Shoemaker

Directors: Otto Brower. Gregory Ratoff

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"A: fine of kind; Y: very sad; C: not for them."

Christian Century p975 Jl '36

"The picture is sincere and deserves respect. It needs more restrained direction. . . This is not a film for those who like to be cheered up, but it has strong human interest. Suitability: adults & adolescents."

+ — Mo Film Bul p106 Je '36

"A: powerful human interest drama; Y: sombre in tone; C: no."

Parents' M p45 Jl '36

### Newspaper and Magazine Reviews

"As a character study, 'Sins of Man' . . . is a remarkable piece of work—sensitive, artistic and exceedingly harrowing. . . A sudden, but surprisingly logical, happy ending sends one away, moist-eyed yet not dissatisfied. If entertainment is the criterion for film merit, 'Sins of Man,' is not so much good cinema as it is an interesting character study." E. F. Melvin

+ Boston Transcript p7 Je 20 '36

"An excursion into the past in title and style of story, with Jean Hersholt by sheer authority and benevolence making engrossing the part of a pious sexton of the Tyrol. . . Too persistently sad for some tastes." E. C. S.

+ — Christian Science Monitor p13 Je 20 '36



**SINS OF MAN—Continued**

"Jean Hersholt is a fine actor, but they put in a hokey show this trip. . . This is a sad, soggy, sentimental picture, with a certain amount of commercialized religion in it. . . Everybody around me was having a thoroughly miserable 85 minutes, and I'm sure they'll all think they were being entertained, edified and uplifted. Not for children." Don Herold

— Life p26 Ag '36

"In spite of its spiritual turn, 'Sins of Man' does not preach; nor is it really gloomy. It is solid, emotional drama of a kind seldom seen on the screen since Herr Jannings gave up his attempts to learn English. There is no love interest; but Fox offers as romantic appeal a good-looking young newcomer, Don Ameche, who does pretty well with two parts." Eileen Creelman

+ N Y Sun p17 Je 19 '36

"'Sins of Man' is a thoroughly sentimental, painstakingly sombre and devastatingly complete portrait of a man in sorrow. While it is uncompromisingly tearful, it happens also to have been splendidly performed, honestly directed and handsomely produced. . . Our preference, frankly, is for a more 'contrasty' negative. 'Sins of Man' has blocked in its tragic shadows solidly, courageously ignoring any romantic sub-plot and only in a few penultimate episodes seeking to bring its heavy theme into clearer relief through recourse to a 'funny man.' Although this is a more mature approach to tragedy than the screen generally employs, and must be encouraged in principle if not in this specific instance, still there is danger in overdoing it." F. S. Nugent

+ — N Y Times p17 Je 19 '36

"There's certainly not one ray of humor in 'Sins of Man.' If you like 'sad' pictures, here's your prize." John Mosher

New Yorker p73 Je 27 '36

"Aside from [Jean Hersholt] the film has no box-office names, no romance, no comedy—none of the elements that attract screen patronage. Yet by the sheer force of his acting, it develops into a forceful, moving drama, instead of the sentimental cry-fest it could so easily have become."

+ News-Wk p24 Je 20 '36

"[Hersholt] undergoes his ordeal valorously, and lives to see everything set right by the most amazing series of coincidences ever flashed on the screen. It is just barely possible that you may laugh instead of cry."

— Stage p9 Jl '36

"Sad, simple and superfluous, this picture depicts the mishaps of one Christopher Freyman, bell ringer in the Tyrolean town of Zanebruck."

Time p40 Je 29 '36

**Trade Paper Reviews**

"Tedious and frequently phony in its sentimental and religious passages, 'Sins of Man' is not a good motion picture. It will be hard to sell, for there is only Jean Hersholt. Picture introduces Don Ameche, a semi-obscure Chicago radio actor, who will mean little in this instance. There is absolutely no romance in the entire 85 minutes."

— Variety p29 Je 24 '36

**SITTING ON THE MOON.** Republic 65min S 15 '36

Players: Roger Pryor, Grace Bradley, William Newell, Pert Kelton

Director: Ralph Staub

Music director: Harry Grey

Music: Sam H. Stept, Sidney D. Mitchell

"Pryor, an irresponsible tunesmith, has long nursed a secret yen for Grace Bradley, a former star, who has been blackballed by the studios for deserting a picture. Finding Miss

Bradley in the extra ranks with his friend, Pert Kelton, Pryor personally strives to engineer her comeback. Through scheming he manages to get Miss Bradley a radio contract." Motion Pict Daily

**Newspaper and Magazine Reviews**

"It is the 'Sitting on the Moon' type [of film] that drives the reviewer to an untimely grave. There is simply nothing to get the critical teeth into—nothing new, suspenseful, or even interesting; but, on the other hand there is nothing viciously stupid in it. . . It seems a pity that Pryor, an excellent actor, should be wasted on this drivelt." Paul Jacobs

— + Hollywood Spec p15 S 12 '36

**Trade Paper Reviews**

"A cocktail of entertainment, this sprightly romantic-comedy which is the second musical to emanate from Republic will please the entire family."

+ Box Office p25 S 5 '36

"Given a pleasing human interest story with down-to-earth people doing things like regular folks, a good love interest working up to a tight suspense, and add to that the really charming personality of Grace Bradley, and here is a number that will fit neatly on any exhibitor's screen catering to the average American audience. There is a steady undercurrent of good comedy with bright chatter that is not wise-cracky. . . Grace Bradley is charming, and delivers more in acting ability and glamour than a lot of expensive stars in more expensive productions."

+ Film Daily p15 S 11 '36

"Republic's second musical of the season, 'Sitting on the Moon,' misses getting out of the B musical grade, through failure in writing to capitalize on the possibilities of its excellent original story premise. Cast lacks draw names, but with all its faults it will be well liked in many spots and is a good booking, opposite dramatic fare for duals."

+ — Hollywood Reporter p4 Ag 28 '36

"This is a musical farce concerning the Hollywood adventures of a pair of song-writers, presented acceptably as average entertainment."

+ — Motion Pict Daily p3 Ag 29 '36

"Never presuming to be pretentious, 'Sitting on the Moon' is a fifty little musical-romance that swings right along. Light and entertaining, audiences should find this number satisfying. [It is] an average story. . . Despite lack of top names, 'Sitting on the Moon' should have a good chance with the family trade."

+ — Variety (Hollywood) p3 Ag 28 '36

**A SON COMES HOME.** Paramount 75min JI 31 '36

Players: Mary Boland, Julie Haydon, Donald Woods, Wallace Ford, Anthony Nace

Director: E. A. Dupont

Based on a short story of the same title by Harry Herve, "Miss Boland [portrays] an angel of the San Francisco waterfront. A gas station attendant is killed and Woods, innocently implicated, is arrested. Looking for help, he tries to pass himself off as Miss Boland's runaway son, but the mother quickly detects the ruse. Believing the boy innocent, she starts a search for the real killer, aided by a reporter." (Motion Pict Daily)

**Audience Suitability Ratings**

"Lack of realism and exaggerated maternal impulses prevent this melodramatic social drama from becoming outstanding." Calif Cong of Par & Teachers

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"There are plenty of heart throbs and suspense, but too little comedy relief. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature." DAR

"Audiences over 14." Nat Soc of New England Women

"[It] makes a strong appeal for strength of character and high ideals—a picture worth seeing and adapted for adults and older children. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 29 '36

"Interesting and engrossing entertainment. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) Ag 19 '36

"Mary Boland as the mother gives a finished characterization in a tragic role which will surprise those who have come to think of her only as an accomplished comedienne. Mature." Jt Estimates Ag 15 '36

"This is a heart-stirring social drama dominated by the artistry of Mary Boland, who in a serious and dramatic role, rises to new heights and is supported by a fine cast. Family."

+ Nat Council of Jewish Women Ag 19 '36

"General patronage."

Nat Legion of Decency S 10 '36

"Mature."

Sel Motion Pict S 1 '36

"The direction has many individual and excellent features."

Wkly Guide Ag 22 '36

### Newspaper and Magazine Reviews

Christian Science Monitor p14 S 12 '36

Hollywood Spec p13 S 12 '36

"[It is] a motion-picture apparently designed to give Mary Boland a chance to be something besides funny. . . Miss Boland is brilliant as the mother and Julie Haydon begins to approximate the acting talent forecast for her two years ago when she made her debut."

Lit Digest p24 Ag 22 '36

"This is a heavy-handed business and a strange galley in which to discover Mary Boland, whose late royal surroundings in 'Jubilee' have given way to a fish and chips midst along the San Francisco waterfront. In a word, it doesn't suit her. It is a near Tugboat Annie characterization and is not Miss Boland's dish. . . It isn't a very exciting story and Miss Boland's isn't a very exciting part." Lucius Beebe

— N Y Herald Tribune p6 S 7 '36

"Paramount is scarcely being fair to Mary Boland in asking film audiences to judge her as a dramatic actress in so absurdly contrived a story as 'A Son Comes Home.' The obscurely assembled emotional hodge-podge into which she now has been thrust would have put a burden on the virtuous Marie Dressler herself." J. T. M.

— N Y Times p7 S 5 '36

"Throwing off all the characteristics, as well as the blond hair, that have endeared her to millions in comedy roles, Miss Boland goes through the paces of her first dramatic role with compelling effect. Her performance is restrained and completely realized and it is largely because of her work that a highly melodramatic and saccharine story becomes plausible and entertaining. . . The film has a certain amount of speed, coincidences and tears and a nice melodramatic twang to it. If then, you are not too finicky about your screen entertainment, you should enjoy the way 'A Son Comes Home' is played by Miss Boland and her associates." William Boehnel

+ — N Y World-Telegram p10a S 5 '36

"In this exciting picture of the San Francisco water front [Mary Boland] returns to a dramatic role and is superb as the chowder-house proprietor whose son comes home as a killer."

News-Wk p42 S 12 '36

"'A Son Comes Home' devotes itself to tear-enticing, but if you're one who likes a good cry-stuff this will certainly give you a chance to snuffle your way Over the Hill to the Poorhouse once again. . . Actress Mary Boland and Author Harry Hervey are both well established in severely specialized fields; Miss Boland is Queen of Comedy and Hervey has made a deserved reputation in the realm of Indo-Chinoiserie. It is earnestly to be hoped that both these talented people will stick to the knitting in which they excel." Herb Sterne

Script p11 S 12 '36

### Trade Paper Reviews

"Wholesome entertainment of interest to every mother and every mother's son or daughter, this film will pull at the box office."

+ Box Office p31 Ag 15 '36

"Gripping picture with Mary Boland in a dramatic role should get by nicely."

+ Film Daily p3 Ag 8 '36

"Thanks to sympathetic and characterful writing, eloquent direction and a deeply-etched character portrayal by Mary Boland, this simple heart story of plain folks of the San Francisco waterfront becomes a work of real distinction. It has universal appeal and will go places at all box offices. . . Mary Boland as the 'Angel of the Waterfront' here delivers her first dramatic role in pictures. It will win her more admirers even than her delightful comedy portrayals, for it has sincerity, emotional power and an unforced simplicity that bites deep."

+ Hollywood Reporter p3 Ag 5 '36

"A seriously toned character drama, this seems destined to be appreciated by patrons liking and understanding solid, substantial entertainment. . . The plot is powerful and appealing. . . The work of the cast endows the picture with believable realism that held a preview audience in hushed silence."

+ Motion Pict Daily p4 Ag 6 '36

"Dramatic piece well played, but which lacks name strength, this should find favor with neighborhoods, small towns. Well handled, dramatic, this ought to please, even if short on name strength."

+ — Phila Exhibitor p37 Ag 15 '36

"Mary Boland goes dramatic in this picture. She cannot gain sympathy for her efforts in a story in which she is required to turn her own son over to the law for murder to save the innocent boy she has befriended. . . The patrons will reject the situation. . . It all adds up to wasted effort."

— Variety p17 S 9 '36

"'A Son Comes Home' is the kind of entertainment the whole family will enjoy. It has speed, punch, drama, love interest and with it all that wholesomeness that has long been cried for."

+ Variety (Hollywood) p3 Ag 5 '36

(\*)SONG OF A NATION. Warner 20min J1 4 '36

Players: Donald Woods. Claire Dodd. Joseph Crehan. Addison Richards

Director: Frank McDonald

A Broadway Brevity short in Technicolor. It is the story of the writing of The Star Spangled Banner by Francis Scott Key.

### Audience Suitability Ratings

"If 'Song of a Nation' is really a true account of the personal episodes in Key's life which influenced him to compose the national anthem,



**SONG OF A NATION—Continued**

perhaps there is some excuse for its militaristic tinge. If not, then it is another of those fight-and-carry-flag-to-victory epics. Unconvincingly enacted by a cast of wooden actors, 'Song of a Nation' won't stir audiences' blood to any great depths of 'patriotic' fervor."

— **Bul on Current Films** Ag 3 '36

"A story woven around the composition of the Star-Spangled Banner is done in a charming manner which should be an inspiration to every American. Adolescents, 12-16: excellent; children, 8-12: excellent."

+ + **Motion Pict R** J1 '36

**Newspaper and Magazine Reviews**

"Rarely are we permitted to view a short subject which in its brief footage stirs our emotions to a higher pitch than ninety-nine of every hundred feature pictures manage to do in their greater length. 'The Song of a Nation' is a cinematic gem, an artistic morsel that will adorn any evening's entertainment irrespective of what else composes the screen program. . . . This is the most space I ever devoted to a review of a short subject. My excuse is that it is the best short subject I ever saw."

+ + **Hollywood Spec** p12 Je 20 '36

"Unfortunately it's all slightly pedestrian and the color is too colorful. The battle scenes, done in obvious miniature, are as unconvincing as Miss Dodd declaiming 'The Star Spangled Banner.'" Herb Sterne

— **Script** p12 Je 20 '36

**Trade Paper Reviews**

"Both on merit and theme, this short subject deserves booking in every theater throughout America. Warners have put into its production the same supreme care that is found in top-flight features."

+ **Film Daily** p13 Je 12 '36

**SONG OF CHINA.** Douglas MacLean 65min

**Players:** Lim Cho-cho. Shang Kwah-wu. Li Shoh-shoh

**Director:** Lo Ming-yau

See issue of June 29, 1936 for other reviews of this film

**Audience Suitability Ratings**

"A: cultural and unique; Y: worthwhile; C: probably boring."

**Parents' M** p48 Ag '36

"Authentic in every respect, with an all-Chinese cast and with sub-titles in lieu of spoken words, 'Song of China' is a picture of great dignity and charm. . . . That the picture is interesting, dramatic, and emotionally stirring is a tribute to the very fine direction and the intelligent acting of the unusual cast. Incidental music, interior settings and typical outdoor scenes are a delightful part of the Chinese atmosphere. Family."

+ + **Sel Motion Pict** J1 1 '36

**Newspaper and Magazine Reviews**

"Our brown and yellow brethren have never been able to assimilate the screen as an art form. Instead of making pictures indigenous to their manners and customs, they've concentrated on turning out composites of all the more worn occidental stencils. . . . It has no appeal for the average American audience though it has all the ingredients familiar in our own flickers. 'Art' theatre devotees will find a certain naive charm, some unintentionally funny titles (the

film is silent), plus beautiful photographic work. It's strictly a curiosity." Herb Sterne

— **Script** p15 J1 11 '36

**Trade Paper Reviews**

"Beautiful, artistic novelty produced and directed by Chinese in China, photography and Oriental theme make this excellent fare for the arty houses. Adults."

+ **Box Office** p23 J1 11 '36

**SPENDTHRIFT.** Wanger-Paramount 78min J1 17 '36

**Players:** Henry Fonda. Pat Paterson. Mary Brian. George Barbier. Edward Brophy

**Director:** Raoul Walsh

The story is built around a young millionaire and sportsman who has dissipated his fortune. He marries a designing girl who leaves him and finally he becomes a famous radio announcer. After a divorce, he marries the daughter of his horse trainer who has always loved him.

**Audience Suitability Ratings**

"A: fairly good; Y: amusing; C: fair."

**Christian Century** p1047 J1 29 '36

"Mediocre-mature." DAR

**Fox W Coast Bul** J1 25 '36

"A good cast, fine direction and some exciting horse races make of this pleasing entertainment. Family."

+ **Nat Council of Jewish Women** J1 22 '36

"Objectionable in part. Objection: justifies divorce as a solution."

**Nat Legion of Decency** J1 16 '36

"A and Y: mediocre; C: no interest."

**Parents' M** p70 S '36

"The plot is transparent, situations trite, and the direction uneven. Adults & young people."

— **Sel Motion Pict** Ag 1 '36

"Family."

**Wkly Guide** J1 4 '36

**Newspaper and Magazine Reviews**

"George Barbier and Edward Brophy gag the discouraging story with welcome laughs." E. C. S.

**Christian Science Monitor** p13 Ag 8 '36

"[It will] teach a valuable lesson to all young fellows who inherit twenty million dollars when they become of age. It will serve a useful purpose also in showing Hollywood how a picture should not be made. For those without the inheritance and with no desire to learn about pictures, I am afraid 'Spendthrift' has nothing. I would not say it is the worst motion picture ever made—merely that it is the worst I ever saw bearing the trademark of a major producer."

— **Hollywood Spec** p11 Je 20 '36

"The film should be able to take care of the weak half of a double bill." (2 stars) Beverly Hills

**Liberty** p24 J1 25 '36

"Fonda plays with his customary directness and sincerity through some of the most peculiar vocal exhibitions seen in recent months. Mary Brian, surprised no doubt at being a villainess, contributes a Southern accent; Pat Paterson offers a mild Scotch inflection; George Barbier is perpetually explosive and Edward Brophy adds slangy grunts."

**Lit Digest** p19 Ag 1 '36

"The only distinguishing feature of the new film . . . is that it presents Miss Mary Brian who has long been regarded as the most in-

nocuous and saccharine of the cinema ingenues, in the role of the nastiest of the recent Hollywood villainesses." Richard Watts, Jr.

N Y Herald Tribune p10 Jl 23 '36

"Nobody could have tried very hard with 'Spendthrift.' This is one of those synthetic little stories scenario departments do buy now and then. Several indifferent performances do not make it any more believable; nor are the time-honored jokes of much assistance." Eileen Creelman

N Y Sun p22 Jl 23 '36

"Considered apart from its romantic-economic theories, 'Spendthrift' may be jotted down as a slight and superficially diverting fable of a polo-playing Cinderella. . . Mr. Fonda, on the other hand, is probably as morose a playboy as you would care to meet; in fact, it might not be a bad idea to see the picture just to get over the notion that an idler's life is all beer and skittles." F. S. Nugent

+ N Y Times p24 Jl 23 '36

"[It is an] unsuccessful effort to blend farce and romance. . . Except for a remarkably fine performance by George Barbier in the role of a dyspeptic millionaire, there is little to recommend in this offering, which relies almost entirely for its laughs on all the stereotyped elements of farce-comedy. However, Mr. Barbier's blustering antics do much to dispel the lethargy that the narrative creates." William Boehnel

+ N Y World-Telegram p10 Jl 23 '36

"'Spendthrift' is the sort of comedy which conscientious reviewers should avoid seeing in private projection rooms. Thus viewed, the only feeling it could arouse would be simple amazement that anybody should produce it. I saw it in a huge, cold movie cathedral, and there it explained itself, at least commercially. All the little people sitting round me laughed and crowded and clapped their hands with delight." Russell Maloney

New Yorker p39 Ag 1 '36

"This is a bad picture—despite the acting talents of Henry Fonda, a captivating brogue employed by Pat Paterson and a brisk comedy characterization by June Brewster. The story is without charm, it is put together without skill—and the result is a picture with neither sympathy nor conviction." Molly Lewin

Script p11 Jl 25 '36

### Trade Paper Reviews

"This gay and amusing comedy is a well mounted, intelligently acted laugh-fest that takes full advantage of its limited story possibilities and emerges an unpretentious but very likeable picture. Family."

+ Box Office p75 Je 27 '36

"This one rates a good light summer number with an indifferent story that is carelessly thrown together but is crammed with good comedy business and snappy dialogue that carries the chuckles."

+ Film Daily p7 Jl 23 '36

"This merry and ingratiating little comedy is Walter Wanger's final contribution to the Paramount list and it will add considerable strength to its B group, for which it was planned. Though an unpretentious offering for Wanger, it is a salable fare in all dual groupings."

+ Hollywood Reporter p3 Je 12 '36

"[It] has a pleasant cast and an improbable development of a routine plot, but with enough laughs to do nicely."

+ Motion Pict Daily p3 Je 13 '36

"Estimate: mild program."

+ Phila Exhibitor p68 Jl 1 '36

"There was the basis of a good picture here, but—. Which means it won't do for better than double bill rating. . . Henry Fonda heads the cast of mostly unknowns, which is another

exhibitor hurdle that won't be easy. Fonda is a handsome enough lad and it is possible that he might have been accepted as the spoiled young millionaire he's supposed to play if the things he does and says were acceptable. They're not. . . When Hatch wrote this story he wrote it for raffish satire. It was pointed and sharp and funny. Raoul Walsh as director and co-adaptor toned it down and polished it up to where it lost all point."

— Variety p14 Jl 29 '36

"Fast-moving comedy that despite the familiarity of story affords good entertainment through excellence of direction, dialog and casting. Lack of pulling names will keep it in the twin bill class. Production is above average for class B pictures, with Walter Wanger giving the production good framing."

+ Variety (Hollywood) p3 Je 12 '36

STAGE STRUCK. Warner-First national 90min S 12 '36

Players: Dick Powell. Joan Blondell. Warren William. Frank McHugh. Jeanne Madden

Director: Busby Berkeley

Music director: Leo F. Forbstein

Music and lyrics: E. Y. Harburg. Harold Arlen

"The plot concerns the romance between Dick Powell, dance director, and Jeanne Madden, a country girl who rises from a chorus job to play the star part on the opening night." Motion Pict Daily

### Audience Suitability Ratings

"Lack of variety detracts from this farcical treatment of life behind the scenes in the theater." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"A smooth fast-moving comedy which provides a laugh to take home with you. Family." Nat Soc of New England Women

"This social comedy, well cast and directed, gives good clean entertainment. Family." S Calif Council of Fed Church Women Fox W Coast Bul Ag 29 '36

"Enjoyable entertainment for all. Family." + Gen Fed of Women's Clubs (W Coast) Ag 19 '36

"Family." Jt Estimates Ag 15 '36

"Musical comedy at its best. Directed by Busby Berkeley, who proves his ability for excellent stage-craft as well as dances, and with a cast which gives a gay, light-hearted but whole-hearted performance, good, light entertainment is provided. Family."

+ Nat Council of Jewish Women S 1 '36

"[It is] an entertaining film. General patronage."

+ Nat Legion of Decency S 3 '36

Sel Motion Pict S 1 '36

"Some amusing spots in the picture and good music. Family."

+ Wkly Guide S 5 '36

### Newspaper and Magazine Reviews

"'Stage Struck' comes as a pleasant surprise. It is a backstage musical, but one that pokes fun at all backstage musicals. The lovely girls cavorting in patterns on mammoth staircases are actually elbowed out of the way by a plot that not [only] laughs at theater business but anthropology and psychology as well." M. E. P.

+ Boston Transcript p4 S 12 '36



**STAGE STRUCK—Continued**

"As soon as you read the title you know the story. . . While I do not claim it is impossible to write a new story to serve the next series of musical pictures, I do claim the one studios are now using is a good one because its appeal is fundamental. We may scoff at the story after seeing it a dozen times, but each act of seeing it fills us with contentment. . . All in all, 'Stage Struck' is well worth seeing."

+ Hollywood Spec p7 Ag 15 '36

"Nimble dodging most of the pitfalls common to backstage stories, 'Stage Struck' is a merry, tuneful affair. Hardly an inspired offering, the show is nonetheless an engaging merger of gags and music. And while it is reminiscent of many such films, on the whole it is imbued with an infectious freshness." (3 stars) Beverly Hills

Liberty p45 S 19 '36

"Funny? It's a panic! As a matter of fact, 'Stage Struck' is pretty much of a ten-strike in all departments. . . Right up in the front row with Joan Blondell are the Yacht Club Boys who not only sing songs well but also write 'em. . . Three lusty cheers for the Y.C.B.'s!" Herb Sterne

+ Script p10 S 5 '36

**Trade Paper Reviews**

"Effervescent musical comedy, not hampered by the usual over-impressive dance numbers, this picture will bring patrons in droves and leave them laughing at the fadeout."

+ Box Office p31 Ag 15 '36

"Although a backstager it has only enough of that atmosphere to keep one informed that this is a musical, but the main play is for comedy which it gets in quantity. The box-office should get a healthy play when the show is run. Instead of pretentious musical numbers, the Yacht Club Boys are in for two socko routines. . . Topping everyone in the cast is Joan Blondell as the dame financing her way to stage fame after shooting her husband. Her character is a swell piece of construction, and Joan gets everything from the lines and gives the role everything it needs."

+ Film Daily p10 Ag 11 '36

"With a backstage plot that rings with more authenticity than is usual, 'Stage Struck' is due to duplicate the success of these Warner Bros. musicals. The laugh-studded story is smartly emphasized by the direction of Busby Berkeley and played for the best results by a large and excellent cast. . . Busby Berkeley shows a nice feeling for farce tempo. The picture confines itself to chorus girls for atmosphere and the dancing is entirely rehearsal stuff. It is a field that will open a new career for Berkeley."

+ Hollywood Reporter p4 Ag 6 '36

"Substituting comedy and fast tempo for the extravagant production numbers formerly used in this type of Warner musical, this picture emerges as satisfying entertainment. Although essentially a backstage story, Berkeley has restrained production massiveness to concentrate on swift comedy punches. . . When tightened to program length the film should please."

+ Motion Pict Daily p10 Ag 7 '36

"Warners ought to get back to their musical stride with 'Stage Struck.' Although a backstage story, everything has been handled so well the customers will think it is new. Estimate: good."

+ Phila Exhibitor p33 Ag 15 '36

"Here's a refreshing musical that should please the audiences who are tired of big numbers, complicated renditions of songs. . . Busby Berkeley has directed the picture with a fine conception for comedy values."

+ Variety (Hollywood) p3 Ag 6 '36

**STAR FOR A NIGHT.** 20th century-Fox 75min Ag 28 '36

Players: Claire Trevor, Jane Darwell, Evelyn Venable, Arline Judge, J. Edward Bromberg

Director: Lewis Seiler

Music director: Samuel Kaylin

Music and lyrics: Harry Akst, Sidney Clare

Based on a play, Die Heilige Luege, by Karin Michaelis. "Starting in the Austrian Tyrol, [the story] recites the departure of a blind mother on a surprise visit to her distinguished family in America. There, she believes, is a married son who makes automobiles, a daughter who is a concert pianist and another who is a singing stage star. But all this has been a pretense. They are just hard-working youngsters who have drained their resources for the mother's eye treatments and lied to keep her happy." (Hollywood Reporter)

**Audience Suitability Ratings**

"A: good of kind; Y: good; C: fair."

Christian Century p1026 S 9 '36

"Intelligent acting, particularly on the part of Jane Darwell, clever direction and a goodly dose of human interest provide a pleasant evening's entertainment for the family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"[It is a] charming picture. Excellent. Mature-family." DAR

"A touching drama of family devotion, emotionally appealing, constructive in tone and very well produced. Family." Nat Soc of New England Women

"This melodrama with a truly universal appeal is certain to please the family." S Calif Council of Fed Church Women

+ Fox W Coast Bul Ag 22 '36

"[It is] a most human and appealing picture. Family."

+ Gen Fed of Women's Clubs (W Coast) Ag 10 '36

"A sentimental story but played with such sincerity by a capable cast that it holds one's interest to the end. Family."

+ Jt Estimates Ag 15 '36

"Fine direction of a well-chosen cast, each member of which gives a sincere portrayal, makes of an improbable story interesting entertainment. Family."

+ Nat Council of Jewish Women S 1 '36

"A simple plot charmingly executed. General patronage."

Nat Legion of Decency Ag 27 '36

"Family."

Sel Motion Pict S 1 '36

"Family."

Wkly Guide Ag 29 '36

**Newspaper and Magazine Reviews**

Christian Science Monitor p17 S 5 '36

"Although 'Star for a Night' is just a saccharine take-off on 'Lady for a Day,' its fine direction and sensitively restrained portrayals lift it above its often too-evident status as a double-bill support." Paul Jacobs

+ Hollywood Spec p9 Ag 15 '36

"'Star for a Night' is at best a tolerable program picture." T. M. P.

+ N Y Times p7 S 5 '36

"Not only do you have to forget that it is a pretty feeble variation of 'Lady for a Day' but you also have to grit your teeth to bear up under its sweetness and sentiment, which have been piled on with a trowel. While I am willing to admit that there is nothing

better for a saccharine film than the good old happy family reunion in the last reel, there is a limit to the amount of sugar-coated pap that one can reasonably stand. This one overdoes it to such an extent that it becomes exasperating rather than effective." William Boehnel

— N Y World-Telegram p24 S 8 '36

### Trade Paper Reviews

"Here's a picture tailor-made for all the mothers in the country. While it has all the tears and pathos of the usual mother film, it has enough bright comedy, furnished by three wise chorus girls, to keep it out of the weepy class. Family."

+ Box Office p25 Ag 29 '36

Canadian Moving Pict Digest p10 S '36

"This beautifully handled sentimental piece should make program fare of the better type. Not only does it have fine emotional qualities, but it has a lot of laughs, singing, dancing, and other back stage ingredients. It should make very good entertainment for all types of audiences."

+ Film Daily p6 Ag 14 '36

"This sentimental comedy of devotion between a mother and her grown family, with a backstage episode and a stage show with music logically included for good measure, is bright and wholesome entertainment. Its sweetness and light are sometimes laid on rather thick, but it has strong general audience appeal and promises prosperity in the neighborhoods."

+ Hollywood Reporter p3 Ag 6 '36

"An appealing combination of sentimental drama, gay comedy and lively backstage action, this should be enjoyable entertainment for any kind of audience. The film contains familiar elements, which are nevertheless presented in novel fashion and offer wide opportunity for exploitation by the showman."

+ Motion Pict Daily p10 Ag 7 '36

"Pleasant comedy drama that ought to please family, neighborhood audiences, this is short on what the marquee needs, but otherwise nice entertainment. . . Well played, nicely handled, this shapes up as best for small towns, neighborhoods, pleasant for all."

+ Phila Exhibitor p36 Ag 15 '36

"It's not a bell-ringer, but will suffice for measuring off a dual program."

+ Variety p20 Ag 26 '36

"Packed with heart appeal, developed with honest and moving emotional wallop and smartly made to offer a variety of elements for practically all tastes, 'Star for a Night' is high-class entertainment which will stand sturdily on its own anywhere—a box office honey."

+ Variety (Hollywood) p3 Ag 6 '36

**STRAIGHT FROM THE SHOULDER.** Paramount 65min Ag 28 '36

Players: Ralph Bellamy. Katherine Locke. Andy Clyde. David Holt

Director: Stuart Heisler

Based on a short story, Johnny Gets His Gun, by Lucien Carey. The young son of a commercial artist feels himself dislodged from first place in his father's heart when he learns that his father plans to marry again. The father is a witness against a band of crooks who come to kill him and find only the boy at home. How the youngster foils the crooks and becomes reconciled to his step-mother forms the plot of the film.

### Audience Suitability Ratings

"Family."

Gen Fed of Women's Clubs (W Coast)  
S 2 '36

"Although the story is trite and hackneyed the picture is much better than might be expected because of the fine portrayals given by a carefully chosen cast."

+ Nat Council of Jewish Women S 2 '36

"General patronage."

Nat Legion of Decency S 3 '36

"A capable cast ably directed, does full justice to a cleverly developed plot, always interesting and at times exciting. Adults & young people."

+ Sel Motion Pict S 1 '36

"Family."

Wkly Guide Ag 29 '36

### Newspaper and Magazine Reviews

"Sweeping suddenly into one of the finest examples of progressively sustained suspense any audience has this year witnessed, 'Straight From The Shoulder' offers the cinematic student enticing fare. Handicapped almost throughout by the 'just boy' antics of David Holt, the story movement drags often in the beginning, but the plot, fortunately, is made of strong dramatic threads which capably weather the irrelevancies clogging the tempo and delaying the interest. . . Had film editor Everett Douglass weeded a twenty minute total of meandering, 'Straight From the Shoulder' would be outstanding." Paul Jacobs

+ Hollywood Spec p10 Ag 29 '36

"A mild and unpretentious bit of gangster lore, 'Straight from the Shoulder' builds up to one of the most suspenseful sequences on current view." (2½ stars) Beverly Hills  
Liberty p35 S 26 '36

### Trade Paper Reviews

"This one has so many smart angles that it will please every type of entertainment seeker."

+ Box Office p31 Ag 22 '36

"Here is a warm, human appealing picture that is tailor-made for the family trade. . . David Holt is the boy and gives his best performance to date."

+ Film Daily p6 Ag 14 '36

"An eight-year-old boy is the hero of this pleasant and suspenseful program picture and the boy is going to put it over for above-average B class returns in the neighborhoods as it is first-class [juvenile] and parent fare."

+ Hollywood Reporter p3 Ag 11 '36

"Estimate: program for neighborhoods, twin bills."

Phila Exhibitor p40 S 1 '36

"Homespun entertainment qualities make it a natural for the family trade, and it is neatly enough contrived and so well played by young David Holt and his fellow troupers as to fit in as good program complement almost anywhere."

+ Variety (Hollywood) p3 Ag 11 '36

**SUZY.** MGM 95min J1 17 '36

Players: Jean Harlow. Franchot Tone. Cary Grant. Lewis Stone

Director: George Fitzmaurice

Based on the novel of the same title by Herbert Gorman. "In London, Jean Harlow, a title hunting show girl, marries Franchot Tone. He is shot by a woman on their wedding day. Fearing a murder charge, Miss Harlow flees to France as the war starts. An entertainer in a cafe, she meets Cary Grant, ace flier, and following a war-menaced romance, they marry. Grant goes to the front . . . and gets mixed up with another woman. It is revealed that Tone is not dead, and when he shows up as Grant's pal, Miss Harlow finds herself in the predicament of being married to two men." (Motion Pict Daily)



## SUZY—Continued

*Audience Suitability Ratings*

"'When in doubt, wave a flag.' . . . It is this psychology upon which 'Suzy' is fashioned. Portrayed in a manner of a giant festival, this purported drama of World War days is as flagrant a glorification of war as you would care to see. Not to mention the lesser misdemeanors of bigamy, illicit love affairs, and drunkenness, 'Suzy' attempts to employ all the hysterical flag-waving devices which make for thrills and applause."

— **Bul on Current Films** Ag 3 '36

"A: good of kind; Y: doubtful; C: no."  
**Christian Century** p1071 Ag 5 '36

"Mediocre. Adults." **DAR**

— + **Fox W Coast Bul** Jl 25 '36

"Expert directing of a star cast . . . has brought us a great piece of entertainment. Adults." **Am Legion Auxiliary**

"The excellent photography including very interesting montage shots of actual warfare makes this an outstanding picture. Adults: fair; family: doubtful; 14-18: no; 8-14: no." **Calif Cong of Par & Teachers**

"This picture has its dramatic moments, but as a whole it lacks freshness or originality. Mature." **Calif Fed of Business & Professional Women's Clubs**

"Contrast, carefully finished portraiture and stirring scenes of wartime aviation make this an interesting film for mature audiences." **Nat Soc of New England Women**

"A melodrama suitable for an adult audience. Mature." **S Calif Council of Fed Church Women**  
**Fox W Coast Bul** Ag 1 '36

"The picture [is] an entertaining one. Adults."

+ **Gen Fed of Women's Clubs (W Coast)**  
**Jl 24 '36**

"Fair for adults."

+ — **Nat Council of Jewish Women** Jl 22 '36

"Adults."

**Nat Legion of Decency** Jl 30 '36

"A and Y: action war drama; C: mature."  
**Parents' M** p70 S '36

"[It has] a rather complicated plot reminiscent of several earlier war melodramas."

**Sel Motion Pict** Ag 1 '36

"Mature."

**Wkly Guide** Jl 25 '36

*Newspaper and Magazine Reviews*

"Metro-Goldwyn-Mayer took Herbert Gorman's rather sensational World War melodrama . . . and blurred the whole thing with a hasty Legion of Decency sponging. Result is a strangely uneven melodrama—at its best, ingeniously directed and lively; at its worst, trite, stuffy and unconvincing." **B. L.**  
+ — **Boston Transcript** p3 Ag 8 '36

"For adults in search of an emotional spree."  
**E. C. S.**

**Christian Science Monitor** p13 Ag 8 '36

"It will give satisfaction. We could wish for less talking than it contains, and a greater reliance on the camera in developing the psychological phases of the story, but as we seem doomed to have such pictures until Hollywood learns how to use the microphone, we will be lucky if we get none less entertaining than this well-made Metro offering."  
+ — **Hollywood Spec** p5 Jl 18 '36

"One of M-G-M's lavish productions, 'Suzy' is expensively mounted, handsomely dressed, and features a cast of favorites. Unfortunately all this visual display decorates a war-time story so seething with bewildering coin-

cidents and inaccuracies that the picture destroys what believable moments it might have had." (1½ stars) **Beverly Hills**  
**Liberty** p41 Ag 22 '36

"The story has the now familiar backgrounds of Europe in 1914, its spy scenes are brightly contrived, it has a melodramatic punch of undeniable force. The ending is intelligently arrived at and is logical. For all that the picture was made for Miss Harlow and all the important scenes are pointed in her favor, the honors for performance go mainly to Franchot Tone and Cary Grant. Direction by George Fitzmaurice is brilliant, and he has the foresight to insist on new treatment for scenes which, otherwise, would be much like dozens of scenes in dozens of other spy and war films."

+ **Lit Digest** p18 Jl 25 '36

"We are more or less innured to the complete indifference with which Hollywood dishes out the minor fables of our time. . . . But cynical hokum toward so unmitigated a catastrophe as the last war and future wars brings you up with a savage wrench. After all these years, how do they dare? Yet once again the Harlows, the Baxters, the William Faulkners and Joel Sayres, the Zanucks, play fast and loose with mortality, dancing lightly over the mass graves, the great charnel houses of the last generation."

— **New Theatre** p22 S '36

"'Suzy' is by no means a bore. It is lively and it is well played, but I fear that it is in the Three-Eye League tradition. I will go on screaming in my customary wilderness that it is a great shame to waste Miss Harlow in such a role, when she should be exercising her vast gifts as a half-sophisticated, half-innocent comic." **Richard Watts, Jr.**

+ — **N Y Herald Tribune** p6 Jl 25 '36

"'Suzy' like most spy drama, depends greatly upon coincidence to make the plot revolve. The scenarists work this old device pretty hard in 'Suzy.' Only George Fitzmaurice's careful direction saves the script. . . . The result, of course, is melodrama, not always plausible but at least never dull. . . . If not taken too seriously, [it is] a fairly entertaining [production]." **Eileen Creelman**

+ — **N Y Sun** p8 Jl 25 '36

"With padded horns of dialogue and venerable plot whiskers, it plunges across the screen, creates some mild excitement and careens out again, leaving us with a few esthetic bruises and a feeling that a little fresh air would do no harm. . . . Miss Harlow's performance may be numbered among her least [interesting], and we still insist she would be wiser not to stray beyond the green pastures of comedy. Mr. Tone can be thanked for the few honest moments of drama that the film possesses." **F. S. Nugent**

— **N Y Times** p16 Jl 25 '36

"Frankly, there is nothing much to pant about one way or another, and when you see [it]—if you do—you'll be bound to admit that ['Suzy'] leaves the state of the current cinema just about where [it] found it. . . . 'Suzy' is a pretty feeble fable, and nothing that Miss Harlow and Franchot Tone, Cary Grant and Lewis Stone, her chief companions, can do helps matters much. Because of its banalities 'Suzy' is beyond the helping stage. . . . Personally, I think it is pretty dull." **William Boehnel**  
— **N Y World-Telegram** p15a Jl 25 '36

"Just when it seemed that things were too awful to be borne, Jean Harlow turned up in 'Suzy.' . . . Platinum blonde or brownette, Miss Harlow is, if she will pardon the expression, my meat. When, as in 'Suzy,' she has a good rôle, and is surrounded by competent colleagues, the total effect is almost too much. . . . Franchot Tone, Cary Grant, and Lewis Stone stand by Miss Harlow nobly, making 'Suzy' something that you really ought to see." **Russell Maloney**

+ **New Yorker** p39 Ag 1 '36

"A box office fandango executed with *cliché* steps certain to cause millions of housewives to abandon unwashed dishes to the mercy of tomorrow morning; that will prove superior to a foot-bath in making shop girls forget their already weary tootsies. . . The situations revel in the obvious; they have as much reality as the lyrics of Tin Pan Alley. . . Franchot Tone's popularity is mounting if one can judge by the Glendale [preview]. He works romantically, but as an Irishman he permits the sham-rocks in his voice to bloom and wither with disconcerting inconsistency. . . George Fitzmaurice's direction is aces. He takes advantage of every trick, uses glamour as a cover for story-holes." Herb Sterne

+ — Script p10 J1 25 '36

"Other stories have shown some of the individual happenings which overtook individual farmers, bellringers, soda-jerkers, et al. at the outbreak of War. 'Suzy' sets out to include in one picture all happenings which overtook all chorus girls stranded in all countries in all wars. Over a period of one and a half hours, it seems to succeed. . . Aside from the stuffy epic manner which ill befits its subject, it is a fair sample of its school—frivolous, kinetic and absurd, but not without real moments."

+ — Time p29 Ag 3 '36

### Trade Paper Reviews

"With four top marquee names, a full-of-action war story, and intelligent production and direction, this is sure-fire audience fare. Adults."

+ Box Office p31 J1 18 '36

"Box-office cast in excellently acted and directed spy drama that should please generally."

+ Film Daily p11 J1 14 '36

"'Suzy' is a definite money picture. Jean Harlow, Franchot Tone and Cary Grant guarantee that by their combined presence in the picture, together with an excellent supporting cast that is highlighted by Lewis Stone. . . There is an attempt to tell too much story for the ordinary length of a feature picture. This one must be greatly overlength and, because of the fact that it brings in so many incidents that require no telling, the action drags at times."

+ — Hollywood Reporter p3 J1 9 '36

"The real punch of the film is centered in the last three or four reels, when the legitimate drama of the situation to which much time has been given, makes up for much of the previous meandering. The most effective selling angle seems to be one that combines the appeal of war and spy-menaced romance, backed by the pulling power of the names of Miss Harlow, Tone and Grant in characteristic roles."

+ — Motion Pict Daily p11 J1 10 '36

"In the better Metro manner, this will need the names to help it at the box office."

Phila Exhibitor p34 Ag 1 '36

"One of those hit-at-all-hazards concoctions that may bore in the de luxers, but which will appeal to less discriminating audiences, though Jean Harlow does not quite square herself for a clumsy bigamy, and the scenarist does not help much in smoothing this and other incongruities. . . All through, the scenarists have put in the punch whether it belongs or not and the general effect would seem to justify this treatment. It's cheap, sometimes tawdry, but for the moment it appeals."

+ — Variety p14 J1 29 '36

"'Suzy' is a love narrative of theatrical heroics and polished hokum, pitched in sentimental rather than sophisticated key, which may not rate critical raves but will probably be embraced with profitable returns by the hordes to whom Jean Harlow is a name and others to whom Franchot Tone is another name, plus other pull elements of the picture."

+ — Variety (Hollywood) p3 J1 9 '36

### SWING TIME. RKO 100min S 4 '36

Players: Fred Astaire. Ginger Rogers. Victor Moore. Helen Broderick. Eric Blore

Director: George Stevens

Music and lyrics: Jerome Kern. Dorothy Fields

Music director: Nathaniel Shilkret

Dance director: Hermes Pan

"The story is a gayly irresponsible romantic farce in which Astaire, a professional dancer with a passion for taking a gambler's chance, either at cards or in love, takes up the chase of the highly resistant Ginger Rogers, a pupil in a dancing school." Hollywood Reporter

### Audience Suitability Ratings

"A and Y: very good; C: good."

Christian Century p1239 S 16 '36

"Sparkling dialogue, magnificent setting and the superlative dance routine of the popular Fred Astaire and Ginger Rogers all contribute in making this an excellent musical. General patronage."

+ + Nat Legion of Decency S 3 '36

"Highly recommended for the family."

+ Sel Motion Pict S 1 '36

"The dancing of Fred Astaire and Ginger Rogers seems better than ever. Outstanding. Family."

+ + Wkly Guide Ag 29 '36

### Newspaper and Magazine Reviews

Christian Science Monitor p17 S 5 '36

Reviewed by J. P. Cunningham

Commonweal p467 S 11 '36

"Fred Astaire's pleasing personality, his rhythmic grace as a dancer, charm and intelligence as an actor and proficiency as a singer make 'Swing Time' a highly entertaining picture. . . Pan Berman no doubt would get in bad with the other fellows who produce musicals if he supplied one of his with a coherent story having some appeal to an intelligent audience, but I think he should have a go at it. The innovation might provoke the box-office into hearty response. I know of no law that would be broken if a picture like 'Swing Time' were made to appeal to the intellect as well as to the eye. But the eye appeal of 'Swing Time' is quite sufficient to make it worth your while. In Fred Astaire you will see an extraordinary artist brilliantly revealing his versatility."

+ Hollywood Spec p5 Ag 29 '36

"This is the funniest of their teamed films. The hilarity is supplied wholesale by Helen Broderick and Victor Moore. On gay occasion the joking becomes impudently ribald, but there is nothing to frighten a censor in any of it. Camera trickery is used with more abandon, and considerably more forethought in 'Swing Time' than in previous items by the dancing stars. . . Audiences in key cities to which the film was released first have been more than usually breathless in their acceptance."

+ Lit Digest p17 S 12 '36

"Fred Astaire and Ginger Rogers have a catchy Jerome Kern score, superb comic support from Victor Moore and Helen Broderick and a sleek production in their new film. . . Dancing and singing at the very top of their superlative form and clowning magnificently through interludes of merry nonsense, they distinguish themselves anew as the screen's most engaging musical comedy team. . . Aside from a time-honored complaint about these Astaire-Rogers offerings, it is an enchanting and amusing kaleidoscope of nimble feet, lilting melodies and humorous invention. 'Swing Time' sags badly, however, when it insists upon going through the preposterous routines of parting and reconciliation that RKO seems to think are so necessary in a musical photoplay." Howard Barnes

+ — N Y Herald Tribune p12 Ag 28 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**SWING TIME—Continued**

"We left the theatre feeling definitely let down. The picture is good, of course. It would have to be with that dancing, with Victor Moore, Helen Broderick and Eric Blore. But after 'Top Hat,' 'Follow the Fleet' and the rest it is a disappointment. Blame it, primarily, upon the music. Jerome Kern has shadow-boxed with swing. . . [The songs] are merely adequate, or worse. Neither good Kern nor good swing. Elsewhere, though, you will find that the astute filmmakers at RKO-Radio's studio have not forgotten their reliably entertaining formula for an Astaire-Rogers show." F. S. Nugent

+ — N Y Times p21 Ag 28 '36

"'Swing Time' is the town's top picture, the best musical funneled out of Hollywood's hopper. This Astaire-Rogers film has everything. It is smart, subtle and intelligent—tie that. Not a sop is thrown to a sap, and the whole thing clicks like a night club cash register." Douglas Gilbert

+ + N Y World-Telegram p7 Ag 28 '36

"There would appear to be every reason to expect one of those superb musical pictures that now and then come to light. On inspection, however, other things also appear. It would appear, in fact, that a whole host of influences, mysterious and subversive ones, very hostile forces, hostile to the Kern music, hostile to the dancers, hostile to the antics of the comedians, have applied themselves to make the picture stodgy, exasperating, laborious. They haven't succeeded entirely, to be sure, but hardly a soul will come out from a view of 'Swing Time' without some sense of disappointment. It's all due to the old, familiar complaint. It's another case of plot trouble. . . Why can't Hollywood be good to Mr. Kern and the other bright people of the picture?" John Mosher

— New Yorker p67 S 5 '36

"In 'Swing Time,' RKO has another hit. . . This movie is one of the year's best gloom dispellers. The story doesn't always hit on all sixteen but it moves along with sufficient speed. The music, though catchy, is not up to Kern's standard. 'A Fine Romance' is the best of the lot. The Astaire-Rogers dance partnership moves faster than ever. One of the most effective scenes is Astaire's tap solo before three silhouettes which usually keep time with him but occasionally step out on their own."

+ News-Wk p27 S 5 '36

"For cinemaddicts to whom the release of any Rogers-Astaire vehicle does not automatically constitute the major news of the week, this one may do so on the ground that in it Comedian Victor Moore, whose impersonation of Vice-President Throttlebottom in 'Of Thee I Sing' gained him more fame than has ever fallen to any actual holder of that office, makes his screen debut."

+ Time p19 S 7 '36

**Trade Paper Reviews**

"Those educated feet of the screen's dance team No. 1 again answer the showman's prayer as Fred Astaire and Ginger Rogers dance, sing and clown their way through another cash drawer hit. Family."

+ Box Office p25 S 5 '36

"This new Astaire-Rogers vehicle holds its own with their best on almost every count and tops them all for comedy, which means another golden shower at all box-offices. There is no reason why it should not break the notable earning records of its own predecessors. Supreme in the dance, in the personal appeal of its stars and in the class quality of its presentations, the series is this time enhanced by a record laugh-score and enriched by an air of irrepressible spontaneity."

+ Hollywood Reporter p3 Ag 24 '36

"The best of the Astaire-Rogers films to date, 'Swing Time' means a golden boom at the box offices. The film seems much shorter than its

100 minutes because of the featherweight quality achieved by the brilliant balance of comedy, music, dancing and the plot, none of which is over-emphasized and none slighted. . . Emphasize the smoother sophistication as opposed to the tough overtones of 'Follow the Fleet' comedy and romance, because the songs will exploit themselves."

+ Motion Pict Daily p4 Ag 25 '36

"To say this is the best number in the Astaire-Rogers series is to state this will be cleanup in all theatres."

+ Phila Exhibitor p41 S 1 '36

"'Swing Time' is perhaps a shade under previous par, but it's another box office and personal winner for the Fred Astaire-Ginger Rogers combination. . . In the same cycle of the light fantastic as its predecessors, 'Swing Time' will satisfy every type of film fan. The younger the audience the better. And with Victor Moore and Helen Broderick in as more mature counter-ballast, it'll also appeal to the family trade."

+ Variety p18 S 2 '36

"Filled with charm for the most sophisticated without missing a bet in dance, song and comedy for the hoi-polloi, and emphasizing personalities and talents of Fred Astaire and Ginger Rogers for their fullest draw value in production quality, fascinating routines and joyous melody-romance, 'Swing Time' tops all their previous offerings as sheer entertainment. Picture sets a new par for this distinguished team. It comes close to providing 100% theatrical delight, and should prove box office avalanche. Astaire-Rogers films have an enormous ready-made audience, and this one is bound to make new addicts."

+ Variety (Hollywood) p3 Ag 24 '36

**SWORN ENEMY. MGM 78min S 11 '36**

Players: Robert Young, Florence Rice, Joseph Calleia, Lewis Stone, Nat Pendleton

Director: Edwin L. Marin

"The story has a revenge motivation. In it four characters combine to wreak vengeance on a racketeering mob." Motion Pict Daily

**Audience Suitability Ratings**

"Adults: matter of taste; family: fair; 14-18: doubtful; 8-14: no." Calif Cong of Par & Teachers

"Joseph Calleia creates an excellent characterization—that of the sinister Joe Emerald, a man with a twisted personality who is the master-mind of a 'mob'. His physical handicaps and mental equipment are an interesting contrast to the crude brutality of his followers. Mature." Calif Fed of Business & Professional Women's Clubs

"Good-mature." DAR

"This film is informative, dramatic and enacted with a verve and punch which keeps one interested. Adults & young people." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul J1 25 '36

"[It is] a most entertaining picture. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) J1 15 '36

"Adults & young people." Jt Estimates J1 15 '36

"Family." Nat Council of Jewish Women J1 15 '36

"Adults." Nat Legion of Decency J1 30 '36

"A and Y: exciting; C: no."  
Parents' M p70 S '36

"Adults & young people."  
Sel Motion Pict Ag 1 '36

"[It is] a pretty good melodrama, helped a great deal by its villains, Family."  
+ — Wkly Guide J1 18 '36

### Newspaper and Magazine Reviews

"Characteristic of M.G.M. productions, 'Sworn Enemy' is capably cast; with convincing portrayal throughout. Joseph Calleia's *Joe Emerald* is outstanding. From the foregoing, a mistaken inference may be made that 'Sworn Enemy' is an extraordinary production which should not be missed. Actually, however, it is merely a thoroughly workmanlike secondary film, a picture forgotten by breakfast-time; but entirely pleasing and a sure promise for admission-price value. That alone makes it unusual in this day of consistent disappointments." Paul Jacobs

+ — Hollywood Spec p11 Ag 1 '36

"Another picture of underworld rackets, stereotyped in plot although not in treatment, is holding Rialto audiences in its relentless grip. And rightly so, thanks to the spine-chilling performance of Joseph Calleia and the excellent suspense of the final scenes. . . This particular version of the G-man's activities is by now a little shopworn. . . The performances and the direction are the best factors of the picture." Marguerite Tazelaar

+ — N Y Herald Tribune p8 S 12 '36

"The picture is not, of course, the compelling document that the film examinations of social evils invariably set themselves up to be. It is, however, a suitable vehicle for the talents of Joseph Calleia and Nat Pendleton, as Hollywood seems determined to continue typing them." J. T. M.

+ — N Y Times p20 S 12 '36

"It is fervently to be hoped that the time will come when studios will discover how to make program pictures without employing the gangster theme. . . This olla-podrida has the familiar ingredients, plus as many loose ends as an octopus." Herb Sterne

Script p10 S 12 '36

### Trade Paper Reviews

"Family."

Box Office p23 J1 11 '36

"This is a fast-moving comedy drama that will please generally. It is full of fine performances, with Robert Young surprising by his work in a dramatic part. Joseph Calleia again demonstrates that he is one of the best character actors on the screen and he makes his role of a crippled ruler of the underworld powerful and sinister."

+ Film Daily p6 J1 7 '36

"Here is a neatly turned out piece of entertainment that really entertains. It makes no pretenses of being a big attraction, but is more than satisfactory program fare. Smart showmanship features the production by Lucien Hubbard, the keen direction by Edwin L. Marin, the amply-plotted screenplay by Wells Root and the uniformly excellent performances."

+ Hollywood Reporter p3 J1 1 '36

"Aptly titled, this gangster-atmosphered, melodramatic romance stacks up as acceptable average entertainment. The substantial, believable story is well put together, intelligently directed and convincingly acted. The dialogue and situations are effectively balanced to keep the show moving at an attention-holding, fast pace."

+ — Motion Pict Daily p4 J1 2 '36

"Estimate: nice program."

+ Phila Exhibitor p26 J1 15 '36

"Smart production and coordination from every department lifts this considerably above its classification as exceptional melodrama. It will entertain wherever billed and will delight especially for its bright direction and character performances, springing out of sound screen writing which keeps the human relations absorbingly genuine without missing, a bet in developing excitement and suspense."

+ Variety (Hollywood) p3 J1 1 '36

## T

**TATTLER.** First national 60min

Players: Ross Alexander, Glenda Farrell, Anne Nagel, Craig Reynolds, Hobart Cavanaugh

Director: William Clemens

"Picture affords Ross Alexander a role as the tattler who starts to use the air channels to indulge a private grudge against an offensive ham actor and presently finds himself a big money draw because of his daring dissemination of filmdom lowdown. Chatterer draws libel suits, draws the fire of gangsters whom he publicly identifies with crime and all but loses respect of girl he loves because of his so-called mud-slinging." Variety (Hollywood)

### Audience Suitability Ratings

"Mature audience."

Gen Fed of Women's Clubs (W Coast)  
S 2 '36

"[It is] a fairly interesting film."

+ — Nat Council of Jewish Women S 2 '36

### Trade Paper Reviews

"This picture has enough rapid-fire action, clever comedy and super-smart entertainment to make it a sure-box office attraction. Family."

+ Box Office p23 S 12 '36

"A breezy little farce that shrewdly and amusingly satirizes the radio purveyors of Hollywood gossip; takes a fling at a familiar type of actorial heel and invades a radio station for a brace of new songs and a grist of slangy humor. Meant to hold up the lighter end of the Warner B pairings, it will do just that with considerable satisfaction."

+ Hollywood Reporter p3 Ag 29 '36

"This is an amusing comedy. . . The picture should please generally as average entertainment."

+ — Motion Pict Daily p6 Ag 31 '36

"Hollywood's radio gossips, as an institution, are amusingly and satirically lampooned in this neat little B programmer which will carry its entertainment share on the duals and may advance itself through obvious exploitation possibilities."

+ Variety (Hollywood) p3 Ag 29 '36

**TEXAS RANGERS.** Paramount 90min Ag 28 '36

Players: Fred MacMurray, Jack Oakie, Jean Parker, Lloyd Nolan, Edward Ellis

Director: King Vidor

Based on a book of same title by Walter Prescott Webb. "[It] attempts to picture definitely the contribution of the Rangers to the civilizing of the West, the taming of marauding Indians, the wiping out of stock rustling and of banditry. To do so it centers on three badmen, two of whom enter the ranger service as under-cover partners to the third. But the spirit of the service gets under



**TEXAS RANGERS—Continued**

their skins and step by step they rise to the new ideal until they find themselves pitted against their old partner. Then it is war to the death, even between friends." Hollywood Reporter

**Audience Suitability Ratings**

"A: depends on taste; Y: good of kind; C: very exciting."

Christian Century p1026 S 9 '36

"Good. Mature-family." DAR

+ Fox W Coast Bul Ag 29 '36

"Family-mature."

Gen Fed of Women's Clubs (W Coast) S 2 '36

"Family."

Nat Council of Jewish Women S 2 '36

"Stage coach holdups and Indian warfare contribute to the excitement of this excellent Western. General patronage."

+ Nat Legion of Decency S 3 '36

"Handled on a large scale, it is an out-of-the-ordinary Western story. . . Scenically and photographically the production is outstanding, and although overly drawn out in parts, it offers a vivid picture of a lawless period in American history. Ably directed and acted. Family."

+ Sel Motion Pict S 1 '36

"It is always interesting and has several high points of tense drama, with plenty of adventurous action. Family-juvenile."

+ Wkly Guide Ag 22 '36

**Newspaper and Magazine Reviews**

"A carefully executed, better-than-average Western which except for full feature showings in Texas, would have benefited by additional cutting."

+ Christian Science Monitor p17 S 5 '36

"The story of 'Texas Rangers' differs from most of the documentary sort in that the characters it presents are second in importance to the history it relates. . . But it is none the less a stirring recital, packed with drama and enlivened with comedy touches possessing the virtue of having a legitimate place in the story. . . Jack Oakie never before gave such a performance, nor has he even hinted at his ability to rise to the heights he achieves under Vidor's direction."

+ Hollywood Spec p5 Ag 29 '36

"It is an excellent if overlong photoplay. . . 'The Texas Rangers' is much more than a Western picture. It even is much more than a glorified Western. It is, rather, a cinematic case-history of the Rangers. Director King Vidor. . . is to be credited with performing a valuable feat of recording native history. He also may be thanked for giving the picture some of the most breath-takingly lovely background shots ever made."

+ Lit Digest p23 S 5 '36

"This picture is beautifully produced by King Vidor and ably directed by King Vidor, but King Vidor's story is something else again. . . MacMurray walks perfunctorily through his part. . . Truth is, the picture belongs to Edward Cronjager for very beautiful camera work, and to Jack Oakie and Lloyd Nolan for fine comedy and excellent drama, respectively. . . As a picture 'The Texas Rangers' may be O.K., but as a film story it's pretty terrible." Rob Wagner

Script p11 S 5 '36

"In Dallas, where 'The Texas Rangers' last fortnight had a 'pre-release' premiere, audiences were delighted to find all early white residents of their State, not excluding desperadoes, depicted as high-spirited, swash-buckling citizens in sharp contrast with those cheap chisellers, the Indians. Audiences elsewhere are likely to excuse the picture for its

pardonable bias on the grounds of an entertainment value enhanced by King Vidor's vigorous treatment of the story."

Time p20 S 7 '36

**Trade Paper Reviews**

"Taking a surging story of early Texas, Producer-Director King Vidor conclusively proves that it is possible to make a Western which will rank high among the season's hits. Not only does it rate as Grade-A action entertainment, boast a pack-em-in cast, but it has tremendous exploitation possibilities, having been designed as the official picture of the widely publicized Texas Centennial. Family."

+ Box Office p25 Ag 29 '36

"This should be a showman's delight. It has much action and is semi-historic, showing how law and order came to the frontier state of Texas. The work of the Rangers in subduing marauding Indians, cattle rustlers and other bandits is thrillingly shown. The picture is rich in comedy and thrills, with Edward Cronjager's camera photographing the unusually beautiful backgrounds for the battle scenes between the Rangers and the Indians."

+ Film Daily p4 Ag 22 '36

"King Vidor's courageous attempt herewith to glorify the traditional Western with superb production values and names that will pull is only partly successful. . . It is gorgeous, but it is gory, and the endless fighting and killing, continued for some 90 minutes, will wear out its welcome with many audiences before the off-screen epilogue in praise of the service that forms its anti-climactic finish. Further shortening will help, but it is essentially a man's picture. . . It is a question if it can take A rating in the top spots for any sensational returns."

+ Hollywood Reporter p3 Ag 19 '36

"Following the well-established story situations familiar to its type, but turned out with lavishness in scale, 'The Texas Rangers,' firstly, has Fred MacMurray, who is box-office in any man's theatre these days, a rapidly-moving tempo, punctuated by hard riding, exciting fights and generous gunplay. There is another factor which may add immeasurably to the substantial, potential drawing power of the attraction, which is the fact that some time has elapsed since the last big outdoor Western has been found on any distributor's schedule. With three main story elements—friendship, adventure and romance—skillfully, although obviously combined, this attraction has heart appeal, enhanced by production values on a large scale."

+ Motion Pict Daily p9 Ag 20 '36

"Action crammed melodrama that is really an epic Western, 'The Texas Rangers' is a showman's attraction that just oozes with selling possibilities."

+ Phila Exhibitor p40 S 1 '36

"It is a splendid piece of mass entertainment and a money picture of smash calibre with a wealth of exploitable assets, headed by the Fred MacMurray and Jack Oakie names. . . Approach is semi-historic, with feeling of essential accuracy. . . Jack Oakie tops all his past performances with a flawless comedy-pathos creation—a truly great exhibit of humorous and casually tragic acting which equals anything of this nature the screen has seen and one which will drive to the heart of any audience."

+ Variety (Hollywood) p3 Ag 19 '36

**THEY MET IN A TAXI. Columbia 70min S 1 '36**

Players: Chester Morris, Fay Wray, Raymond Walburn, Lionel Stander

Director: Alfred E. Green

Chester Morris, a happy-go-lucky taxi driver decides to help Fay Wray when she darts into a cab and begs him to protect her from a loveless marriage. Later he finds she is implicated

in a jewel robbery. With the help of a reformed convict taxi driver, he locates the real thief.

### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 17 '36

"Talky, but the talk is fairly amusing. Family."

+ — Wkly Guide S 5 '36

### Newspaper and Magazine Reviews

"Without wishing to appear soft where Hollywood's double-feature factories are concerned, this reviewer feels compelled to give one or two very short cheers in regard to the current quickie, 'They Met in a Taxi.' One cheer is for the rubicund Raymond Walburn and the other belongs to the beetle-browed Lionel Stander." J. T. M.

N Y Times p20 S 7 '36

"[It is] a light, bubbling, rapidly moving little photoplay which although of no great import, does have more than its share of good, wholesome fun and gleeful chuckles. . . This bit of what Dudley Nichols calls escape motion picture entertainment is well worth seeing if you aren't too exacting about your screen fare." William Boehnel

+ N Y World-Telegram p24 S 6 '36

### Trade Paper Reviews

"Paced by 70 minutes of hilarious dialogue and a carload of 12-cylinder situations, this film is a sure-fire fan picture; unpretentious but highly entertaining."

+ Box Office p31 Ag 15 '36

"Falling in the category of attractions that depend more on entertainment values than marquee strength to provide satisfaction, this picture should have no trouble serving its purpose. It's a nice all-around job of good writing, effective gagging, peppy direction and excellent work by players who fit their roles appropriately and work hard to put them over."

+ Film Daily p11 S 9 '36

"[It] clicks off plenty of chuckles in the 'It Happened One Night' vein. While the picture is missing the snacko star draw of a Gable or Colbert, it is entirely satisfying program fare and should do plenty for Morris and Miss Wray in lifting them out of the ruts into which recent parts have consigned them."

+ Hollywood Reporter p4 Jl 29 '36

"Fashioned of tried and true material, this makes the grade as better than average audience entertainment. Well directed, nicely produced and acted with enthusiasm by feature and supporting players, the film has a popular appeal that presages mass appreciation."

+ Motion Pict Daily p11 Jl 31 '36

"Estimate: fair."

+ — Phila Exhibitor p33 Ag 15 '36

"Finely-meshed combination of an aggressive, fast-moving story, an excellent cast and ambitious direction with ample production makes 'They Met in a Taxi' good entertainment for the masses."

+ Variety (Hollywood) p3 Jl 29 '36

36 HOURS TO KILL. 20th century-Fox 65min  
Jl 24 '36

Players: Brian Donlevy. Gloria Stuart.  
Douglas Fowley. Isabel Jewell. Warren  
Hymer

Director: Eugene Forde

Based on a short story of the same title by W. R. Burnett. Most of the action takes place on a train where a detective is pursuing

a crook. The crook who is on his way to cash a sweepstake ticket for \$150,000 takes the detective's girl along as hostage.

### Audience Suitability Ratings

"Family." Am Legion Auxiliary

"It varies pleasantly in that most of the action takes place on a train. Adults: good; family: good; 14-18: fair; 8-14: no." Calif Cong of Par & Teachers

"There is a bit of romance between a G-man and a girl reporter, and suspense when the girl is captured by the 'mob,' but both situations are too familiar to be more than mildly entertaining. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Another G-man story, entertaining enough and ethically okay. Audiences over 15." Nat Soc of New England Women

"As usual these plots are clever and tense, and the interpolation of an interesting love motif, gives relief and balance to a most entertaining picture. Family." S Calif Council of Fed Church Women

"Due to a capable cast, well maintained suspense and elements of mystery, the picture will probably be regarded by the general public as good entertainment of its kind. However, though the public enemy is killed in the end, audiences who question the social value of pictures dealing with crime and violence, will deplore the clouding of moral issue that arises when the gangster is conveniently murdered by his jealous wife, for while this may be retribution, it is not justice. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bul Ag 1 '36

"In all interesting and exciting entertainment. Family—mature."

+ Gen Fed of Women's Clubs (W Coast)  
Jl 24 '36

"Family, exclusive of young children."

Jt Estimates Jl 15 '36

"A compact, swift moving G-man thriller that moves with staccato speed which holds interest, mystery and romance. . . Family."

+ Nat Council of Jewish Women Jl 22 '36

"Adults."

Nat Legion of Decency Ag 13 '36

"There is a bit of romance between a G-man and a girl reporter, and suspense when the girl is captured by the 'mob' but both situations are too familiar to be more than mildly entertaining. Family, exclusive of young children."

— + Sel Motion Pict Ag 1 '36

"A G-man story with some novel twists and a good deal of humor making fast and amusing melodrama, quite well done. Mature."

+ Wkly Guide Ag 1 '36

### Newspaper and Magazine Reviews

"[It is] a routine thriller."

+ — Christian Science Monitor p14 Ag 15 '36

"[It is] a moderately entertaining melodrama. . . The new film, another of many dealing with the G-men, is at its best during its first half when it discusses the dilemma of a gangster who, rather unwillingly, is promoted from Public Enemy No. 5 to Public Enemy No. 1. . . The picture veers from its quasi-humorous path into the more familiar melodramatic channels, ending with the usual climactic gun duel in the gangster's hide-away." T.M.P.

+ — N Y Times p6 Ag 15 '36

"Though it would seem that these hip-pocket automatic racketeer melodramas have about run their course, it succeeds in filling out with



**36 HOURS TO KILL—Continued**

quick electric turns of plot and merry dialogue, a film hour and a half worth seeing. . . Although this may sound less than sensational and original, it makes an effective program picture, and these are not often stumbled over on Broadway this summer. The cast . . . is in every way excellent, playing with such unerring skill that the chances are against your suffering from ennui." William Boehnel

+ N Y World-Telegram p9 Ag 14 '36

"Cut from the familiar G-Man cloth, this yarn has been freshened by the treatment accorded it by screen writers Lou Breslow and John Patrick, shapes up as a pleasant programmer containing more merit than many a so-called special." Herb Sterne

+ Script p13 Ag 8 '36

"It is [a] highly genial, rapid and unimportant melodrama."

+ — Time p29 Ag 3 '36

**Trade Paper Reviews**

"A new twist which plants much of the action aboard a train is all that distinguishes this from the current quota of 'G-Men-Public-Enemy' films. It is no better or worse than the average in this category and will prove satisfactory entertainment for the fans who like crime-does-not-pay action."

+ — Box Office p29 Ag 1 '36

"This is another in the G-Man cycle, which, because it is shrewdly directed by Eugene Forde, is played in a light vein with comedy the principal keynote. . . The picture should please average audiences."

+ — Motion Pict Daily p8 Jl 20 '36

"Estimate: for neighborhoods, twin bills."

Phila Exhibitor p35 Ag 1 '36

"This G-man film has a novel twist. It's an amusing, although an unpretentious picture and will require support. Good cast, but possesses no compelling box office draft."

+ — Variety p17 Ag 19 '36

"Neatly contrived, fast-stepping G-man-crook melodrama which will satisfy in the spots for which it is made. . . Most of the players know their way around for entertainment purposes and take full advantage of their opportunities."

+ Variety (Hollywood) p3 Jl 18 '36

**THIS IS THE LAND. Aga 60min Jl 9 '36**

Players: Natives

Director: B. Agadati

A dialogue film in Hebrew, made in Palestine with English sub-titles. This is the first Hebrew dialogue film ever made. "An historical document of the last fifty years in Palestine, the picture is an account of the rebuilding of the Jewish homeland by its children from far-flung places." (N Y Herald Tribune)

**Newspaper and Magazine Reviews**

"Unfolded somewhat monotonously, it gives a clear picture of the progress and pictures the present populace as bubbling with enthusiasm. . . Among the high spots in the film is the opening of the Hebrew University by Lord Balfour at Mount Scopus, and Sir Herbert Samuel's arrival as Palestine's first High Commissioner. Sports and athletics engaged in by the school children, the bathing beaches with their milling crowds, interiors of some of the factories, and agricultural accomplishments are all on the screen." Marguerite Tazelaar

+ — N Y Herald Tribune p12 Jl 10 '36

"Sympathizers with the building of a modern homeland for the Jewish people in Palestine are sure to be cheered up by [this film]. . . Beautifully photographed and accompanied

by well-modulated and appealing music, this celluloid sketch is more in the nature of a large newsreel than previous Palestine films. And the absence of made-to-order dramatic situations makes it all the more convincing." H. T. S.

+ N Y Times p15 Jl 10 '36

**Trade Paper Reviews**

"[This is an] interesting documentary story."

+ Film Daily p3 Jl 11 '36

"The picture . . . is distinguished by excellent production value and a sense of screen appeal. . . 'This Is the Land' will have decided draw with the Jewish patrons, and being well made, should prove a profitable undertaking aside from the interest it will stir in efforts to rebuild Palestine."

+ Variety p55 Jl 15 '36

**THOROUGHbred. British empire 78min**

Players: Helen Twelvetrees, Frank Leighton, John Longden

Director: Ken G. Hall

A dialogue film produced in Australia. A horse, won in a crap game by an unemployed newspaper man, turns out to be the inevitable thoroughbred and involves him in a maze of trouble.

**Audience Suitability Ratings**

"The director is clearly working with inexperienced personnel. The photography is variable. Though poor at times there are some good out-door shots. The acting is mediocre. Helen Twelvetrees is decorative but unconvincing as the heroine. Suitability: adults & adolescents. Apart from scenes depicting betting on horse racing, of which some may disapprove, this film is a family film."

+ — Mo Film Bul p14 Jl '36

"General patronage."

Nat Legion of Decency Je 11 '36

**Trade Paper Reviews**

"This Australian picture is a mixture. It opens weakly and drifts for a while, suffering meantime from poor photography and indifferent sound. Then it gets into its stride and finishes up with a good stretch of old-fashioned thrilling racing melodrama that will bring most average audiences to their feet."

+ — Hollywood Reporter p7 Jl 30 '36

"This Australian production, sponsored by Stuart Doyle, theatre magnate, has some very good racing scenes, taken on the Melbourne course, as its high spot. . . There is a certain amount of value also in the Australian atmosphere. As a story it is very crude stuff, not helped by indifferent recording."

+ — Motion Pict Daily p9 Jl 24 '36

"Good race-track drama when it sticks to the race track. . . The best that can be hoped for is number two on a dual bill. Yet, for all its faults (mostly technical), the picture spells pretty fair average entertainment."

+ — Variety p15 Je 3 '36

**THREE CHEERS FOR LOVE. Paramount 63min Je 26 '36**

Players: Eleanore Whitney, Robert Cummings, William Frawley, Elizabeth Patterson, Roscoe Karns

Director: Ray McCary

Music and lyrics: Ralph Rainger, Leo Robin

Eleanore Whitney is sent by her father, a motion picture producer, to a boarding school which is ready to close for lack of pupils.

A stranded dancing troupe puts on a show with Eleanore as star. When her father sees it, he gives them all contracts for Hollywood.

### Audience Suitability Ratings

"A: poor; Y: probably harmless; C: no."  
Christian Century p1143 Ag 26 '36

"Mediocre. Mature. Family." DAR  
— + Fox W Coast Bul Jl 18 '36

"Sequences in a fashionable school filled with the merry rhythm of song and fascinating tap dance numbers which will surely intrigue youngsters, and oldsters alike. . . The up-to-the-minute versions of the modern tap will prove interesting to young America. Family." Am Legion Auxiliary

"Of no particular value but harmless for all ages." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Family." Nat Soc of New England Women

"A rather unconvincing story—the successful racket of a cheap theatrical manager—is somewhat redeemed by smart lines, effective dance numbers, and the clever character work of Elizabeth Patterson and William Frawley. Adults, (possible for family)." S Calif Council of Fed Church Women  
Fox W Coast Bul Jl 25 '36

"The plot is vague and sketchy, but forms a background for the excellent dancing of Eleanore Whitney and catchy songs including, 'Where Is My Heart.' Family."  
Gen Fed of Women's Clubs (W Coast)  
Jl 18 '36

"Family."  
Jt Estimates Jl 15 '36

"Suitability: family."  
Mo Film Bul p120 Jl '36

"Trite and unconvincing, this musical comedy is redeemed only by the fine tap-dancing of Eleanore Whitney and a good cast which is worthy of something much better. . . Fair entertainment for the family and junior matinees."  
+ — Nat Council of Jewish Women Jl 15 '36

"General patronage."  
Nat Legion of Decency Jl 16 '36

"Family."  
Sel Motion Pict Ag 1 '36

### Newspaper and Magazine Reviews

"It is a nice question whether so many films are poor because of double bills or double bills came in because so many films were poor. This is for the bottom brackets."  
— Christian Science Monitor p13 Ag 22 '36

"Paramount should recut this one, eliminate most of the story, all of the 'comedy,' half of the tap dancing, and release the remainder as a short. There are about two reels of pleasant entertainment in it. . . 'Three Cheers for Love' is a class B production."  
— + Hollywood Spec p15 Jl 4 '36

"Paramount's unpretentious contribution to the current tap-dancing craze, 'Three Cheers for Love,' is a lightweight farce that works diligently in its attempt to produce laughs. And when the film is displaying the lithe Eleanore Whitney it has a catching rhythmic flavor. But for the most part this is but a tepid though enthusiastically enacted affair that affords mild diversion." (1½ stars) Beverly Hills

Liberty p29 Ag 8 '36

"Eleanore Whitney's tap talent is on a par with the entire production—small time, uninspired."

New Theatre p23 S '36

"The most harmless picture of the year is on display at the Roxy Theater. An amiable and furiously innocuous screen musical short, stretched to feature length. . . It will annoy no one and may please a few people here and there. . . If you happen to find yourself in a theater where 'Three Cheers for Love' is being shown, there is no reason for you to flee from it in dismay. I cannot, however, recommend that you drop everything else and rush off to see it." Richard Watts, Jr.

— + N Y Herald Tribune p6 Ag 1 '36

"'Three Cheers for Love' doesn't pretend to be anything but nonsense. It is far from distinguished nonsense; but its dancers are light-footed, its comics hard working, and one of its tunes catchy. . . This is really a quickie musical, unpretentiously made, with no big names in the cast." Eileen Creelman

+ — N Y Sun p8 Ag 1 '36

"[It is a] slight impediment to cheerfulness in the cinema. . . [It] is a nursery exercise in musical comedy high-jinks with a score that is pretty commonplace and with some of the most uninspired dance routines that the screen has yet offered. . . The older players in the cast . . . do what they can to give the proceedings a professional touch, but the youngsters, especially Eleanore Whitney and Robert Cummings, who play the leads are as amateurish as the film itself." William Boehnel

— N Y World-Telegram p15a Ag 1 '36

### Trade Paper Reviews

"With little more than the dancing of Eleanore Whitney and the comedy of John Halliday, Roscoe Karns and William Frawley to recommend it, this film falls into the category of an average picture. Family."

+ — Box Office p27 Jl 4 '36

"As a catchy musical show with a lot of clever tap dancing, songs that should prove popular, and a number of interesting new faces, this number makes very enjoyable program entertainment. It is light and moves quickly and for a summer picture it hits the spot nicely."

+ — Film Daily p4 Je 27 '36

"This is light musical fare offering good production flashes and should fit happily on most programs, despite the lack of stellar cast names. Although the story is slight and handicaps, rather than helps the players, it also leaves them free to concentrate on musical numbers which are delightfully presented. . . The picture should get over as average entertainment."

+ — Motion Pict Daily p22 Je 25 '36

"Program musical that has some nice flashes but which is short on what the marquee needs, this is summer entertainment that won't make much impression but which will serve as passable fare for neighborhoods."

— + Phila Exhibitor p26 Jl 15 '36

"'Three Cheers for Love' is anything but three cheers as a film. Concocted in a routine manner, with dialog which is frequently trite, and provided with a plot that is a weak excuse for the song and dance numbers tossed into it, this musical romance is dreary entertainment. Its only saving graces are a few laughs, (too few) and some fairly good song and dance numbers."

— + Variety p16 Ag 5 '36

"Acceptable B musical built around the familiar theme of a theatrical troupe invading a girls' seminary and posing as the pupils. Despite the trite theme, M. A. Shauer's supervision and Ray McCarey's direction have made it pleasant entertainment."

+ — Variety (Hollywood) p3 Je 24 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**THREE MARRIED MEN.** Paramount 60min S 11 '36

Players: Roscoe Karns. William Frawley. Lynne Overman. Mary Brian. George Barbier. Marjorie Gateson

Director: Eddie Buzzell

"The family of Roscoe Karns, the bridegroom, hates the family of Mary Brian, the bride, and all the relatives behave with incredibly bad taste at the wedding. Determined to strike a romantic note from the start, Karns dons comically exotic pajamas. His bride falls into hysterical laughter at his appearance and after the ensuing quarrel runs home in her negligee to her parents." *Motion Pict Daily*

*Audience Suitability Ratings*

"Adults."

Nat Legion of Decency S 10 '36

"Family."

Wkly Guide S 5 '36

*Trade Paper Reviews*

"Dedicated to the proposition that marriage is a bed of thorns, not roses, this film is sixty minutes of rollicking comedy. Family." + *Box Office* p23 S 12 '36

"A light-headed satirical farce about a marriage in plumbing and garage circles that will evoke a bundle of laughs and a couple of guffaws in less exacting neighborhoods. Its evident purpose is to provide a bit of balancing gayety for double bills in secondary spots at minimum expense. This it will do with reasonable satisfaction. . . Most of the gags have seen much active service. They are freshly served and kept tripping over one another at a lively pace, thanks to Director Eddie Buzzell's resourcefulness, but the imbecilic character of the entire proceedings is emphasized by the lack of mental normalcy in the whole character list." + — *Hollywood Reporter* p4 Ag 28 '36

"Based on the provincial premise that there is something side-splittingly funny about any wedding night, this comedy gambols heavily through forced situations, gathering as many guffaws as it does chuckles. . . The cast deserves better material." *Motion Pict Daily* p3 Ag 29 '36

"Obviously made to fill out the double bill, 'Three Married Men' has turned out to be a top-notch comedy which will help build any program through word of mouth advertising. It is good clean comedy that keeps the audience in constant laughter and is light enough to be enjoyed by children and adults. Without a star name, the cast is made up of players who have their individual followings and there are enough of them to make this fact have an important bearing on box office results. . . The reception tendered 'Three Married Men' will undoubtedly cause Paramount to plant Karns, Frawley and Overman in more pictures of the kind, which will be good news to exhibitors." + *Variety* (Hollywood) p3 Ag 28 '36

**THREE MAXIMS.** Wilcox 87min

Players: Anna Neagle. Tullio Carminati. Leslie Banks. Horace Hodges

Director: Herbert Wilcox

Dialogue film produced in England. The story concerns three trapeze performers in a small French circus. The two men members are in love with the girl in the troupe. On the opening night of their act at a famous French theatre, the unsuccessful lover plans to let his rival fall to his death, but changes his mind when the girl, sensing his intentions, faints. She is rescued and the three are reconciled.

*Audience Suitability Ratings*

"The three stars all appear remarkably at home on the trapeze, and there is no sign of faking or 'doubling.' A film with a fresh appeal and plenty of excitement. Suitability: adults & adolescents."

+ *Mo Film Bul* p114 J1 '36

*Trade Paper Reviews*

"A completely satisfying entertainment for ticket buyers, and a first class production job all around. . . Chalk up several red stars to director Herbert Wilcox, both for swift and sure direction and for a new and improved Anna Neagle. He has severely reduced her tendency to be rather too skittish, and she does a grand job as the apex of the triangle. . . All in all a fine piece of entertainment, certain box office on this side [London] and with a good bit more than a chance for America." + *Hollywood Reporter* p4 J1 14 '36

"Big virtue of this personally directed Herbert Wilcox production is that it has the punch in the right place. The final scenes picture the climax of a triangular drama of jealousy and revenge in which the actors are three trapeze artists. . . This is good stuff, well directed, well played and altogether convincing. Good audience material, it is also first class exploitation subject matter. And for the showman are the names of Tullio Carminati and Leslie Banks, with that of Anna Neagle for places where she is known. Certainly it is her best performance." + *Motion Pict Daily* p16 J1 10 '36

"Not so very long ago, Anna Neagle was a chorus girl. . . She was pretty and had youth, but her talents were undeveloped. Herbert Wilcox presented her with negative results. In this picture she reveals a natural spontaneity and a very lovable personality that clicks. . . She is brilliantly supported by Carminati and Leslie Banks, two standard actors of repute who acquit themselves admirably. . . Elemental enough in story, but the general effect is excellent, due to the strong cast and admirable direction. Circus atmosphere is correct and vivid, as are also the theatre scenes in Paris. In the opening scenes the background of a French peasant village is faithfully depicted." + *Variety* p31 J1 15 '36

**THREE OF A KIND.** Invincible 73min My 20 '36

Players: Evalyn Knapp. Chic Chandler. Berton Churchill. Bradley Page

Director: Phil Rosen

See issue of June 29, 1936 for other reviews of this film

*Audience Suitability Ratings*

"A, Y and C: fair comedy."

Parents' M p48 Ag '36

*Trade Paper Reviews*

"Fairly entertaining romantic comedy with good number of laughs okay for popular bills." + — *Film Daily* p11 Je 24 '36

"Independently made 'Three of a Kind' represents pretty fair results. It is the situations and the plotting rather than the weight of story, the dialog and general workmanship that makes this subject acceptable. The comedy treatment is an asset, even if none of the laughs are of heavyweight calibre." + — *Variety* p23 J1 1 '36

**THREE ON THE TRAIL.** Sherman-Paramount  
67min Ap 24 '36

**Players:** William Boyd, Jimmy Ellison,  
Onslow Stevens, Muriel Evans  
**Director:** Howard Bretherton

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"A good clean western comedy. Family." Am Legion Auxiliary

"Adults: good Western; 14-18: good; 8-14: good. Family." Calif Cong of Par & Teachers

"Beautiful outdoor photography, fast-riding and plenty of humor make this series above the average in entertainment for Western type. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"Family, exclusive of nervous children." Nat Soc of New England Women

"A thrilling Western, in a most realistic desert setting, with fine horsemanship, characteristic shooting and drinking scenes. Family." S Calif Council of Fed Church Women

"In quite leisurely tempo . . . the story is pictured against a background of scenic mountain country, beautifully photographed. Family." Mrs T. G. Winter

+ Fox W Coast Bul Je 20 '36

"Family."

Jt Estimates Je 15 '36

"It is not the best of the Hop-a-long Cassidy series, but those who have enjoyed the others will doubtlessly be pleased by this. Adolescents, 12-16: good; children, 8-12: too exciting."

+ — Motion Pict R Jl '36

"A stereotyped Western with a hackneyed story, wild riding, much shouting and spectacular gun play. Family & junior matinees."

+ — Nat Council of Jewish Women

**THREE WISE GUYS.** MGM 72min My 15 '36

**Players:** Robert Young, Betty Furness, Raymond Walburn, Thurston Hall, Bruce Cabot

**Director:** George B. Seitz

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"A: depends on taste; Y: not the best; C: no." Christian Century p1095 Ag 12 '36

"[It] provides excellent light entertainment. Family." Calif Cong of Par & Teachers

"The dialogue was smart and carefully timed; the cast wisely chosen, with acting honors going to Raymond Walburn as 'Doc.' Mature." Calif Fed of Business & Professional Women's Clubs

"Mature-mediocre." DAR

"Family." E Coast Preview Committee

"A far-fetched story, loosely constructed but very lively and diverting with clever dialogue and many absurd situations. Mature." Nat Soc of New England Women

"Clever action, peppy dialogue and interesting locales result in good entertainment for the family." S Calif Council of Fed Church Women

Fox W Coast Bul Je 27 '36

"[It is] a light frothy picture. . . The good work of the well chosen cast, clever dialogue and adroit direction gives this picture its entertainment value. Adults & young people."

+ — Gen Fed of Women's Clubs (W Coast)  
Je 14 '36

"Mature."

Jt Estimates Je 15 '36

"[It is a] trivial comedy. It is well directed and moves at a lively clip with some amusing situations and fairly entertaining dialogue, but if you miss it you need not repine. Adolescents, 12-16: no value, subject matter not recommended; children, 8-12: no."

+ — Motion Pict R Jl '36

"Family."

Nat Council of Jewish Women Je 17 '36

"A: implausible but fairly entertaining; Y: unethical; C: hardly."

Parents' M p46 Jl '36

### Newspaper and Magazine Reviews

"Those who are possessed of an extraordinarily sweet-tooth no doubt relish these Damon Runyon confections. . . The comedy is amusingly enough played, the action is rapid, the entire result extremely movie." Herb Sterne

+ — Script p12 Je 20 '36

**TICKET TO PARADISE.** Republic 65min Jl 10 '36

**Players:** Roger Pryor, Wendy Barrie, Claude Gillingwater, Andrew Tombes

**Director:** Aubrey Scotto

The adventures of a young amnesia victim who learns his identity, wins a young socialite and closes a business deal.

### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Jl 9 '36

"A and Y: entertaining; C: if interested."

Parents' M p70 S '36

"It is well directed and includes some situations that are amusing and some that are both dull and extravagant. However, the moments of romance and thrills hold interest. Adults & young people."

+ — Sel Motion Pict Ag 1 '36

"Family."

Wkly Guide Je 27 '36

### Newspaper and Magazine Reviews

"[It is a] bargain version of the flossy stock story of an 'amnesia' victim. . . An unresolved mixture of fun, fantasy and melodrama; now dull, now amusing. Passable movie when it goes in strictly for romance and thrills."

+ — Christian Science Monitor p14 Ag 15 '36

N Y Times p5 Ag 8 '36

"[It is] a rather feeble and fumbling carbon copy of the Brewster's Millions theme. . . Frankly, I doubt whether the antics in the film are of a kind to divert ordinary moviegoers. However, they may be of some interest to students of amnesia and so to them the film is recommended." William Boehnel

+ — N Y World-Telegram p16 Ag 11 '36

### Trade Paper Reviews

"Fast and clever in both dialogue and action, this is good light comedy to fill out any bill."

+ — Box Office p27 Jl 4 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**TICKET TO PARADISE—Continued**

"This has comedy and action and is a pleasing number. Aubrey Scotto's direction is excellent and he got much out of the slender story."

+ Film Daily p8 Je 25 '36

"It is rather lightweight fare, thanks to a slender story and a script that lets down in spots, but what laughs it has are wholesome and hearty and it will hold up to needs for a bit of frivolity on neighborhood double bills."

+ — Hollywood Reporter p2 Je 20 '36

"This is at times amusing and occasionally a bit dull."

+ — Motion Pict Daily p6 Je 22 '36

"Estimate: neighborhood program."

+ — Phila Exhibitor p69 J1 1 '36

"Ingratating performances by Roger Pryor, Wendy Barrie and Claude Gillingwater go far in making this fantastic farce-comedy digestible. It contains full quota of movement, a number of chuckles and makes fair enough hot weather entertainment on duo combinations where definite contrast to heavy drama is needed. Marquee weakness will keep it in dual territory."

+ — Variety p55 J1 15 '36

"Aubrey Scotto takes this aggregation of light, fast-moving farcical situations, wraps it up in a bundle and goes to town. Aided by a well-balanced cast, beautiful settings and smart dialog, the director delivers a clever bill of entertainment that will please the average audience."

+ Variety (Hollywood) p3 Je 20 '36

**TO MARY—WITH LOVE.** 20th century-Fox  
87min Ag 1 '36

Players: Warner Baxter, Myrna Loy, Ian Hunter, Claire Trevor

Director: John Cromwell

Based on a novel of the same title by Richard Sherman. The story is set in New York and is a detailed portrait of modern marriage during the ten years between 1925 and 1935. Against a panorama of events including the boom years, the market crash, the depression, the couple are brought together finally by a friend who has always been deeply in love with the wife.

**Audience Suitability Ratings**

"A: very good; Y: very mature; C: no."  
Christian Century p119 Ag 19 '36

"To Mary—With Love" will make a grand record as a shopper's matinee, but it is doubtful if Friend Husband will agree in its popularity and appeal. Adults." Am Legion Auxiliary

"Adults: good; family: good; 14-18: good; 8-14: mature." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"A well constructed and well acted social drama, with good dialogue, beautiful backgrounds nicely photographed and attractive musical accompaniment. Lavish drinking which seems necessary to the plot. Adults." Nat Soc of New England Women

"An excellent supporting cast for the three capable principals, aided by good direction, make a thoroughly interesting social drama that rings true. Family." S Calif Council of Fed Church Women

"The picture is interesting in spite of its lack of novelty because it is sincerely and plausibly presented, the acting is natural and convincing, the characters are worthwhile peo-

ple, and the problems involved touch upon experiences we have encountered, at least in our neighbors' homes, if not in our own. Adults." Women's Univ Club, Los Angeles  
Fox W Coast Bul Ag 1 '36

"The director has made skillful use of all material giving us an unusually interesting and entertaining picture. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast)  
J1 24 '36

"Mature."

Jt Estimates J1 15 '36

"[It] provides absorbing entertainment. Adults."

+ Nat Council of Jewish Women J1 22 '36

"Those of us who have lived through the ten hectic years following the War will enjoy the interesting interpretation of the highlights. Adults."

+ Nat Legion of Decency Ag 6 '36

"Mature."

Sel Motion Pict Ag 1 '36

"An interesting and unusual triangle, with a colorful background of contemporary events. Mature."

+ Wkly Guide J1 25 '36

**Newspaper and Magazine Reviews**

"It may be suspected that John Cromwell would have been even more successful if the choice had fallen on a different set of characters. . . They belong a little too obviously to the circle of smart young folks to give the theme that universal appeal that it demands. Their speech is just a trifle too glib and sparkling; their success comes a little too easily and the orbit of their rising fortunes is pitched too high. . . 'To Mary—With Love' is not a perfect film. But it does have more than the average of admirable qualities." E. F. M.

+ Boston Transcript p3 Ag 8 '36

"Given a pair whose experience is not quite typical of their class, the story has the merit of plausibility upon its own terms and an interesting cast. Entertainment for adults."

+ Christian Science Monitor p13 Ag 22 '36

"Cromwell . . . gives us a picture which reveals rare understanding of human impulses and to which we give sympathetic emotional response. . . And because it is just an ordinary story, a simple one of situations in which we easily could imagine ourselves, we feel for the three people, understand them and with sustained interest follow their fortunes for the decade the story spans."

+ Hollywood Spec p7 Ag 1 '36

"The picture, in its broad outline, is quite familiar stuff, but so sincerely played that the pungent screen play by Sherman and Howard Smith is displayed to telling effect. . . As the primary menace to Miss Loy's marriage, Claire Trevor, playing a hedonistic drunkard, is a complete delight. Even with Baxter's stodgy work, the film has undeniable feeling and a sharply distinctive flavor that makes it a tearful treat for the up-to-date matron." (3 stars) Beverly Hills

Liberty p35 Ag 29 '36

"One of these fine days somebody with an eye for urban color and a clear recollection of the details of what Westbrook Pegler calls the era of wonderful nonsense will produce a film chronicling the daffy magnificence of Manhattan as a few surviving veterans knew and loved it a decade ago. It is a wistful subject, replete with sure-fire historic potentialities, but the idea men leagued in the production of the work on view this week at the Paramount scorned its opportunities in favor of a shockingly banal saga of bourgeoisie domesticity. . . [It is] a banana-split drama of marital felicity, indicated by a prodigious and sickening quantity of hugging and bussing on the part of Miss Loy and Mr. Baxter,

catastrophe on the inevitable emotional shoals of life, and eventual reconciliation again indicated by a crescendo of passes and sentimental goose grease between these troupers. There isn't a motive that isn't tiresomely antique or an interlude that isn't characterized by such handholding and kiss-nest idiocy as to revolt the sensibilities of even the half-judicious." Lucius Beebe

— N Y Herald Tribune p13 Ag 27 '36

"The picture . . . should be popular entertainment. Its emotions are real, its direction effective and the general production, with its brief extracts from contemporary newsreels, far more lavish than it might appear at first. 'To Mary—With Love' is certainly on the recommended list." Eileen Creelman

+ N Y Sun p10 Ag 27 '36

"'To Mary—With Love,' is a film sketch of the last decade that you who are thirtyish and were perhaps a part of that whirl of jazz, speakeasies, mushroom millionaires and Babylonian gayety which characterized the twinkling Twenties can hardly afford to miss. . . . Lest you forget, the era is recaptured for you in the meticulously directed film treatment Twentieth Century-Fox has prepared. . . . The story teams Myrna Loy and Warner Baxter. . . . Somehow though, to one who likes his Loy flippant and satirically histrionic and his Baxter carefree and debonair, this inherently woeful story seems unsuited to the two. To be frank about it, Ian Hunter, as the other man . . . rather steals the picture from the noted team." J. T. M.

+ N Y Times p16 Ag 27 '36

"There is at the Paramount this week more footage of fol-de-rol playing at being real—'To Mary—With Love.' . . . Most of the scenes are circa 1925 and so is the technique." Douglas Gilbert

— N Y World-Telegram p9a Ag 29 '36

"There are no surprises, I assure you, in 'To Mary—With Love.' Myrna Loy and Warner Baxter outline ten years of married life in this rather painful brief. . . . They suffer and suffer and at last decide they might as well go on suffering, and that's all there is to it." John Mosher

— New Yorker p67 S 5 '36

"The tragedy of a man broken in morale by the depression and a two-year binge is so candied that little remains but a man-weds-girl-trouble-sets-in-all-comes-out-o.k. formula movie."

— News-Wk p27 S 5 '36

"Unfortunately credible material is often trite and we've been through the staunch-wife-neglecting husband . . . the death of the first child . . . husband grubbing for money in an attempt to forget . . . wife turning to the social whirl for the same reason . . . the years forming a chasm between the two. Vidor's 'The Crowd' handled a similar theme but through honesty and power became one of the screen's features that will live. . . . The picture suffers when it becomes maudlin, loses through over emphasis. Younger leading men would have made some of the situations more sympathetic, the emotional foundering less turgid." Herb Sterne

+ — Script p11 Ag 8 '36

"This movie is too much like life to be spectacular entertainment. Nevertheless it is a biting case history of what has happened to some bright young people in the last ten years. . . . 'To Mary—With Love' loses pace by being told through the eyes of a bystander instead of a participant. For the same reason it gains sensibility."

+ Time p26 Ag 10 '36

### Trade Paper Reviews

"This could have been titled 'To Showmen—With Profit.' A brilliant script, masterful direction, and flawless acting by Myrna Loy, Warner Baxter and Ian Hunter merge with the intelligent production guidance of Kenneth

MacGowan to make a picture rating tops. Family."

+ Box Office p25 Jl 25 '36

"The 1925-1935 page from the life of a married couple as here pictured, is a most enjoyable and satisfying dramatic love story presented in a manner that should give it wide box-office success. It has all the ingredients that make it a woman's picture, and the charm of Myrna Loy can't help but attract the men. For the role of the wife, a better choice than Miss Loy could not have been made. Her work is a pleasure to watch."

+ Film Daily p11 Jl 21 '36

"A penetrating and incisively detailed portrait of modern marriage with emotional values keenly compounded to make a screenplay of distinguished worth. . . . This picture is headed for big returns all up and down the line. It is, in a word, a box office blessing."

+ Hollywood Reporter p3 Jl 17 '36

"The film makes a direct appeal to feminine patronage, yet it is of compelling interest to general adult audiences. . . . The situations and dialogue are effectively blended and aim to stir sympathetic emotions. Devoid of anything that smacks of artificial theatrics, the human quality of the story is impressive. It gives Baxter, Miss Loy, Hunter and Miss Trevor many opportunities to contribute exceptional performances."

+ Motion Pict Daily p3 Jl 18 '36

"Drama that women should like, backed by names, 'To Mary—With Love' ought to be a good entrant."

Phila Exhibitor p35 Ag 1 '36

"It . . . does not lend itself well to picturization. It will please in some measure and among some classes, mostly feminine. Probably on the popularity of the printed story. But equally true, it will make men restless and actively impatient with its meandering triviality and lack of action. For juvenile (matinees, etc.) the picture is extremely dubious. . . . It is a pretentious hash-over of the semi-realistic glamorized Hollywood approach to unemployment and tough times."

— + Variety p21 S 2 '36

"The progress of a moving, tense, bitter-sweet love story [is told] . . . with such production wisdom and such superlative acting that it comes close to being all things to all men as entertainment. The box office should respond most prosperously to the picture's many graces, with the names of Warner Baxter, Myrna Loy, Ian Hunter and Claire Trevor to lure the customers."

+ Variety (Hollywood) p3 Jl 17 '36

TRAILIN' WEST. Warner 62min S 5 '36

Players: Dick Foran, Paula Stone, Robert Barrat, Addison Richards

Director: Noel Smith

A western melodrama with a Civil War background.

### Audience Suitability Ratings

"Fine horsemanship and beautiful horses are the redeeming features of this film, which children may enjoy. Family." Am Legion Auxiliary

"Adults: good; family: good; 14-18: good; 8-14: too intense." Calif Cong of Par & Teachers

"Beautiful scenery, excellent riding, thrilling physical combats and a cowboy with a pleasing voice, all combine to make an unusually pleasing Western. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"Family." Nat Soc of New England Women

++ Exceptionally Good; + Good; +— Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**TRAILIN' WEST—Continued**

"A constructive picture for the family."  
S Calif Council of Fed Church Women  
+ Fox W Coast Bul J1 4 '36

"If the average Western has advanced a step at a time, this picture has taken two steps backward. . . . To be sure there are good views of mountainous country and daring horsemanship, but roistering saloon scenes and gambling make it questionable for juniors, although they constitute the class which would overlook the weak points of the film. Adolescents, 12-16; poor; children, 8-12; no."

— Motion Pict R J1 '36

"Entertainment for the family & junior matinees."  
Nat Council of Jewish Women Je 24 '36

"General patronage."  
Nat Legion of Decency J1 16 '36

"A, Y and C: poor."  
Parents' M p70 S '36

"A good old-time Western. Family-juvenile."  
+ Wkly Guide S 5 '36

**Trade Paper Reviews**

"Fair enough little Western is given an element of novelty by a Civil War setting. There are the full quota of fights and fast-riding action shots."

+ — Hollywood Reporter p3 Je 17 '36

"The Civil War secret service slant makes this Western a little different and gives exhibitors a new exploitation angle. . . . The screen play by Anthony Coldeway has better-than-usual dialogue and the photography by Sid Hickox adds considerably to the value of the production."

+ Motion Pict Daily p6 Je 18 '36

"Estimate: routine Western."  
+ — Phila Exhibitor p69 J1 1 '36

**TRAPPED BY TELEVISION.** Columbia 63min  
Je 12 '36

Players: Mary Astor, Lyle Talbot, Nat Pendleton, Joyce Compton

Director: Del Lord

A young inventor of a television machine is opposed by crooked rival interests who try to destroy the machine just as he is demonstrating it to a corporation. The machine records the fight between the rival and the inventor and makes the sale possible.

**Audience Suitability Ratings**

"A: hardly; Y: fair; C: possibly."  
Christian Century p1047 J1 29 '36

"[It is] a well acted, but stereotyped plot. Family." E Coast Preview Committee  
+ — Fox W Coast Bul Je 20 '36

"Lew Ayres' polished performance as the announcer just rescues the film from complete crudity. Special suitability: adults. The police battle at the end renders the film unsuitable for nervous or sensitive children."

— + Mo Film Bul p107 Je '36

"General patronage."  
Nat Legion of Decency Je 25 '36

"A, Y and C: fair melodrama."  
Parents' M p70 S '36

"Family."  
Sel Motion Pict J1 1 '36

"Interesting and rather exciting. Family."  
+ Wkly Guide Je 13 '36

**Newspaper and Magazine Reviews**

Christian Science Monitor p13 Ag 22 '36

"'Trapped by Television' is a breezy, illogical concoction of comedy and melodrama. For its lighter moments, we are indebted to Nat Pendleton, who contributes a delightfully amusing performance even though he must wrestle with some fairly inane dialogue." T. M. P.  
N Y Times p24 Je 15 '36

"No permanent harm has been done by the production of 'Trapped by Television,' the spotty new melodrama. When it is said that the film is a 'spotty melodrama' it is the intention of this reviewer to suggest that if the authors and director had taken time in its preparation and production and given it the attention that it deserves, 'Trapped by Television' might have resulted in a fairly diverting thriller."

— N Y World-Telegram p22 Je 17 '36

**Trade Paper Reviews**

"The television slant given to this strictly routine affair is the only redeeming feature—for exploitation purposes—of an otherwise average concoction of comedy, conversation and an unconvincing romance. Family."

+ — Box Office p75 Je 27 '36

"Trying to take advantage of the television era that is close upon us furnishes a live theme of popular interest, but the subject is too big and important to be treated in such a loose 10-20-30 style as in this production."

— + Film Daily p24 Je 16 '36

"Estimate: for neighborhood houses, twin bills."

+ — Phila Exhibitor p68 J1 1 '36

"Ordinary melodrama lacking name draw and handicapped by tedious early pacing. Appears to be destined strictly for dualers and then in secondary spot. Even freshness of television angle is buried beneath pile of extraneous detail that means little or nothing. Ballyhooing of televisual slant won't be much of a help for added patronage after opening day because there is much in this film that will disappoint."

— Variety p23 Je 17 '36

**TUNDRA.** Burroughs-Tarzan 78min Ag 15 '36

Player: Del Cambre

Director: Norman Dawn

The record of a 400-mile trek thru the Alaskan tundra by a doctor whose plane crashes in the Arctic Circle. With a knife and a cigarette lighter he manages to cross marshes, glaciers, forests and icebergs and to adventure among countless wild animals.

**Newspaper and Magazine Reviews**

"A thin story thread weaves its way through what is fundamentally a travelogue (a good one, too) of the snow country and Nature proves a more exciting protagonist than many projected by a writer's pen. . . . The film unreels a satisfyingly different evening for fans who are bored with routine celluloid fare. Magnificent when it focuses on the great outdoors, 'Tundra' becomes rather crude stuff when human performers are introduced." Herb Sterne

+ — Script p10 Ag 29 '36

**Trade Paper Reviews**

"Replete with dramatic incidents, this picture will make a mark for itself at the box office. It has something that will appeal to every man, woman and child. The scenic grandeur alone will be worth the price of admission and of equal appeal are the true life atmosphere and action, not only of the native Eskimos, but of the myriads of wild animals photographed in their natural habitat. Family."

+ — Box Office p25 S 5 '36

"Here is a refreshing picture that should please audiences generally. It is laid in an Alaskan wilderness, with all types of animals sharing honors with Del Cambre, the featured player. In fact, two bear cubs, found by Cambre in his trek across the Arctic tundra, provide most of the laughs and they will be popular with adults as well as the youngsters."

+ Film Daily p4 Ag 25 '36

"This independent effort to do another 'Sequoia' has considerable merit in its natural history studies of the far north, and will prove interesting as a novelty in secondary houses and as an attraction for youngsters. . . . The story is cleverly concocted to make effective use of each encounter with the wild inhabitants of the north, but creaks with a lack of polish in the episodes involving the human actors. Del Cambre's work as the doctor likewise carries conviction in the woods, but misses fire in civilization."

+ — Hollywood Reporter p3 Ag 21 '36

"This film should draw the attention it unquestionably deserves, but the less said about the human actors the better. Fortunately there are few of them and the superb shots of the animal 'performers' hold the attention throughout. This should be good for a dual program in any situation. . . . The story . . . would be improved if the solitary hero's comments on life in the wilds were cut."

+ — Motion Pict Daily p3 Ag 22 '36

"A picture that needs strong selling, with word-of-mouth to help, 'Tundra' is more a feature of wild animal life than Hollywood drama. . . . The importance of the picture, however, does not rest in the acting but in the excellent photography of natural life. Selling this along special lines ought to help."

Phila Exhibitor p44 S 1 '36

"Picture, running 75 minutes, is one of the best and certainly the most complete assembly of wild animal life in its native habitat ever photographed for popular interest. It has thrills galore, gorgeous pictorial beauty, natural comedy in the antics of wild creatures. . . . and a diversity of excitements which will hold any mass audience rapt. . . . A natural for the family zones, it also has provocative novelty for class audiences if properly sold."

+ Variety (Hollywood) p3 Ag 21 '36

**TWO AGAINST THE WORLD.** Warner-First national 65min J1 18 '36

Players: Humphrey Bogart, Beverly Roberts, Linda Perry, Carlyle Moore, Jr.

Director: William McGann

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"A: strong; Y: doubtful value; C: no."  
Christian Century p1095 Ag 12 '36

"Suitability: adults & adolescents."  
Mo Film Bul p115 J1 '36

"A: protest against muck-raking more timely than pleasant; Y: mature; C: no."  
Parents' M p48 Ag '36

"Family."  
Wkly Guide J1 4 '36

### Newspaper and Magazine Reviews

"A drab filler for adult double bills."  
+ Christian Science Monitor p13 Ag 22 '36

"Two Against the World' is a retake of Louis Weitzenkorn's 'Five Star Final,' which lacks the sincerity of purpose that distinguished the earlier work." T. M. P.  
— N Y Times p11 J1 11 '36

"Filmgoers with memories retentive enough will recognize 'Two Against the World' as none other than that smash hit of five years ago, 'Five Star Final.' . . . Although it has lost nearly all the bite and sting, fury and vigor of the original, which smashed out at yellow journals, the idea is still strong enough to impress those who did not see it in its newspaper office background. However, for the most part, the film seems to me maladroitly written and at times almost oafishly clumsy in its mere mechanics." William Boehnel  
— + N Y World-Telegram p10 J1 13 '36

"Even without the punch lines of Louis Weitzenkorn's dialog and its alien background the situation is strong enough to be good entertainment for those who missed the original."

+ Time p54 J1 13 '36

### Trade Paper Reviews

"This modernized version of 'Five Star Final' is a solid, swiftly-paced drama that should strike a responsive chord with audiences. The story and dialogue give a well-chosen and capable cast full rein for their abilities."

+ Film Daily p3 J1 11 '36

"What chances 'Two Against the World' might have had for single feature spots are considerably dwarfed by absence of marquee illumination and commonplace direction and casting. . . . 'Two Against the World' is too drab to get past the dual barrier."

— Variety p31 J1 15 '36

**TWO-FISTED GENTLEMAN.** Columbia 63min Ag 15 '36

Players: James Dunn, June Clayworth, George McKay

Director: Gordon Wiles

"Mickey Blake was a fighter [who] fought his way from preliminary boy to title contender because his smart little wife was there to manage, train and coach him. Then he met a blonde débutante, acquired a butler and a fear of getting his pretty face marked, and told his wife to keep out of his affairs." N Y Times

### Audience Suitability Ratings

"[It is] a mediocre tale. General patronage."

+ Nat Legion of Decency S 3 '36

### Newspaper and Magazine Reviews

"We forget what it was called the last time Columbia filmed it, but 'Two-Fisted Gentleman' is the same old story about the young middle-weight who could not stand prosperity. . . . Altogether a picture of decidedly juvenile appeal." F. S. Nugent

— N Y Times p11 Ag 24 '36

"In this corner James Dunn, in the other June Clayworth, his manager-wife, with the lucky blonde always in the middle. Ten rounds of moralizing, but they left the baby out of this one." Douglas Gilbert

— N Y World-Telegram p13 Ag 24 '36

### Trade Paper Reviews

"With nothing in it for fresh interest except the pleasing June Clayworth as a prize-fight manager and James Dunn as the leather-pushing sap, this well-worn story about the fighter who goes society is just for the secondary grind spots."

+ Film Daily p4 Ag 25 '36

"With some slight but effective changes from routine formula, this melodrama of the prizefighting ring manages to be entertaining fare. A genuine atmosphere of the ring and



**TWO-FISTED GENTLEMAN**—*Continued*

the fighting game pervades the story. Good type casting lends a realistic air to the story. It should be reasonably successful."

+ — Motion Pict Daily p12 Ag 13 '36

"Estimate: usual fight yarn."

+ — Phila Exhibitor p40 S 1 '36

"[It is a] routine fight story. . . On the whole it's very familiar film fare which experiences great difficulty in being entertaining. Anything but a bright future is looked for. In most all respects, including story, direction, production, comedy and cast, 'Two-Fisted' is ordinary."

— Variety p20 Ag 26 '36

**TWO IN A CROWD.** Universal 85min Ag 30 '36

Players: Joan Bennett. Joel McCrea. Elisha Cook, Jr. Alison Skipworth

Director: Alfred E. Green

"Joel McCrea, horse owner who is broke, and Joan Bennett, similarly situated, each come into possession of a torn half of a \$1,000 bill. Neither trusts the other and they jointly buy a horse." Motion Pict Daily

*Audience Suitability Ratings*

"General patronage."

Nat Legion of Decency S 17 '36

"The plot is a bit complicated which makes the story drag at times, but there are plenty of amusing situations and a light comedy touch is retained throughout. Family."

+ — Wkly Guide S 5 '36

*Newspaper and Magazine Reviews*

"The story is a wild, unbelievable piece of patchwork, about as crazy as a Marx Brothers comedy. As a story it is much poorer than the majority of those from which much poorer pictures are made, but it was fortunate enough to fall into the hands of a first class director who has an intelligent appreciation of the camera's status as the screen's story-telling medium. To Al Green the play was not the thing. He used it merely as raw material to be fashioned into acceptable entertainment."

+ — Hollywood Spec p7 Ag 15 '36

"A sprightly beginning dwindles into a routine and stodgily unfolded little plot that is neither surprising nor always believable. . . The picture has no suspense, and displays very little [else] to take its place." (1½ stars) Beverly Hills

Liberty p46 S 19 '36

*Trade Paper Reviews*

"Here's a picture that should be the box office successor to 'Broadway Bill.' It has all of the thrills, comedy and romance of the Baxter-Loy film."

+ — Box Office p31 Ag 15 '36

"A very capable cast tries hard in this picture and there are a number of bright enjoyable spots. However, between these points, much of the material is dull and one's interest lags. The elimination of a lot of useless footage and the addition of a few snappy scenes would do much to give the show some more pep. The piece makes a play for comedy, and now and then some good hefty laughs are obtained."

— + Film Daily p3 Ag 8 '36

"It's frothy stuff in the modern vein, underplaying melodramatic clichés in favor of the human, love-on-the-run approach. Joel McCrea and Joan Bennett breeze through the boy-meets-girl leads in snappy style."

+ — Hollywood Reporter p3 Ag 5 '36

"An interesting comedy-romance for audiences and offering exploitation material for showmen, this film is light and airy with considerable fun in the romance situations, hints of melodrama and plenty of excitement. . . Comedy is the element to be stressed in the selling."

+ — Motion Pict Daily p9 Ag 6 '36

"Pleasant comedy, with names to sell, this is an enjoyable entrant that all should like. Because it has good players it should do a nice business."

+ — Phila Exhibitor p37 Ag 15 '36

"'Two in a Crowd' is a tail-ender in the 'It Happened One Night' cycle. . . A capable cast works hard to make the picture interesting and succeeds in making it but mildly so. . . Main trouble is a thin story with occasional good lines of dialog which hop it up; however, mainly it is a struggle."

— Variety (Hollywood) p3 Ag 5 '36

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**UNGDOM AV I DAG.** See Youth of today

**UNKNOWN RANGER.** Darmour-Columbia 58min S 15 '36

Players: Bob Allen. Martha Tibbett. Buzzy Henry

Director: Spencer Gordon Bennett

A western melodrama.

*Trade Paper Reviews*

"This first Bob Allen Western produced by Larry Darmour for Columbia release sets a new altitude record for freshness of story and originality of treatment. It is the most entertaining broncho play seen hereabouts for many moons and audiences will heartily agree wherever Westerns are box office currency."

+ — Hollywood Reporter p3 Ag 15 '36

"Every Western needs a little something different and this one makes two bids for distinction. Besides a full measure of hard riding, there is a fight between two stallions and some very fair roping and riding by a tiny boy, Buzzy Henry."

+ — Motion Pict Daily p15 Ag 18 '36

"Fast moving Western, this should be a strong buildup for Robert Allen as a Western star."

+ — Phila Exhibitor p40 S 1 '36

"Producer Larry Darmour reveals in 'The Unknown Ranger' that he has an attraction capable of lining up with the others which are bringing big cash returns to those houses which play the horse operas."

+ — Variety (Hollywood) p3 Ag 15 '36

**W****WALKING ON AIR.** RKO 68min S 11 '36

Players: Gene Raymond. Ann Sothorn. Jessie Ralph. Henry Stephenson

Director: Joseph Santley

Music director: Nathaniel Shilkret

Music and lyrics: Bert Kalmar. Sid Silvers. Harry Ruby

Based on a short story, Count Pete, by Francis M. Cockrell. "The story concerns a mimic battle between a strong-willed father and an equally determined daughter over the

man she has decided to marry. Each hires a young man to foil the other's game. Father's choice is a two-fisted bodyguard. Daughter employs Gene Raymond to act as an insufferable French count who is to disgust the father into letting her have her own way." (Hollywood Reporter)

### Audience Suitability Ratings

"A: good; Y: very good; C: perhaps."  
Christian Century p1026 S 9 '36

"This musical comedy is good light entertainment for the average audience." Calif Cong of Par & Teachers

"Good. Mature." DAR

"The story does not live up to its promising beginning. Family." Calif Fed of Business & Professional Women's Clubs

"Lively action, pleasing sets and adequate acting of an absurd plot provide an hour of entertainment for adults." Nat Soc of New England Women

"The picture, with a hint of a lesson to parents, is entertaining and will interest the family." S Calif Council of Fed Church Women  
Fox W Coast Bul Ag 29 '36

"Family."  
Gen Fed of Women's Clubs (W Coast)  
Ag 19 '36

"An absurd plot provides an hour of entertainment for the family."  
+ Jt Estimates Ag 15 '36

"This is a diverting comedy, and although the plot is an implausible one the direction is deft and swift moving. . . Breezy entertainment for the entire family."  
+ Nat Council of Jewish Women Ag 19 '36

"General patronage."  
Nat Legion of Decency S 3 '36  
Sel Motion Pict S 1 '36

"Family."  
Wkly Guide Ag 29 '36

### Newspaper and Magazine Reviews

"Joseph Santley's deft direction realizes to the full all the entertainment possibilities of this amusing little story. He enters into the fun of the thing by refusing to take it seriously and going all the way from high comedy to outright farce. . . 'Walking on Air' appeals to us pleasantly from the first scene. It is mounted with good taste, a high degree of artistic merit being attained in the construction and dressing of the sets. . . The story proceeds consistently, and agreeable musical interpolations do not seriously impede its forward progress."  
+ Hollywood Spec p10 Ag 29 '36

"A new contribution to late summer hilarity comes from RKO-Radio with 'Walking on Air,' a blithely insane picture which could not have cost half as much as many dull and unwieldy items pretending to the same mad clownishness."  
+ Lit Digest p20 Ag 29 '36

"'Walking on Air' . . . is a gay, frothy comedy with a sprinkling of tuneful songs. Its producers, RKO-Radio Pictures, couldn't have realized the entertainment possibilities of this production when it was run off at the studio, otherwise it would have been spared the indignity of reaching Broadway on a double-feature program." T. M. P.  
+ N Y Times p20 S 12 '36

"For about one-half of its unreeling time 'Walking on Air' . . . is a feathery but animated little farce that may be enjoyed to the full since it is a witty and humorous variation of the 'Boy Meets Girl' theme. . . Unfortunately, the remaining sections of 'Walking on Air' are not as brisk. . . What follows thereafter

is stereotyped and dull, a langorous and feeble attempt to bring to a close a glib little farce by injecting some song numbers into it." William Boehnel

+ — N Y World-Telegram p25 S 14 '36

"As frothy as the title suggests, this is a very tidy comedy job, which drew prolonged and frequent laughter from the preview audience, and which certainly will not cheat the fans. . . A handsome, light-hearted show—Producer Edward Kaufman garners bows." Molly Lewin

+ Script p10 Ag 29 '36

### Trade Paper Reviews

"Bubbling over with good, clean fun and never having a dull moment, this film will please all audiences in search of light, frothy entertainment and account for itself nobly at the box office."

+ Box Office p31 Ag 22 '36

"[It is] an altogether satisfying hour." L. S. Niemeyer

+ Canadian Moving Pict Digest p10 S '36

"This hilarious romantic comedy is a swell laugh show that should be grand entertainment for any audience. It may not be one of those pretentious offerings, but it certainly has everything that an audience would want in an enjoyable picture. The piece is one of those light things full of clever situations and bright lines."

+ Film Daily p9 Ag 17 '36

"Here's a sparkling romantic farce-comedy with songs that will hold its own for entertainment with almost any of the year's smartest laugh-provokers. Produced on a limited budget it has been given some of the silken class quality that Radio has achieved in the Astaire-Rogers vehicles and it will go places, beginning at the top."

+ Hollywood Reporter p3 Ag 13 '36

"This is a light farce-comedy which at times attains hilarious moments, although it follows a somewhat familiar pattern. . . Raymond sings two numbers . . . which should interest his followers."

Motion Pict Daily p11 Ag 13 '36

"Pleasant comedy that rises a bit above the program average because of lines, situations, playing, 'Walking on Air' should please. . . Depending on good lines, situations for its laughs (there are many), the entire picture is lightly handled for satisfactory returns."

+ Phila Exhibitor p41 S 1 '36

"Hilarious comedy of romantic cross-purposes, which by virtue of zestful playing, deft direction, rollicking story and captivating musical amendment comes to the box office on considerably higher rating than its original allotment and will amply take care of itself in any company. Gene Raymond hands his fans one of the most ingratiating comedy performances in his record, a breezy, assured, colorful role."

+ Variety (Hollywood) p3 Ag 13 '36

WANTED MEN. Hoffberg 35min Je 1 '36

Players: Charles Laughton, Dorothy Gish, Malcolm Keen, Jack Osterman

Director: Clifford Pember

British dialogue film made in 1929 by British & Dominions. "The plot has to do with a girl who almost suffers a fate worse than death when she falls into the foul clutches of a group of fiendish criminals living in the frozen North and is saved from this fate by the heroic efforts of Mr. Laughton." (N Y World-Telegram)

### Newspaper and Magazine Reviews

"Seemingly extracted from the mothballs because of Mr. Laughton's fame, the piece has little value outside of the actor's performance,



**WANTED MEN—Continued**

which, though framed in a melodrama, crude and violent, possesses the characteristic Laughton distinction." Marguerite Tazelaar

— N Y Herald Tribune p10 J1 8 '36

"'Wanted Men' [is a] searing, action-crammed, thirty-seven-minute, all-talking screen melodrama. . . Don't, by any means, miss 'Wanted Men.' For its self-sacrificing hero is none other than Charles Laughton. . . The picture was made by British and Dominions when the talkies were indeed in their infancy. It was to have been called 'The Wolves.' . . We couldn't catch more than a stray word here and there until about the second reel, and we are told that several reels had already been eliminated because of sound defects. Just why it was revived at all is somewhat of a mystery." J. T. M.

— + N Y Times p15 J1 8 '36

"[It is] a seriously acted and written melodrama. . . To try to describe the effect of the work of the cast, which includes Charles Laughton and Dorothy Gish, is, frankly, impossible. Such things must be seen to be appreciated to their fullest extent." William Boehnel

N Y World-Telegram p25 J1 15 '36

"A somewhat besmudged early sketch of Charles Laughton's is now about, called 'Wanted Men.' . . Anything with Mr Laughton in it has some interest, of course, and historians may also relish the presence of Miss Dorothy Gish, and of Arthur Margetson." John Mosher

New Yorker p49 J1 18 '36

**Trade Paper Reviews**

"Dealing with a few episodes rather than a story, this British-made short-length feature is very weak entertainment. Poor direction, shoddy photography and faulty sound conspire with crude editing to throttle the abilities of Charles Laughton and Dorothy Gish except for fleeting moments."

— Film Daily p9 Je 8 '36

"Estimate: poor, except as burlesque."

— Phila Exhibitor p30 J1 15 '36

"Everybody makes mistakes when young. This one was made by Charles Laughton back in his native land and it's still hanging over his head. . . Picture came over here in eight reels, but the World Theatre on West 49th Street, New York, cut it down to 35 minutes. The remainder, if cut up further, would make excellent celluloid collar and cuff sets."

— Variety p55 J1 15 '36

**WE WENT TO COLLEGE.** MGM 64min Je 19 '36

**Players:** Charles Butterworth, Walter Abel, Hugh Herbert, Una Merkel, Walter Catlett

**Director:** Joseph Santley

A group of old college graduates return for a reunion. A college professor's wife remembering old campus days tries to rekindle a romance with the husband of a friend.

**Audience Suitability Ratings**

"A: hardly; Y: poor; C: no."

— Christian Century p1047 J1 29 '36

"Adults & young people." Am Legion Auxiliary

"Satirical but not convincing is this comedy of college reunion spirit. . . The vain search of the old timers for their vanished youth is both pathetic and exaggerated. Excessive drinking makes it unwholesome for family or young people. Adults: a matter of taste." Calif Cong of Par & Teachers

"This rollicking comedy is so silly at times, it really is quite funny. . . Drinking stressed unnecessarily. Mature." Calif Fed of Business & Professional Women's Clubs

"A diverting satire on college 'loyalty' which presents some absurd angles familiar to anyone who has ever lived in a college town. Acting is realistic, the comedy, altho far-fetched, is adroitly handled and there is a certain authentic college atmosphere. There is a good deal of drinking which is perhaps not overdrawn, but the film is best suited to adult audiences who can enjoy a laugh at their own expense." Nat Soc of New England Women

"Adults & young people." S Calif Council of Fed Church Women

Fox W Coast Bul J1 25 '36

"Though the cast includes well known comedians, the picture is not particularly amusing and is replete with unnecessary drinking. Entertainment a matter of taste."

— Gen Fed of Women's Clubs (W Coast) J1 15 '36

"Adults."

Jt Estimates J1 15 '36

"Often amusing but only a fair example of farce. Suitability: adults & adolescents."

+ — Mo Film Bul p18 J1 '36

"There is only a slender thread of story but no more is needed on which to string the amusing incidents of 'Alumni Week.' Those who have ever attended one of these reunions will live again their sensations of pleasure or boredom and those who haven't will be afforded a close-up of what they have missed. Adolescents, 12-16: probably acceptable; children, 8-12: no interest."

+ Motion Pict R J1 '36

"Not a big picture but one which will tickle the ribs and afford an evening of good entertainment. Family."

+ — Nat Council of Jewish Women J1 8 '36

"General patronage."

Nat Legion of Decency J1 9 '36

"A and Y: enjoyable; C: no interest." Parents' M p70 S '36

"Family."

Sel Motion Pict Ag 1 '36

**Newspaper and Magazine Reviews**

"Those who still are young and are not at college may be disappointed with 'We Went to College' as it is not the standard motion picture with its hero, heroine and villain. It is just good fun. . . Joseph Santley's direction is highly creditable. He keeps things moving along joyously without making too much noise, quite a feat with such hilarious material."

+ — Hollywood Spec p14 J1 4 '36

"This is intended solely for laughing purposes. And even though it is never as completely funny as the unrestrained antics of the players would have it, the picture's plentitude of gags hit a fairly successful level. . . 'We Went to College' was never meant to supply a full movie evening. It is, rather, only a prolonged short subject stretched to feature length to appease those who demand two offerings for the price of one ticket." (2 stars) Beverly Hills Liberty p45 J1 25 '36

"Amused by the trim notion that 'old grads' returning to their alma mater, might provide a thin plot and fat humors, Metro-Goldwyn-Mayer finds itself about half-right with 'We Went to College.' The plot is thin, but the humors turn out to be similarly skinny."

— Lit Digest p19 J1 4 '36

New Theatre p23 S '36

"It held a refreshing quality even though its presentation proved somewhat hackneyed. It describes a frequent experience, and a simple one, that of attending a class reunion. . .

While the picture has no particular distinction, it is often very funny entertainment."

+ — N Y Herald Tribune p6 J1 27 '36

"Probably no one will give it a thought when the Motion Picture Academy holds its commencement exercises and confers honorary degrees upon the year's best pictures, but we are polishing up a cum laude for 'We Went to College.' Produced by Metro in a genial if economic moment, it is just about as pleasant a comedy as we have seen this season. And it is no less a credit to the M-G-M studios than 'The Great Ziegfeld', 'San Francisco' and some of the other more opulent items which cost more to produce, will earn more at the box office but, on a pro rata basis, are no richer in entertainment." F. S. Nugent

+ + N Y Times p20 J1 27 '36

"If there is anyone more ridiculous than an 'old grad' back for reunion at his alma mater it is an actor trying to impersonate an old grad back for reunion at his alma mater. . . Watching such capable actors as Walter Abel, Charles Butterworth, Hugh Herbert and Walter Catlett attempt to burlesque the antics of men who should know better but who become slightly childish when they get back on the campus gives one the jitters. For their task is about as impossible as gilding the proverbial lily. It just can't be done. You simply can't burlesque burlesque." William Boehnel

— N Y World-Telegram p20 J1 27 '36

"A comedy with individuality, and one which you're sure to like, is something with the unpromising name 'We Went to College.'" Russell Maloney

+ New Yorker p53 Ag 8 '36

"Despite the directorial talents of the talented Joseph Santley this is pretty much of a waste of time and energy for all concerned. The plot wanders about, helpless as an amnesia victim. . . 'We Went to College' . . . but this reviewer went to sleep." Herb Sterne

— Script p14 J1 11 '36

### Trade Paper Reviews

"This was designed for nothing but laughs and an effective cast, capably directed, makes it fulfill specifications."

+ — Box Office p27 J1 4 '36

"Although the piece gets a number of laughs, it adds up to hardly anything more than pleasing program fare. The dialogue and a few of the situations get over whatever hilarity is attained, but it seems what a group of old graduates do when they get together is hardly exceedingly funny. Joseph Santley's direction shows that he tried hard to do something with what he was given, but for the most part, the material isn't strong."

+ — Film Daily p7 Je 23 '36

"With a property that doubtless seemed like a good idea at the time, 'We Went to College' just doesn't get anywhere. A fine cast of expert farceurs try their best to find humor in the material, but with little success. . . Certainly no one concerned shirked the assignment, yet the entertainment values were not there. Result is far from satisfactory as program fare. . . Charles Butterworth suffers mainly from lack of adequate comedy of the type with which he has long been associated. . . The waste of Una Merkel's talents might easily call for a Congressional investigation."

— Hollywood Reporter p2 Je 20 '36

"Some people may like this. Others may think it silly. The preview audience's opinion swung both ways. The show is comedy. It has laughs in some places and falls flat in others."

Motion Pict Daily p6 Je 22 '36

"Estimate: weak program."

— Phila Exhibitor p69 J1 1 '36

"Nice marquee illumination is provided by this cast, but the picture is no match. . . The net results are of the dual class. Laughs come

readily enough. But being evoked via gags, tag lines, mayhem and stereotype, they will benefit family audiences most readily when the picture is coupled with a heavier film."

+ — Variety p14 J1 29 '36

"Here's a good example of a top-notch comedy idea kicked around. 'We Went to College' should have been a comedy stand-out. As it is, it is no more than a weak secondary picture that will attract little attention despite a known cast. Trouble has been in transferring the idea to the screen. Harry Rapf's associates have muffed all around."

— Variety (Hollywood) p3 Je 20 '36

WELLINGTON PIKE GOES WEST. O'Neill-State rights 55min

Players: Russell Gleason. Jack LaRue. Virginia Carroll

Director: Maurice G. O'Neill

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency J1 9 '36

### Trade Paper Reviews

"This independent production closely approaches an excellent comedy-farce. It is a Western to end all Westerns and it takes a dig at the blood-and-thunder epics with a deft tongue in the cheek touch. Picture is marred by poor recording and lack of editing."

+ — Box Office Je 27 '36

"Short on names, short on what the marquee needs, this is a minor effort that won't mean much except on double features, twin bills."

— Phila Exhibitor p12 J1 1 '36

WEST OF NEVADA. Colony 57min

Players: Rex Bell. Joan Barclay. Al St. John

Director: Robert Hill

Based on the novel, Raw Gold, by Charles Kyson. A western melodrama.

### Trade Paper Reviews

"A wild rock-them-and-sock-them action picture, with Rex Bell doing the hero stuff with all the attendant excitement of gun play, hand-to-hand encounters, and plenty of fast riding. There are plenty of twists in the plot to keep the suspense taut, and an intelligent effort seems to have been made to get this film away from the routine formula."

+ — Film Daily p11 J1 21 '36

"Estimate: okay Western."

+ — Phila Exhibitor p26 J1 15 '36

"Lure of gold, as detailed in this mustang-melodrama, never had the enticing qualities that Rex Bell delivers for the children. The most personable of the current crop of leather lotharios, Bell does his slugging and mugging in the grand manner throughout. Present day Westerns aren't built to support a bill, so this one will also have to take secondary place, although better than most."

+ — Variety p34 J1 22 '36



**WHITE ANGEL.** Warner-First national 75min  
Je 19 '36

Players: Kay Francis. Ian Hunter. Donald Woods. Georgia Caine. Charles Croker-King. George Curzon

Director: William Dieterle

See issue of June 29, 1936 for other reviews of this film

### Audience Suitability Ratings

"A and Y: good; C: beyond them."  
Christian Century p975 Jl 8 '36

"A beautifully portrayed story of the life of Florence Nightingale. The photography is outstanding and commendation should go to those responsible for the authenticity of settings and costumes. The direction is splendid, with just the right amount of emphasis put upon the necessary unpleasant phases. . . . Kay Francis gives an outstanding performance, with the courage and growth of purpose steadily progressing, in features, bearing, and appearance. She is admirably supported by sterling performers in this notable picture which should be seen by the entire family." Am Legion Auxiliary

"Expertly directed, the simple story of Florence Nightingale emerges as engrossing film fare, despite the absence of the conventional love affair." Calif Cong of Par & Teachers

"Excellent. Mature-family." DAR

"Intensely dramatic and deeply appealing for any audience." Nat Soc of New England Women

"This outstanding historical drama glorifies the founder of a noble work and is suitable to an audience of any age. Family." S Calif Council of Fed Church Women

"Faultless direction and expert photography bring the drama to a magnificent climax. Kay Francis gives a distinguished performance which builds steadily in spiritual beauty. Long remembered by all who hear it will be her delivery of the final speech before Queen Victoria—the speech which has become the pledge of trained nurses throughout the world. A notable picture which reflects credit upon all who had a share in its making. For all ages." Mrs T. G. Winter

+ + Fox W Coast Bul Je 27 '36

"The photography is outstanding, intensifying the various moods of the picture. A picture of rare charm and beauty. Family."

+ + Gen Fed of Women's Clubs (W Coast)  
Je 14 '36

"Family."

Jt Estimates Je 15 '36

"Suitability: family."

Mo Film Bul p121 Jl '36

"The full, rich life of a great woman is brought to the screen, historically true and unmarred by superficialities, so once more 'hats off' to Warner Brothers for bringing something worthwhile for the public to enjoy. The entire cast is outstanding and portray their roles with sincerity and conviction. . . . This historical drama should be seen by the entire family."

+ + Nat Council of Jewish Women Je 17 '36

"A and Y: excellent; C: mature."  
Parents' M p70 S '36

"This is one of the most consistent of the biographical productions. Nothing was allowed to intrude that might take away from the exposition of a woman's sympathy for suffering humanity and her firm belief in the right of a woman in a man's world to work out her own destiny. . . . The acting, direction and photography are excellent and the entire picture dignified and intensely interesting. Family."

+ + Sel Motion Pict Jl 1 '36

"An interesting subject well produced and the acting of Kay Francis above the average. Recommended to the Committee on Exceptional Photoplays. Outstanding-family."

+ + Wkly Guide Je 20 '36

### Newspaper and Magazine Reviews

"If Miss Francis seems occasionally a little histrionic . . . one must remember that this all took place in mid-Victorian days when people were less afraid of speeches and emotionalism. . . . 'The White Angel' is a highly dramatized biography—it is inevitable that it should be—but, perhaps precisely for that reason, it is extraordinarily stimulating, hence a film not to be missed." E. L.

+ + Boston Transcript p4 Je 27 '36

"This production takes its place among the really important pictures of the season; it has the same fidelity to historical fact that distinguished 'The Story of Louis Pasteur' and an even greater human interest and heart appeal. Florence Nightingale is perhaps the ideal of all modern womanhood. . . . From the viewpoint of acting, Kay Francis deserves every encomium that can be heaped upon her: she is thoughtful, sincere, firm when necessary, gentle always." Laura Elston

+ + Canadian M p35 Ag '36

"Like 'The Story of Louis Pasteur' ['The White Angel'] . . . is a sincere, conscientious, and thoroughly worth-while document. . . . Though Kay Francis is no Paul Muni, and her platitudinous utterances make her appear more concerned with creating history than doing the work for itself, 'The White Angel' comes as an entirely acceptable film. . . . Altogether, it is an eloquent obituary of a great woman."

(3 stars) Beverly Hills

Liberty p47 Jl 18 '36

"The scenarist, Mordaunt Shairp, has been firm in his intention to hew to the facts of the Nightingale story. No discernible liberties have been taken. The emerging picture is factually the courageous biography of *The Lady With a Lamp*. . . . The film is a triumph. . . . Some of the photography is remarkable and Miss Francis' support is stalwart. It is a sturdy, only occasionally dew-eyed twin to 'The Story of Louis Pasteur.'

+ + Lit Digest p18 Jl 4 '36

"A far too reverential treatment of the life of Florence Nightingale that chokes on its own sanctity. . . . Good photography by Tony Gaudio. Falls far below 'The Life of Louis Pasteur.'" Robert Stebbins

+ + New Theatre p22 Ag '36

"The latest delving of the cinema into biography finds Florence Nightingale the heroine of an impassioned and frequently moving screen drama. . . . It is a straightforward job of historical reconstruction, weaving together significant events in the career of the lady with the lamp while resolutely refraining from romantic embellishments. The direction of William Dieterle is imaginative and the acting is uniformly excellent. For all these virtues, however, the film has an episodic treatment which becomes tedious at times and it flirts dangerously with sentimentalism."

Howard Barnes

+ N Y Herald Tribune p16 Je 25 '36

"Hopefully, and in all honesty, Warners set about to make a companion piece to 'The Story of Louis Pasteur.' Sorrowfully, and in all honesty, this reviewer must report that 'The White Angel' does not come within hailing distance of that stirring, extraordinary film. . . . The intentions were too good. In their effort to honor the memory of Florence Nightingale, they have quite killed whatever personality that great lady may have had. Her screen biography is incredibly lifeless."

Eileen Creelman

+ — N Y Sun p28 Je 25 '36

"A respectful—in fact, a worshipful—history of Florence Nightingale, founder of modern nursing, the picture is dignified, reasonably

accurate, deeply moving and dismayingly pompous. These descriptives are contradictory, which cannot be helped, for the film itself is a curious admixture of good and bad. Perhaps we had best stand on the adjective 'worth-while.' The epithet is not as faint as it sounds; not too many of any year's pictures are truly worth the seeing. . . . The film's fault . . . is that the life of its heroine has been editorialized: Miss Nightingale—as Kay Francis portrays her—talks, walks and thinks like a historical character. When she speaks, she is speaking for posterity." F. S. Nugent

+ N Y Times p24 Je 25 '36

"Not only is the film a dignified and reasonably accurate account of Miss Nightingale's almost fanatical efforts in behalf of humanity, it has also been directed and acted with a fine appreciation of the characters and events that it depicts. William Dieterle has directed the film with inspired simplicity; and Kay Francis, by underplaying, recaptures the nobility that surely must have been Florence Nightingale's. The members of the supporting cast are all superb." William Boehnel

+ N Y World-Telegram p13a Jl 3 '36

"There are no flagrant old-fashioned movie distortions of historical facts here, aside from the general atmosphere and performance, which are unfailingly picturesque. . . . [It] is a little schoolbookish, perfectly respectable, and, I should say, quite on the dull side." John Mosher

+ — New Yorker p45 Jl 4 '36

"Meticulously written and acted, the latter half of the picture has punch and pungency that quite make up for the static early sequences. . . . Kay Francis has never done finer work than she offers during the latter half of the film. She ages convincingly, plays without obvious tricks, achieves a haggard manner that has nothing to do with grease paint. If the early sequences could be disregarded there might well be the Academy statuette in store for this performance. . . . A fine film that more than redeems its apathetic opening reels." Herb Sterne

+ Script p8 Je 27 '36

"The 'White Angel' is not only a worthy but often fascinating study of the past, reviving handsomely the glory of bygone days and deeds. A similar entertainment presented on the stage would attract encomiums not only from critics but also from teachers, doctors and philanthropists. On the screen it will fail to do so only because fashion deems it unsophisticated to credit Hollywood with sincerity."

+ + Time p49 Jl 6 '36

### Trade Paper Reviews

"The producers of 'The Story of Louis Pasteur,' have come through with another great historical biography. . . . The picture has been carefully produced, with an eye to realism, and care has been taken to keep the production on a dignified plane. The acting of Kay Francis as Flo Nightingale is superb."

+ Canadian Moving Pict Digest p9 Jl 18 '36

"As a motion picture it has the elements that attract and probably please the older conservatives and the more infrequent film-goers but it's shy on what it usually takes to please the younger crowd and those addicted to laughs, romance and action. It suggests a spotty box office career depending upon the individual theatre's clientele. . . . Apart from the saint-like spirit of self-sacrifice there is little sock or tension to the film story. . . . There may be a quarrel about Kay Francis in the title role. . . . Character is not quite every day human, but rather a disembodied religious impulse moving in and out among the minions of entrenched stupidity. . . . 'White Angel' needs plenty of selling and tie-ups."

+ — Variety p12 Jl 1 '36

WHITE FANG. 20th century-Fox 75min Jl 3 '36

Players: Michael Whalen. Jean Muir. George (Slim) Summerville. Charles Winninger. Jane Darwell

Director: David Butler

Based on the novel of the same title by Jack London. This is a sequel to Call of the Wild. "Alaska in 1900, with its tense drama of human ambition and perfidy, as well as courage and fidelity, forms the fascinating background for the story of two young men who go there in search of gold. One dies and the other claims the gold mine and wins not only wealth, but the love of the dead man's sister." (Sel Motion Pict)

### Audience Suitability Ratings

"A: depends on taste; Y: fairly good; C: perhaps."

Christian Century p1023 Jl 22 '36

"An old fashioned melodrama of an untamed country and its men. Family." Am Legion Auxiliary

"Exceptional photography distinguishes this otherwise mediocre film." Calif Cong of Par & Teachers

"Mediocre-mature." DAR

"The human cast is adequate and although the comedy is somewhat forced, fine photography and a story not too exacting in its requirements provide good family entertainment." Nat Soc of New England Women

"Clever comedy balance, offsetting the tense seriousness of the story, makes it one all will enjoy. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Jl 18 '36

"Family."

Jt Estimates Jl 1 '36

"Artificial in spite of its good cast, lovely photography and interesting story, this picture fails to convince or ring true. . . . A stilted melodrama of 'Klondike Days' which is suitable for the family."

+ Nat Council of Jewish Women Jl 8 '36

"General patronage."

Nat Legion of Decency Jl 9 '36

"A, Y and C: fair outdoor melodrama."

Parents' M p70 S '36

"The characterizations are excellent, humor being furnished by an engaging portrait of a doctor, but a caricature of a clergyman, used as comic relief, is to be deplored as wholly unnecessary and striking a most unpleasant note in an otherwise outstanding production. Family."

Sel Motion Pict Jl 1 '36

### Newspaper and Magazine Reviews

"The possessor of a locale which has experienced wide popularity with readers and screen audiences, this almost wholly transparent Jack London story makes its cinematic appearance as a drama that should give satisfaction to spectators everywhere." Allan Hersholt

+ Hollywood Spec p8 Jl 18 '36

"[It] comes to the screen as a sturdy outdoor melodrama of much scenic beauty and a spurious vitality. The rather outmoded story has been filmed with a straightforward old-fashioned honesty and tackles its battle of men against the rigorous Arctic with commendable gusto. . . . There are no surprises in the story; but since it is agreeably enacted, and since the dog hero handles all his assignments with sure-footed skill, this can be listed as a satisfactory if not outstanding thriller of the wide-open spaces." (2½ stars) Beverly Hills

Liberty p33 Ag 15 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**WHITE FANG—Continued**

"This earnest drama of fun in the mining camps is assuredly one of the mishaps of the season. If it were just a trifle worse it would have been funnier, but you can't expect such miracles even in Hollywood. . . It is, of course, ridiculous to waste the distinguished, sensitive and intelligent acting talent of Miss Muir in such a role and such a film, and you might think that even the film magnates would realize that." Richard Watts, Jr.

— N Y Herald Tribune p6 Jl 18 '36

"That sly coneycatcher, Gene Fowler, is very busy this week gulling his dear public with a variation of the old Klondike shell-game, called 'White Fang.' . . The general impression conveyed by the story is that Mr. Fowler is not only writing with his tongue in his cheek but is pointing to the lump it makes." E. R. C.

N Y Times p18 Jl 18 '36

"Along toward the end of 'White Fang,' one of the characters remarks in a particularly hectic moment:—'There's something mighty peculiar about this whole business.' And there, frankly, you have a perfect capsule criticism of this screen version of the late Jack London's story. . . Although 'White Fang' does not fulfill any need that is apparent for the welfare of movie-goers, it does serve the purpose of letting Jean Muir prove again that she is an extremely talented and attractive young actress who deserves a part worthy of her talents." William Boehnel

N Y World-Telegram p16a Jl 18 '36

"The scenery is rugged, Dave Butler's direction is perfectly O.K., but the situations remain deplorably pulp-paper and there is but a modicum of the gustiness requisite to redeem such mush-mush operas of the Yukon country." Herb Sterne

— + Script p13 Jl 11 '36

"'White Fang' is designed as a further test of U. S. box-office enthusiasm for dogs."

Time p36 Jl 20 '36

**Trade Paper Reviews**

"Proving itself to be a worthy sequel to 'Call of the Wild' this film has everything—action, drama, pathos, romance and comedy. Ably handled in every department, the acting highlights are split between Charles Winninger and John Carradine, the latter being especially capable. Family."

+ Box Office p31 Jl 18 '36

"'White Fang' is an interesting tale of adventure in the Klondike. It makes top program fare and should appeal especially to those who like Jack London stories of the North and to lovers of dogs. . . Under David Butler's direction, the picture is built in a very suspenseful manner. He hits a fast action tempo and blends the comedy and drama in a very entertaining manner. . . The real joys of the piece are Charles Winninger, Jane Darwell, Slim Summerville, and the dog Lightning. Whenever anyone of these three comedians are around, the picture is a real pleasure and they pile up laughs galore."

+ Film Daily p8 Jl 9 '36

"If it's true what they say about summer, this rather dated melodrama of the frozen north should prove an attraction during these less thoughtful months. It is a matter of record that its predecessor, 'The Call of the Wild,' did extremely well in the heat of last season. 'White Fang' is billed as a sequel and is to be taken no more seriously."

+ — Hollywood Reporter p3 Jl 6 '36

"This sequel to his famous 'Call of the Wild' emerges as unpretentious but entertaining screen fare, which should do especially well in the smaller situations. Properly sold, it may well draw the youngsters from miles around."

+ — Motion Pict Daily p11 Je 26 '36

"Estimate: best for neighborhoods."

Phila Exhibitor p27 Jl 15 '36

"While 'White Fang' hasn't got the name that 'Call of the Wild' had, and does not equal it in screen strength, it pleases and, for those who lean toward yarns of the north country, will satisfy."

+ — Variety p17 Jl 22 '36

Variety (Hollywood) p3 Jl 6 '36

**WILDCAT TROOPER.** Ambassador 60min Je 10 '36

Players: Kermit Maynard. Hobart Bosworth. Fuzzy Knight. Lois Wilde

Director: Elmer Clifton

Based on the novel, Midnight Call, by James Oliver Curwood. A western melodrama.

**Trade Paper Reviews**

"Fights, thrills, fast riding, gun play all combined with a well constructed plot, handled in a very suspenseful manner to make a number that should be swell entertainment for the houses that use action and outdoor drama fare."

+ Film Daily p11 Jl 14 '36

"Action fans will find lots of excitement and thrills in [it]. . . In the State-rights action field, this one rates decidedly above average."

+ Hollywood Reporter p4 Jl 9 '36

"Once again a good one from Maurice Conn, this has hero Maynard as the mounted policeman who cleans up the gang."

+ Phila Exhibitor p39 Ag 1 '36

**WINDS OF THE WASTELAND.** Republic 57min Jl 6 '36

Players: John Wayne. Phyllis Fraser. Lane Chandler

Director: Mack Wright

A western melodrama.

**Audience Suitability Ratings**

"General patronage."

Nat Legion of Decency Je 25 '36

"Family—juvenile."

Wkly Guide Je 13 '36

**Trade Paper Reviews**

"John Wayne rides the range again in typical strong silent fashion in this Western drama that has been neatly tailored to his measure. Family."

Box Office p25 Jl 25 '36

"Roaring tale of stagecoach days crammed with suspense and exciting action. . . This Western [is] one of the most entertaining in its class."

+ Film Daily p3 Jl 11 '36

"Typical routine, straight Western fare, but withal good, active entertainment of its kind, designed for the purpose of pleasing the youngsters and their elders who like Westerns, this fills that purpose quite satisfactorily."

+ Motion Pict Daily p4 Jl 13 '36

"Estimate: Western that's different."

Phila Exhibitor p27 Jl 15 '36

**WOMEN ARE TROUBLE.** MGM 60min Jl 31 '36

Players: Stuart Erwin. Paul Kelly. Florence Rice. Margaret Irving

Director: Errol Taggart

See issue of June 29, 1936 for other reviews of this film

*Audience Suitability Ratings*

"Adults." Am Legion Auxiliary

"Adults: fair; 14-18: no; 8-14: no." Calif Cong of Par & Teachers

"The cast struggles to make their roles convincing, but the story itself downs them. Mature." Calif Fed of Business & Professional Women's Clubs

"Good-mature." DAR

"Adults & young people." E Coast Preview Committee

"Told with humor and several adroit turns of plot, this gangster film may prove instructive and interesting for adults." Nat Soc of New England Women

"Adequate photography and casting, especially the likeable new Will Rogers type, Stuart Erwin, offer good entertainment for the family." S Calif Council of Fed Church Women  
Fox W Coast Bul Jl 4 '36

"Adults."

Jt Estimates Jl 1 '36

"An unpretentious and amusing film. Suitability: adults & adolescents."

+ — Mo Film Bul p121 Jl '36

"While this is frankly a program picture, various episodes are treated with originality, and the dialogue is natural and often humorous. . . The gangsters are allotted a liberal amount of footage and one scene in particular might prove terrifying to children. Adolescents, 12-16: passable; children, 8-12: no."

+ — Motion Pict R Jl '36

"Adults."

Nat Council of Jewish Women Je 24 '36

"Adults."

Nat Legion of Decency Je 25 '36

"A and Y: passable; C: no."

Parents' M p70 S '36

"Good but routine characterizations are furnished by the capable cast and there are amusing situations and clever dialogue to recommend the production. Adults & young people."

+ Sel Motion Pict Jl 1 '36

"[It is] a lively, fast-stepping and amusing comedy. Family."

Wkly Guide Je 20 '36

*Newspaper and Magazine Reviews*

Christian Science Monitor p17 S 5 '36

"With everything in it for the making of a stirring crook drama, this one succeeds in being only ordinary entertainment to hold up its half of a double bill. It strives to be both comedy and drama, interlacing the two until they become tangled and each weakens the other."

+ — Hollywood Spec p11 Je 20 '36

"A minor item from the M-G-M studio, 'Women Are Trouble' is a neat, swiftly related comedy that packs many laughs into its tale of newspapermen versus gangsters. Though there is nothing new in it and the plot structure is dangerously flimsy, this amiable little piece has been so shrewdly directed by Errol Taggart that it emerges as a pleasantly frivolous time waster." (2 stars) Beverly Hills

Liberty p24 Jl 25 '36

Reviewed by Herb Sterne  
Script p12 Ag 22 '36

*Trade Paper Reviews*

"With pace and class in every department, here is a newspaper film which can hold its head up with the best of them. Family."

+ Box Office p45 Je 20 '36

Reviewed by L. S. Niemeyer

Canadian Moving Pict Digest p10 Je 20 '36

"Estimate: fair program for neighborhood houses, twin bills."

+ — Phila Exhibitor p69 Jl 1 '36

"As one of those inexpensively produced trivia that keep the screen bright until the main part of the double bill goes on, 'Women Are Trouble' adequately fulfills its destiny. It's strictly a program picture, short on running time, so-so in marquee weight. . . When coupled with a box office film it can perform its subsidiary duties."

+ — Variety p21 S 2 '36

## Y

YELLOWSTONE. Universal 62min Ag 30 '36

Players: Henry Hunter, Judith Barratt, Andy Devine, Ralph Morgan

Director: Arthur Lubin

"A mystery involving some buried money has for its background the unsurpassed scenic beauties of Yellowstone Park." Nat Legion of Decency

*Audience Suitability Ratings*

"A weak plot, handled as well as possible, by adding the adage that crime does not pay, and having all the criminals meet sudden death. This fact only partly compensates for a most unwholesome atmosphere. Accompanied children could possibly attend this film, at least they would view the beautiful natural scenery to their advantage. Family." Am Legion Auxiliary

"A family picture but too intense for young children." Calif Cong of Par & Teachers

"Considering the great effort made to secure the right to make the picture in Yellowstone Park, it falls short of what might have been an outstanding picture by that name. Music, which so often enhances the beauty and glamor of a film, in this case is so pronounced it becomes irritating at times. The picture inspires patriotic pride in the National Park Service, the conservation of natural beauty for the enjoyment of the American people, and the ideals of the Rangers. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"A magnificent scenic background and an exciting tale, punctuated with humor which holds one's attention throughout. Family." Nat Soc of New England Women

"With the most wonderful possibilities of setting in beautiful Yellowstone Park, this melodramatic 'murder-will-out' rendition of a trite overdone theme is definitely disappointing as a picture. . . Hardly recommendable to any audience." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 29 '36

"Forceful and sympathetic direction make this a notably fine production."

+ Gen Fed of Women's Clubs (W Coast)  
Ag 19 '36

"Family."

Jt Estimates Ag 15 '36

"Despite its background of scenic beauty as provided by its locale, Yellowstone National Park, the picture, which develops into a murder mystery, never becomes other than mediocre. Sufficient advantage is not taken of the natural phenomena and the photography, which should have been in color, is only fair. . . The direction is uneven and slow moving, the story is loosely constructed and the cast is unconvincing in



**YELLOWSTONE—Continued**

its portrayals, with the exception of Ralph Morgan who turns in a good performance."

— + Nat Council of Jewish Women Ag 19 '36

"General patronage."

Nat Legion of Decency S 3 '36

"Family."

Sel Motion Pict S 1 '36

**Trade Paper Reviews**

"A routine mystery melodrama whose chief claim to distinction is that it uses the geysers of Yellowstone Park in its murder plot and the scenery of the park for backgrounds. Many of the shots and devices are impressive but are not enough to lift the formula story into distinction. . . The picture will do average duty in dual support and exploitation of its famous locale."

+ — Hollywood Reporter p3 S 3 '36

"The scenic beauty of the locale rather than the entertaining quality of this formula, melodramatic crime mystery story stands out as the major appeal of this picture. The artistic photography greatly accentuates the natural marvels of Yellowstone Park, but the plot situations complicate the theme."

+ — Motion Pict Daily p8 S 4 '36

"An intriguing mystery story although the title doesn't show it, 'Yellowstone' is run-of-the-mill fare that has some selling angles to make it appeal. . . Estimate: fair program."

+ — Phila Exhibitor p41 S 1 '36

"Lacking names and production weight, 'Yellowstone' must rely on its story and background value, and naturally arrays itself as program support in the lesser duals. Picture's entertainment lies in exploitable use of the national park beauties."

+ — Variety (Hollywood) p3 S 3 '36

**YOUR TROUBLES ARE MINE.** Nuovo mondo 80min J1 4 '36

Players: Angelo Musco, Maria Denis, Vasco Creti, Amelia Chellini, Eugenio Colombo

Director: Amleto Palermi

A dialogue film in Italian without English sub-titles. "It tells the story of the good Padre Attanasio, who listens to all the troubles of his parishioners, often to his own embarrassment. For the good man, not wanting to turn away any of the crowd who unburden their souls to him, becomes involved in misunderstandings which sometimes take on an amusing angle." Known in Italy as Fiat Voluntas Dei. (N Y Herald Tribune)

**Newspaper and Magazine Reviews**

"Because of Angelo Musco's deft performance the picture of life in the small Italian village as seen through the eyes of the priest is a warm and pleasantly animated production. But only for those understanding the language will it really have appeal, for it is unaccompanied by English sub-titles." Marguerite Tazelaar

N Y Herald Tribune p10 J1 8 '36

"Since this time the theater omitted any English dialogue titles, a nonlinguistic reviewer could understand only Senor Musco's amusing pantomime and the audience's constant bursts of laughter. The dialogue must have been pretty funny too. Like so many of these Italian importations, the film has a deeply religious spirit back of its entertainment. . . Angelo Musco's performance is excellent, although the production as a whole, technically as well as in acting, is not to be compared to Hollywood pictures." Eileen Creelman

+ — N Y Sun p17 J1 7 '36

"Angelo Musco delights the audience. He is aided by a competent cast. Eugenio Colombo deserves honorable mention for his fine work as the sexton. The scenes of life in rural Northern Italy are delightfully real and some of them appear to have been made right there." H. T. S.

N Y Times J1 6 '36

**Trade Paper Reviews**

"[This is an] entertaining drama."

+ Film Daily p6 J1 7 '36

"It is evident from audience reaction that there is considerable lively good humor in this Italian importation. . . The film is adaptable only to theatres whose patrons are familiar with the Italian language, since there are no English sub-titles and the backbone of the picture's entertainment lies in the amusing dialogue of the comedian."

+ Motion Pict Daily p5 J1 7 '36

"Lack of English titles relegates this Italian importation strictly to Italian-understanding audiences, which means that its showings in America will be decidedly limited. . . Picture is much overlong and slowly paced. Photography mediocre and little in the way of topflight acting."

+ — Variety p55 J1 15 '36

**YOURS FOR THE ASKING.** Paramount 69min J1 24 '36

Players: George Raft, Dolores Costello Barrymore, Ida Lupino, Reginald Owen, James Gleason, Edgar Kennedy

Director: Alexander Hall

An impoverished society girl becomes a partner in the gambling business conducted by George Raft. His helpers resent the step into society and arrange for two society adventurers to swindle Raft.

**Audience Suitability Ratings**

"A: perhaps; Y: very doubtful; C: no." Christian Century p1143 Ag 26 '36

"Mature. Mediocre." DAR — + Fox W Coast Bul Ag 8 '36

"This [is a] slow-moving, mediocre picture." Calif Cong of Par & Teachers

"Clever dialogue, capable cast, and plenty of comedy make this good entertainment. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"A long drawn out, complicated story with rather worn gags and much 'business' about very little. Acting is adequate and some of the sets are attractive but as a whole the film provides only fair entertainment for adults." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"Here is sheer comedy with no moral intended and no problems of moment. . . Adolescents, 12-16: not recommended though absurdly farcical; children, 8-12: not suitable." Women's Univ Club, Los Angeles

Fox W Coast Bul Ag 22 '36

"Adults & young people." Gen Fed of Women's Clubs (W Coast) Ag 10 '36

"Mature." Jt Estimates Ag 15 '36

"Adults." Nat Council of Jewish Women S 1 '36

"Adults." Nat Legion of Decency Ag 13 '36

"Clever dialogue, capable cast and plenty of comedy make this good entertainment. Mature."

+ Sel Motion Pict S 1 '36

"Family."

Wkly Guide Ag 7 '36

### Newspaper and Magazine Reviews

"Apart from a bit of misrepresentation in billing, this department has no quarrel with the new offering which palls only during those moments left to the featured stars. According to the official billing of 'Yours for the Asking,' Dolores Costello Barrymore and George Raft are the stars. According to unbiased observation the real star work is done by Ida Lupino, Reginald Owen, Lynne Overman, Edgar Kennedy, James Gleason and Richard Powell." B. L.

+ Boston Transcript p3 Ag 22 '36

"Amusing enough as light farce."

+ Christian Science Monitor p13 Ag 22 '36

"One queer bit of direction in this one mars what otherwise would have been an excellent job by Al Hall. . . Except for this one lapse, Hall has made 'Yours For the Asking' an exceedingly interesting picture. He derives from Raft the best performance of that actor that I have seen. Raft is typed so definitely that he appears to best advantage in elemental characterizations devoid of subtleties and sophisticated polish. It is difficult, therefore, to make convincing his romances with some of the glamorous young women who have played opposite him. . . So ably [has] the story [been] developed that the romance is a reasonable one which meets with our approval."

+ Hollywood Spec p8 Ag 29 '36

"George Raft, bringing all his expressions—Numbers 1, 2, and 3—into full play, swings through a well constructed revival of the over-used gangster-versus-society theme in Paramount's 'Yours for the Asking.' . . All in all, this comes as smooth cinema fun." (2½ stars) Beverly Hills

Liberty p35 S 26 '36

"The considerable diversion that is offered in 'Yours for the Asking' is not contributed by the stars or the story. George Raft and Dolores Costello Barrymore go through the conventional gestures of a tale that has been told too often by Hollywood. What gives the work flair and comic excitement is the expert clowning of a group of lesser players. Their antics dominate the film from beginning to end and make it a generally amusing, sometimes hilarious production." Howard Barnes

+ N Y Herald Tribune p12 Ag 20 '36

"'Yours for the Asking' has all the attributes of a picture designed to carry songs, except the songs. It needs a song or two . . . It needs them pretty desperately at times. The comedy seems vaguely familiar throughout, although Paramount lists it as an original story. It follows along an accepted pattern, with a big cast of character comedians wasted in their stock roles. Occasionally of course the picture braces up, with a nice little chuckle here or a bit of semi-slapstick there." Eileen Creelman

+ N Y Sun p13 Ag 20 '36

"The Society for the Prevention of Cruelty to Supporting Casts is hereby invited to press charges against Paramount for its unfair, prejudicial and deleterious conduct toward Reginald Owen, Ida Lupino, James Gleason, Lynne Overman, Edgar Kennedy and Richard Powell in the case of 'Yours for the Asking.' . . Any producing company so fortunate as to obtain the services of such reliable funsters has a personal and a public obligation to provide them with a merry script and, if stars be necessary, to select only those whose past records prove their fitness . . . The selection of George Raft and Dolores Costello Barrymore for the so-called starring roles in 'Yours for the Asking' was in obvious defiance of the screen's code of fair practice . . . [The film] may safely be seen,

but only because of the stalwart sextet listed in the preceding paragraph." F. S. Nugent.

+ N Y Times p14 Ag 20 '36

"George Raft is a nimble foil for the talents of Dolores Costello Barrymore, Ida Lupino and Reginald Owen in a piece called 'Yours for the Asking,' another pleasant anodyne and a natural for the Paramount . . . I have never been a votary of the pomade art of Mr. Raft. But this time his scenarists are as slick as he, serving him up in an inoffensive dose . . . It is pleasant, too, to extol Dolores Barrymore for her attempted warmth of a silly role. May I reserve the honors of the skit for Miss Lupino, whose Gert is a hard-boiled hoyden deliciously played." Douglas Gilbert

+ N Y World-Telegram p9a Ag 20 '36

Reviewed by John Mosher

New Yorker p54 Ag 29 '36

"When the Park Avenue cutie met the mug from the wrong side of the social tracks, orange blossoms were detectable at once. . . The plot-road leads to the altar sure enough, but not before five writers cause the characters to meander through some unexpected . . . and very funny . . . situations. The material is fresh and the laughs are deftly crumpled to their goal by Alexander Hall's directorial hand." Herb Sterne

+ Script p10 Ag 22 '36

### Trade Paper Reviews

"Bright, fast comedy and a convincing performance on the part of George Raft who gives his role of the gambler with social ambitions an air of plausibility, feature this picture that will appeal to class audiences."

+ Box Office p25 Ag 8 '36

"[It is a] lively comedy-romance with ace cast and plenty of amusing stuff to please audiences generally."

+ Film Daily p7 Ag 20 '36

"A scintillating though somewhat brittle farce co-starring George Raft and Dolores Costello Barrymore, in which every character is involved in professional gambling or in other rackets. Its smart sophistication and comic ingenuities will make it acceptable fare for class audiences as a standard program. Its fate for general audiences is more dubious, especially in view of a light name cast."

+ Hollywood Reporter p4 Jl 29 '36

"Producer Lewis Gensler herein surrounds George Raft with such capable performers as Ida Lupino, Reginald Owen, Dolores Costello Barrymore, James Gleason, Lynne Overman and Edgar Kennedy, and the result is a light comedy drama which moves swiftly and smoothly. . . The picture should please the Raft following and satisfy generally."

+ Motion Pict Daily p11 Jl 31 '36

"Comedy with star, feature strength, this ought to prove popular, especially in the classier sectors. . . Well-paced, filled with good feature faces, some comedy moments that should please, this should shape up as fair program. Selling the names should be of advantage."

+ Phila Exhibitor p37 Ag 15 '36

"The good pictures are being held back until September. Which may be the reason why 'Yours for the Asking' got into Paramount's ace N. Y. house. . . Film lacks a convincing romance and is packed with absurdities that adult audiences will find hard to down even in warm weather. It will not build George Raft's popularity at a time when a little refurbishing would not have been amiss. Also, it doesn't do right by Dolores Costello Barrymore, right after her neat comeback in 'Lord Fauntleroy.' The role that is thrust on her is not especially sympathetic and seldom presents her with a real opportunity."

— Variety p20 Ag 26 '36

"Perfectly tailored for George Raft, who, surrounded by a topnotch cast, turns in a performance that should please his audiences, 'Yours for the Asking' is excellent comedy fare



**YOURS FOR THE ASKING—Continued**

for any theatre. . . With a cast of recognizable names, picture should have no trouble attracting at the box office."

+ Variety (Hollywood) p3 J1 29 '36

**YOUTH OF TODAY.** Paramount 81min Je 22 '36

**Players:** Anne-Marie Brunius, Tollie Zellman, Nils Wahlbom

**Director:** Per-Axel Branner

A Swedish dialogue film with English subtitles. Filmed in Stockholm. Also called *Ungdom av I Dag*. A sports-loving young girl who would like to marry a young aviator is almost forced to marry a rich man in order to save her mother from financial disgrace. However, a well-meaning uncle comes to the rescue of the mother and the romance.

**Newspaper and Magazine Reviews**

"[It is] a lively, amusing piece, aided by a good cast. . . Aside from the romance in the story, some interesting sequences have been woven in, dealing with the Swedish Air Force. They show young aviators in their training quarters and at manoeuvres, which include some excellent flying. It is this current slant that gives the picture much of its zest, color and entertainment. . . Its chief fault lies in the jerky continuity which results no doubt from faulty cutting. If the picture were presented more smoothly, it would be a first-class light comedy." Marguerite Tazelaar

+ — N Y Herald Tribune p14 Je 23 '36

"Those who appreciate a good, old-fashioned love story done in a highly modern setting and well acted by a company of fine, clean

young folk, and a few not so young, are sure to be satisfied. . . Before the end is reached, the audience enjoys many excellent views of flying and delightful scenes in city and country," H. T. S.

+ N Y Times p27 Je 23 '36

"A moderately amusing trifle, the film is a series of complications involving most of the staple elements of youthful romance and misunderstanding. . . Although the film is a little too familiar and a little too inert for the average American audience, it is interpreted by a cast of splendid actors." William Boehnel

— + N Y World-Telegram p23 Je 24 '36

**Trade Paper Reviews**

"Pleasing romantic story attractively staged and acted by an excellent cast."

+ Film Daily p11 Je 24 '36

"A slight, but rather engaging romantic film of young love and its accustomed difficult course, this Swedish talking picture offers little out of the ordinary with the exception of an extremely attractive and highly competent actress named Anne-Marie Brunius, who is blond and effective. . . The film has nothing for the American audience lacking a knowledge of the language. It is, briefly, just another picture, but one which should be found entertaining for those of Swedish extraction who can appreciate what apparently were a number of amusing bits of dialogue."

+ — Motion Pict Daily p11 J1 1 '36

"'Youth of Today' is a run-of-the-mill yarn played in a light mood by a capable cast of Swedish folks. . . As entertainment, the film is too slow developing. When it gets moving it bogs down with over-emphasis. . . Even with these handicaps it should prove acceptable fare in many foreign language spots."

+ — Variety p23 J1 1 '36

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Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part.

Under the director's name will be found a list of the films in this number which he directed.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parenthesis, thus:

Eberhart, M. G.

From this dark stairway (Murder of Dr Harrigan)

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 Der kampf  
 Lombard, Carole  
 My man Godfrey  
 Princess comes across  
 London, Tom  
 Guns and guitars  
 Longden, John  
 Thoroughbred  
 Loring, Michael  
 Postal Inspector  
 Lorre, Peter  
 Secret agent  
 Losfgren, Marianne  
 On the sunnyside  
 Louise, Anita  
 Anthony Adverse  
 Lowe, Edmund  
 Seven sinners  
 Loy, Myrna  
 To Mary—with love  
 Lugosi, Bela  
 Postal Inspector  
 Luke, Keye  
 Charlie Chan at the race track  
 Lund, Lucille  
 Prison shadows  
 Lupino, Ida  
 Yours for the asking  
 Lyon, Ben  
 Down to the sea

McCoy, Tim  
 Aces and eights  
 Lion's den  
 Roarin' guns  
 McCrea, Joel  
 Two in a crowd  
 MacDonald, Jeanette  
 San Francisco  
 McGlynn, Frank, Sr.  
 King of the Royal Mounted  
 McHugh, Frank  
 Stage struck  
 McKay, Barry  
 Private secretary  
 McKay, George  
 Two-fisted gentleman  
 McKinney, Florine  
 Dizzy dames  
 MacLane, Barton  
 Bengal tiger  
 Draegerman courage  
 Jailbreak  
 MacMurray, Fred  
 Princess comes across  
 Texas Rangers  
 McWade, Robert  
 Bunker Bean  
 Madden, Jeanne  
 Stage struck  
 Madison, Noel  
 Easy money  
 Magnani, Anna  
 Blind girl of Sorrento  
 Makarova, T.  
 Seven brave men

Maleyef, Igor  
 Anna  
 Mann, Allen  
 Shake Mr Shakespeare  
 Mannors, Sheila  
 Kelly of the secret service  
 March, Fredric  
 Anthony Adverse  
 Mary of Scotland  
 Road to glory  
 Marion, Beth  
 Avenging waters  
 Everyman's law  
 Fugitive sheriff  
 Marlowe, Hugh  
 It couldn't have happened  
 Marquis, Margaret  
 Last of the Warrens  
 Marsh, Carolyn  
 Shake Mr Shakespeare  
 Marsh, Marian  
 Counterfeit  
 Marshall, Herbert  
 Forgotten faces  
 Girls' dormitory  
 Martin, Tony  
 Back to nature  
 Mason, Roy  
 Border patrolman  
 Matthews, Jessie  
 It's love again  
 Mauch, Billy  
 Anthony Adverse  
 Maynard, Ken  
 Avenging waters  
 Fugitive sheriff  
 Heroes of the range  
 Maynard, Kermit  
 Wildcat trooper  
 Mellette, Arthur  
 Lion's den  
 Menjou, Adolphe  
 Sing, baby, sing  
 Merkel, Una  
 We went to college  
 Michael, Gertrude  
 Forgotten faces  
 Return of Sophie Lang  
 Second wife  
 Miljan, John  
 Gentleman from Louisiana  
 Milland, Ray  
 Return of Sophie Lang  
 Miller, Walter  
 Fugitive sheriff  
 Mills, John  
 Nine days a queen  
 Milly  
 I love you only  
 Milton, Ernest  
 It's love again  
 Miranda, Isa  
 Passporto rosso  
 Mitchell, Grant  
 Parole  
 Mix, Ruth  
 Riding avenger  
 Montgomery, Robert  
 Piccadilly Jim  
 Moore, Carlyle, Jr.  
 Two against the world  
 Moore, Dennis  
 Down the stretch  
 Moore, Grace  
 King steps out  
 Moore, Victor  
 Swing time  
 Mordvinov, N.  
 Gypsies  
 Morgan, Frank  
 Dancing pirate  
 Piccadilly Jim  
 Morgan, Ralph  
 Yellowstone  
 Morris, Chester  
 Counterfeit  
 They met in a taxi  
 Mowbray, Allan  
 Fatal lady  
 Muir, Gavin  
 Charlie Chan at the race track  
 Muir, Jean  
 Draegerman courage  
 White Fang  
 Musco, Angelo  
 Your troubles are mine

Nace, Anthony  
 A son comes home  
 Nagel, Anne  
 Guns of the Pecos  
 Tattler  
 Neagle, Anna  
 Three maxims  
 Newell, William  
 Sitting on the moon  
 Nissen, Greta  
 Red wagon  
 Niven, David  
 Palm Springs  
 Nixon, Marian  
 Reckless way  
 Nolan, Lloyd  
 Counterfeit  
 Texas Rangers  
 Novoseltzev, I.  
 Seven brave men  
 Nugent, Eddie  
 Prison shadows  
 Oakie, Jack  
 Texas Rangers  
 Oakmen, Wheeler  
 Aces and eights  
 O'Brien, George  
 Border patrolman  
 O'Brien, Pat  
 China Clipper  
 Public enemy's wife  
 Oland, Warner  
 Charlie Chan at the race track  
 Oliver, Edna May  
 Romeo and Juliet  
 Olivier, Laurence  
 I stand condemned  
 Olsen, Moroni  
 Grand jury  
 M'liss  
 Mummy's boys  
 O'Neill, Henry  
 Draegerman courage  
 Oscar, Henry  
 Seven sinners  
 Osterman, Jack  
 Wanted men  
 O'Sullivan, Maureen  
 Devil doll  
 Ottiano, Rafaela  
 Devil doll  
 Overman, Lynne  
 Poppy  
 Three married men  
 Owen, Reginald  
 Yours for the asking  
 Owsley, Monroe  
 Mister Cinderella  
 Page, Bradley  
 Three of a kind  
 Pagnani, Andreina  
 Il serpente a sonagli  
 Palette, Eugene  
 My man Godfrey  
 Paola, Dria  
 Blind girl of Sorrento  
 Parker, Cecilia  
 Below the deadline  
 Mine with the iron door  
 Old hutch  
 Parker, Jean  
 Texas Rangers  
 Paterson, Pat  
 Spendthrift  
 Patrick, Gail  
 Early to bed  
 Murder with pictures  
 My man Godfrey  
 Patterson, Elizabeth  
 Old hutch  
 Return of Sophie Lang  
 Three cheers for love  
 Pegna, Vanna  
 Il serpente a sonagli  
 Pendleton, Nat  
 Sworn enemy  
 Trapped by television  
 Pepper, Barbara  
 Mummy's boys  
 Rogues' tavern

- Perry, Joan  
   Meet Nero Wolfe  
   Shakedown  
 Perry, Linda  
   Two against the world  
 Pichel, Irving  
   Down to the sea  
 Pidgeon, Walter  
   Fatal lady  
 Pilbeam, Nova  
   Nine days a queen  
 Polk, Oscar  
   Green pastures  
 Post, Guy Bates  
   Fatal lady  
 Powell, Dick  
   Hearts divided  
   Stage struck  
 Powell, William  
   My man Godfrey  
 Preston, Ann  
   Parole  
 Price, Rosalinda  
   Roarin' guns  
 Prouty, Jed  
   Back to nature  
   Educating father  
 Pryor, Roger  
   Sitting on the moon  
   Ticket to paradise  
 Purcell, Richard  
   Jailbreak  
  
 Quigley, Juanita  
   Devil doll  
 Quillan, Eddie  
   Gentleman from Louisiana  
  
 Raft, George  
   Yours for the asking  
 Rains, Claude  
   Anthony Adverse  
   Hearts divided  
 Ralph, Jessie  
   Bunker Bean  
   San Francisco  
   Walking on air  
 Ralston, Esther  
   Hollywood Boulevard  
 Rambeau, Marjorie  
   Dizzy dames  
 Rathbone, Basil  
   Romeo and Juliet  
 Ratoff, Gregory  
   Road to glory  
   Sing, baby, sing  
 Raymond, Gene  
   Bride walks out  
   Walking on air  
 Reynolds, Craig  
   Jailbreak  
   Tattler  
 Rhodes, Eric  
   Second wife  
 Rhodes, Jane  
   Forgotten faces  
 Rice, Florence  
   Blackmailer  
   Panic on the air  
   Sworn enemy  
 Richards, Addison  
   Draegerman courage  
   Song of a nation  
   'Trailin' west  
 Richmond, Kane  
   Racing blood  
   Reckless way  
 Rissone, Giuditto  
   I love you only  
 Roberti, Lyda  
   Hill Tillies  
 Roberts, Beverly  
   China Clipper  
   Hot money  
   Two against the world  
 Robson, May  
   Captain's kid  
 Rogers, Ginger  
   Swing time  
 Romero, Cesar  
   Public enemy's wife  
 Rooney, Mickey  
   Devil is a sissy  
   Down the stretch  
  
 Roy, Gloria  
   Charlie Chan at the race  
   track  
 Ruggles, Charlie  
   Early to bed  
   Hearts divided  
 Russell, Elizabeth  
   Girl of the Ozarks  
 Russell, Rosalind  
   Craig's wife  
 Rutherford, Ann  
   Down to the sea  
   Harvester  
  
 St. John, Al  
   West of Nevada  
 Sale, Chic  
   Gentleman from Louisiana  
 Scelzo, Filippo  
   Passaporto rosso  
 Schmitsdorf, Bruno  
   Der kampf  
 Scott, Randolph  
   And sudden death  
   Last of the Mohicans  
 Shang, Kwah-wu  
   Song of China  
 Shaw, Winifred  
   Case of the velvet claws  
   Satan met a lady  
 Shearer, Norma  
   Romeo and Juliet  
 Shilling, Marion  
   Idaho kid  
 Shirley, Anne  
   M'liss  
 Shoemaker, Ann  
   Sins of man  
 Sidney, Sylvia  
   Fury  
 Simon, Simone  
   Girls' dormitory  
 Sinelnikova, M.  
   Gypsies  
 Skipworth, Alison  
   Princess comes across  
   Satan met a lady  
   Two in a crowd  
 Slaughter, Tod  
   Murder in the red barn  
 Smith, C. Aubrey  
   Romeo and Juliet  
 Sondergaard, Gale  
   Anthony Adverse  
 Sothorn, Ann  
   My American wife  
   Walking on air  
 Sparks, Ned  
   Bride walks out  
 Stander, Lionel  
   Meet Nero Wolfe  
   They met in a taxi  
 Standing, Sir Guy  
   I'd give my life  
   Palm Springs  
   Return of Sophie Lang  
 Stanwyck, Barbara  
   Bride walks out  
   His brother's wife  
 Steele, Bob  
   Last of the Warrens  
 Steele, Isobel  
   I was a captive of Nazi  
   Germany  
 Steni, Mario  
   Blind girl of Sorrento  
 Stephenson, Henry  
   Walking on air  
 Stevens, Onslow  
   Easy money  
   Three on the trail  
 Stewart, James  
   Gorgeous hussy  
 Stewart, Sophie  
   Murder in the red barn  
 Stockfeld, Betty  
   Beloved vagabond  
 Stone, Fred  
   Grand jury  
   My American wife  
 Stone, Lewis  
   Don't turn 'em loose  
   Sworn enemy  
   Suzy  
 Stone, Paula  
   'Trailin' west  
  
 Stuart, Gloria  
   Crime of Dr. Forbes  
   Poor little rich girl  
   36 hours to kill  
 Stuart, Jeanne  
   The shadow  
 Summerville, George (Slim)  
   Pepper  
   White Fang  
 Swanstroem, Karin  
   On the sunnyside  
  
 Talbot, Lyle  
   Trapped by television  
 Talley, Marion  
   Follow your heart  
 Tamiroff, Akim  
   General died at dawn  
 Taylor, Robert  
   Gorgeous hussy  
   His brother's wife  
 Temple, Shirley  
   Poor little rich girl  
 Terry, Sheila  
   Go get 'em Haines  
 Tester, Desmond  
   Beloved vagabond  
 Thondike, Sybil  
   Nine days a queen  
 Tibbett, Martha  
   Unknown ranger  
 Tombes, Andrew  
   Ticket to paradise  
 Tone, Franchot  
   Gorgeous hussy  
   King steps out  
   Suzy  
 Toomey, Regis  
   Bulldog edition  
 Torres, Raquel  
   Red wagon  
 Tracy, Spencer  
   Fury  
   San Francisco  
 Travis, June  
   Bengal tiger  
   Earthworm tractors  
   Jailbreak  
 Treacher, Arthur  
   Hearts divided  
   Satan met a lady  
 Trevor, Claire  
   Star for a night  
   To Mary—with love  
 Twelvetees, Helen  
   Thoroughbred  
 Tyler, Tom  
   Last outlaw  
  
 Van Riel, Raimondo  
   Crooked love  
 Venable, Evelyn  
   Star for a night  
 Viarisio, Enrico  
   I love you only  
 Vincent, Alan  
   Easy money  
 Voitsik, Ada  
   Anna  
 Von Eltz, Theodore  
   Below the deadline  
  
 Wahlbom, Nils  
   Youth of today  
 Walburn, Raymond  
   Mister Cinderella  
   They met in a taxi  
   Three wise guys  
 Walker, Ray  
   Bulldog edition  
   Dark hour  
 Walters, Luana  
   Aces and eights  
 Walthall, Henry B.  
   China Clipper  
   Last outlaw  
   Mine with the iron door  
 Walton, Douglas  
   Mary of Scotland  
 Ware, Irene  
   Dark hour  
 Warner, H. B.  
   Blackmailer



**ACTORS and ACTRESSES—***Continued*

- Wayne, John  
Winds of the wasteland
- Weidler, Virginia  
Girl of the Ozarks
- Westley, Helen  
Half angel
- Whalen, Michael  
Poor little rich girl  
Sing, baby, sing
- White Fang  
Wheeler, Bert  
Mummy's boys
- Whitney, Eleanore  
Three cheers for love
- Wilcoxon, Henry  
Last of the Mohicans
- Wilde, Lois  
Wildcat trooper
- William, Warren  
Case of the velvet claws  
Satan met a lady  
Stage struck
- Williams, D. J.  
Murder in the red barn
- Wilson, Frank  
Green pastures
- Wilson, Marie  
Satan met a lady
- Wing, Toby  
Hill Tillies
- Winninger, Charles  
White Fang
- Withers, Grant  
Lady be careful
- Withers, Jane  
Pepper
- Witherspoon, Cora  
Piccadilly Jim
- Wood, Helen  
Charlie Chan at the race track  
High tension
- Woodbury, Joan  
Lion's den  
Rogues' tavern
- Woods, Donald  
Isle of fury  
A son comes home  
Song of a nation  
White angel
- Woods, Harry  
Heroes of the range
- Woolsey, Robert  
Mummy's boys
- Wray, Fay  
They met in a taxi
- Young, Polly Ann  
Border patrolman
- Young, Robert  
Bride walks out  
It's love again  
Secret agent  
Sworn enemy  
Three wise guys
- Young, Roland  
Give me your heart
- Gardner, E. S.  
Case of the velvet claws
- Gluck, S.  
The last trap (Dark hour)
- Gorman, H.  
Suzy
- Grey, Z.  
King of the Royal Mounted  
Raiders of Spanish Peaks  
(Arizona raiders)
- Hammett, D.  
Maltese falcon (Satan met a lady)
- Hatch E.  
My man Godfrey
- Jesse, F. T.  
Lightning strikes twice  
(Half angel)
- Kyson, C.  
Raw gold (West of Nevada)
- Locke, W. J.  
Beloved vagabond
- London, J.  
White Fang
- Mastriani, F.  
La Cieca di Sorrento (Blind girl of Sorrento)
- Maugham, S.  
Narrow corner (Isle of fury)
- Merritt, A.  
Burn, witch, burn (Devil doll)
- Mulford, C. E.  
Bar 20 Three (Three on the trail)
- Porter, G. S.  
Harvester
- Rogger, L. L.  
The duchess (Princess comes across)
- Roth, J.  
Job (Sins of man)
- Sherman, R.  
To Mary—with love
- Smith, E.  
Red wagon
- Stout, R.  
Fer-de-Lance (Meet Nero Wolfe)
- Strachey, L.  
Eminent Victorians (White angel)
- Stuart, D.  
The shadow
- Webb, W. P.  
Texas Rangers
- West, W.  
Big Bend Buckaroo (Riding avenger)
- Williams, V.  
Clubfoot (Crouching beast)
- Wilson, H. L.  
His majesty, Bunker Bean (Bunker Bean)
- Wodehouse, P. G.  
Piccadilly Jim
- Wright, H. B.  
Alias Brian Kent (Road to glory)
- Mine with the iron door
- Borzage, F.  
Hearts divided
- Bradbury, R. N.  
Last of the Warrens
- Branner, P.  
Youth of today
- Bretherton, H.  
Heart of the west  
King of the Royal Mounted  
Three on the trail
- Brignone, G.  
Passaporto rosso
- Brower, O.  
Postal Inspector  
Sins of man
- Brown, C.  
Gorgeous hussy
- Browning, T.  
Devil doll
- Butler, D.  
White Fang
- Buzzell, E.  
Three married men
- Cabanne, C.  
Last outlaw
- Clemens, W.  
Case of the velvet claws  
Down the stretch
- Tattler
- Clifton, E.  
Wildcat trooper
- Collins, L. D.  
Down to the sea
- Connelly, M.  
Green pastures
- Connolly, B.  
Changing of the guard
- Cooper, G.  
The shadow
- Corrigan, L.  
Dancing pirate
- Cromwell, J.  
To Mary—with love
- Cukor, G.  
Romeo and Juliet
- Cummings, I.  
Girls' dormitory  
Poor little rich girl
- Dawn, N.  
Tundra
- De Courville, A.  
Seven sinners
- Dieterle, W.  
Satan met a lady  
White angel
- Disney, W.  
Moving day
- Dupont, E. A.  
Forgotten faces  
A son comes home
- Dwan, A.  
High tension
- Edwards, H.  
Private secretary
- Enright, R.  
China Clipper  
Earthworm tractors
- Fitzmaurice, G.  
Suzy
- Florey, R.  
Hollywood Boulevard
- Ford, J.  
Mary of Scotland
- Forde, E.  
36 hours to kill
- Fraser, Harry  
Riding avenger
- Friedlander, L.  
Parole
- Gerasimov, S.  
Seven brave men
- Goldblatt, M.  
Gypsies
- Green, A. E.  
They met in a taxi  
Two in a crowd
- Grinde, N.  
Captain's kid  
Jailbreak  
Public enemy's wife
- Guiol, F.  
Mummy's boys
- Hale, A.  
Neighborhood house
- Hale, R.  
Racing blood
- Hall, A.  
Yours for the asking

Zellman, Tollie  
Youth of today

**BOOKS (Adapted)**

- Adams, S. H.  
Gorgeous hussy
- Allen, H.  
Anthony Adverse
- Booth, C. G.  
General died at dawn
- Connolly, M.  
Lady Smith (Palm Springs)
- Cooper, J. F.  
Last of the Mohicans
- De Montepin, X., and Dor-nay, J.  
La porteuse de pain
- Finn, J.  
Murder in the big house (Jailbreak)
- Furnas, J. C.  
And sudden death [article]

**DIRECTORS**

- Archainbaud, G.  
Return of Sophie Lang
- Arzner, D.  
Craig's wife
- Asquith, A.  
I stand condemned
- Bacon, L.  
Cain and Mabel
- Barton, C.  
And sudden death  
Murder with pictures
- Bennett, S. G.  
Avenging waters  
Fugitive sheriff  
Heroes of the range  
Unknown ranger
- Berkeley, B.  
Stage struck
- Bernhardt, K.  
Beloved vagabond
- Biberman, H. J.  
Meet Nero Wolfe

Hall, K. G.  
Thoroughbred  
Hamilton, W.  
Bunker Bean  
Hanbury, W. V.  
Crouching beast  
Hawks, H.  
Road to glory  
Heisler, S.  
Straight from the shoulder  
Hill, R.  
Idaho kid  
Kelly of the secret service  
Prison shadows  
Rogues' tavern  
West of Nevada  
Hitchcock, A.  
Secret agent  
Hogan, J.  
Arizona raiders  
Howard, D.  
Border patrolman  
Mine with the iron door  
Howard, W. K.  
Princess comes across  
Humberstone, H. B.  
Charlie Chan at the race track  
Jason, L.  
Bride walks out  
Johnson, R. K.  
Reckless way  
Kane, J.  
Guns and guitars  
Keighley, W.  
Green pastures  
Kenton, E. C.  
Counterfeit  
Killy, E.  
Bunker Bean  
Second wife  
King, L.  
Bengal tiger  
Draegerman courage  
La Cava, G.  
My man Godfrey  
Lachman, H.  
Our relations  
Lamont, C.  
August week-end  
Below the deadline  
Bulldog edition  
Dark hour  
Lanfield, S.  
Half angel  
Sing, baby, sing  
Lang, F.  
Fury  
Law, H.  
Neighborhood house  
Lederman, D. R.  
Final hour  
Leonard, R. Z.  
Piccadilly Jim  
LeRoy, M.  
Anthony Adverse  
Lo, M.  
Song of China  
Lord, D.  
Trapped by television  
Lovering, O.  
Border flight  
Lubin, A.  
Yellowstone  
Ludwig, E.  
Fatal lady  
McCarey, R.  
Three cheers for love  
McDonald, F.  
Big noise  
Isle of fury  
Song of a nation  
McGann, W.  
Hot money  
Two against the world  
Mack, R.  
Shake Mr Shakespeare  
McLeod, N.  
Early to bed  
Malasomma, N.  
Blind girl of Sorrento  
Mannon, A. T.  
I was a captive of Nazi Germany  
Marin, E. L.  
All American chump  
I'd give my life

Sworn enemy  
Marshall, G.  
Crime of Dr Forbes  
Materazzo, R.  
Il serpente a sonagli  
Mattioli, M.  
I love you only  
Mayo, A. L.  
Give me your heart  
Milestone, L.  
General died at dawn  
Millar, A.  
Crooked love  
Molander, G.  
On the sunnyside  
Newfield, S.  
Aces and eights  
Go get 'em Haines  
Lion's den  
Roarin' guns  
Nicholls, G., Jr.  
M'liss  
Nigh, W.  
Crash Donovan  
Dizzy dames  
O'Neill, M. G.  
Wellington Pike goes west  
Palermi, A.  
Your troubles are mine  
Pember, C.  
Wanted men  
Pichel, I.  
Gentleman from Louisiana  
Piryof, I.  
Anna  
Ratoff, G.  
Sins of man  
Ray, A.  
Everyman's law  
Reed, T.  
Lady be careful  
Roach, H.  
Hill Tillies  
Rogell, A. S.  
Grand jury  
Rosen, P.  
Easy money  
It couldn't have happened  
Three of a kind  
Rosmer, M.  
Murder in the red barn  
Ruben, J. W.  
Old hutch  
Santley, J.  
Harvester  
Walking on air  
We went to college  
Saville, V.  
It's love again  
Schneider, E.  
Gypsies  
Scott, A.  
Follow your heart  
Palm Springs  
Ticket to paradise  
Sedgwick, E.  
Mister Cinderella  
Seiler, L.  
First baby  
Star for a night  
Seitz, G. B.  
Last of the Mohicans  
Three wise guys  
Selman, D.  
Shakedown  
Sevilla, R.  
She-Devil Island  
Shea, W.  
Girl of the Ozarks  
Shores, L.  
Glory trail  
Smith, N.  
Guns of the Pecos  
Trailin' west  
Staub, R.  
Sitting on the moon  
Stein, P. L.  
Red wagon  
Stevens, G.  
Swing time  
Stevenson, R.  
Nine days a queen  
Sti, A. R.  
La portouse de pain  
Stoloff, B.  
Don't turn 'em loose  
Sutherland, A. E.  
Poppy

Taggart, E.  
Women are trouble  
Taurog, N.  
Rhythm on the range  
Tinling, J.  
Back to nature  
Educating father  
Pepper  
Van Dyke, W. S.  
Devil is a sissy  
His brother's wife  
San Francisco  
Vidor, K.  
Texas Rangers  
Von Sternberg, J.  
King steps out  
Walsh, R.  
Spendthrift  
Wangenheim, G.  
Der kampf  
Watt, N.  
Navy born  
Wilcox, H.  
Three maxims  
Wiles, G.  
Blackmailer  
Two-fisted gentleman  
Wright, M.  
Winds of the wasteland  
Young, H.  
My American wife

## PLAYS (Adapted)

Anderson, M.  
Mary of Scotland  
Benoit, P.  
Nuits de Muscovie (I stand condemned)  
Connolly, M.  
Green pastures  
Dixon, C.  
Secret agent  
Dodd, L. W.  
His majesty, Bunker Bean (Bunker Bean)  
Donnelly, D.  
Poppy  
Fodor, L.  
Matura (Girls' dormitory)  
Gates, E.  
Poor little rich girl  
Harte, B.  
M'liss  
Kelly, G.  
Craig's wife  
Mallory, J., pseud.  
Sweet aloe (Give me your heart)  
Marischka, H., and E.  
Cissy (King steps out) [operetta]  
Michaelis, K.  
Die heilige luege (Star for a night)  
Nicholson, K., and Robinson, C.  
Sailor beware (Lady be careful)  
Oursler, F.  
All the king's men (Second wife)  
Ridley, A., and Merivale, B.  
Wrecker (Seven sinners)  
Shakespeare, W.  
Romeo and Juliet  
Van Loan, H. H., and Mack, W.  
The noose (I'd give my life)  
Weitzenkorn, L.  
Five star final (Two against the world)  
Young, R. J.  
Glorious Betsy (Hearts divided)

## SHORT STORIES (Adapted)

Anderson, F. I.  
Notorious Sophie Lang (Return of Sophie Lang)  
Bradford, R.  
Ol' man Adam an' his chil-lun (Green pastures)



## SHORT STORIES (Adapted)—

*Continued*

- |                           |                             |                           |
|---------------------------|-----------------------------|---------------------------|
| Burnett, W. R.            | Hervey, H.                  | Squier, E. L.             |
| 36 hours to kill          | A son comes home            | Glorious buccaneer (Danc- |
| Carey, L.                 | Jacobs, W. W.               | ing pirate)               |
| Johnny gets his gun       | Money box (Our relations)   | Upson, W. H.              |
| (Straight from the shoul- | Kyne, P. B.                 | Earthworm tractors        |
| der)                      | Lionized (Racing blood)     | Walsh, T.                 |
| Cockrell, F. M.           | On Irish hill (Kelly of the | Homecoming (Don't turn    |
| Count Pete (Walking on    | secret service)             | 'em loose)                |
| air)                      | Runyon, D.                  | Witwer, H. C.             |
| Harte, B.                 | Three wise guys             | Cain and Mabel            |
| M'liss                    | Scott, E.                   | Wodehouse, P. G.          |
|                           | Border flight               | Watch dog (Dizzy dames)   |

## Directory of Producers

Academy. Academy Pictures, Inc, 4516 Sunset Blvd, Hollywood, Calif.  
 Ajax. Ajax Pictures Corp, 1501 Broadway, N.Y.  
 Ambassador. Ambassador Pictures, Inc, 4516 Sunset Blvd, Hollywood, Calif.  
 Amkino. Amkino Corp, 729 7th Av, N.Y.  
 Associated British. Associated British Corp, Ltd, Film House, Wardour St, London, W. 1  
 Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.  
 Beaumont. Beaumont Pictures, Inc, 846 E 6th St, Los Angeles  
 British & Dominions. British & Dominions Film Corp, Ltd, Empire House, 117 Regent St, London, W. 1  
 British International. British International Pictures, Ltd, Boreham Wood, Elstree, Hertfordshire, Eng.  
 Burroughs-Tarzan. Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.

Capitani. Capitani-Films, Via XX, Settembre 3, Rome  
 Capitol. Capitol Film Productions, Ltd, 28 Brook St, London W. 1  
 Celebrity. Celebrity Productions, Inc, 723 7th Av, N.Y.  
 Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.  
 Columbia. Columbia Pictures Corp, 729 7th Av, N.Y.  
 Commodore. Commodore Pictures Corp, 1501 Broadway, N.Y.  
 Conn. Conn Pictures Corp, Talisman Studios, 4516 Sunset Blvd, Hollywood, Calif.  
 Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Darmour. Darmour Studios, 5823 Santa Monica Blvd, Hollywood, Calif.  
 Deka. Deka-Film, Berlin SW. 68, Hedemannstrasse 13  
 Diversion. Diversion Pictures, Inc, 1501 Broadway, N.Y.  
 DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Educational. Educational Pictures, Inc, 1501 Broadway, N.Y.  
 Empire. Empire Film Distributors, Inc, 723 7th Av, N.Y.

First division. First Division Pictures, Inc, RKO Bldg, Radio City, N.Y.  
 First national. See Warner  
 Fox. See 20th century-Fox  
 France-film. France-Film, 66 5th Ave, N.Y.  
 Futter. Wafilms, Inc, and The Futter Corp, 1426 N Beachwood Drive, Hollywood, Calif; Paramount Bldg, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1., London  
 Gaumont British. Gaumont British Picture Corp of America, 1600 Broadway, N.Y. Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1  
 General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.  
 Goldwyn-United artists. See United artists

Hoffberg. J. H. Hoffberg, Co. Inc, 729 7th Av, N.Y.

Imperial. Imperial Distributing Corp, 729 7th Av, N.Y.  
 Invincible. See Chesterfield

Lenauer. Jean Lenauer, 250 W 57th St, N.Y.  
 Lenfilm. Lenfilm, Leningrad, U.S.S.R.  
 Libkow. Libkow Film, Marszałkowska 94, Warsaw  
 London films. London Film Productions, Ltd, 22 Grosvenor St, London, W. 1

Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.  
 MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.  
 Moscow film studios. See Amkino

Olympic. Olympic Motion Picture Corp, 325 W 44th St, N.Y.

Paramount. Paramount Pictures Inc, 1501 Broadway, N.Y.  
 Pathé. Pathé Cinema, 6 Rue Francoeur, Paris  
 Pickford-Lasky. Pickford-Lasky, 729 7th Av, N.Y.  
 Principal. Principal Distributing Corp, RKO Bldg, Radio City, N.Y.

Regal. Regal Productions, Inc, 4516 Sunset Blvd, Hollywood, Calif.  
 Reliable. Reliable Pictures Corp, 6048 Sunset Blvd, Hollywood, Calif.  
 Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.  
 Republic. Republic Pictures Corp, RKO Bldg, Rockefeller Center, N.Y.  
 RKO. RKO Radio Pictures, Inc, 1270 6th Av, N.Y.  
 Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.

Sherman. Harry Productions, Inc, 650 N Bronson, Hollywood, Calif.  
 Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.  
 Studios Photosonor. Studios Photosonor, 17 bis Quai de Seine, Courbevoie, Paris  
 Supreme. Supreme Pictures, 1501 Broadway, N.Y.  
 Swiss-Praesens Films. Praesens Film A. G., Zurich, Switzerland

20th century-Fox. 20th Century-Fox Film Corp, 44 W 56th St, N.Y.  
 Twickenham. Twickenham Film Studios, Ltd, Alliance Studios, St Margaret's, Middlesex, Eng.

UFA. UFA Films, Inc, 729 7th Av, N.Y.  
 United artists. United Artists Corp, 729 7th Av, N.Y.  
 Universal. Universal Pictures, Inc, 1250 6th Av, N.Y.

Van Beuren. Van Beuren Corp, 1270 6th Av, N.Y.  
 Victory. Victory Pictures Corp, Foy Studios, Culver City, Calif.  
 Vitaphone. Vitaphone Corp, 1277 E 14th St, Brooklyn, N.Y.

Wanger. Walter Wanger Productions, Inc, 1040 N Las Palmas Av, Hollywood, Calif.  
 Warner. Warner Brothers Pictures, Inc, 321 W 44th St, N.Y.  
 Wilcox. Herbert Wilcox Productions, Ltd, Imperial Studios, Boreham Wood, Elstree, Hertfordshire, Eng.





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# How to Use the Motion Picture Review Digest

## Sample Entry

FURY. MGM 90min My 29 '36

Players: Spencer Tracy. Sylvia Sidney.  
Walter Abel. Frank Albertson. Bruce  
Cabot

Director: Fritz Lang

"Tracy is peace-loving, hard working. He and Sylvia are engaged. On circumstantial evidence, Tracy is arrested as a kidnapper in a Middle-western village. Led by rowdies, the villagers storm the jail, bent on lynching Tracy. Unable to enter Tracy's cell, the mob dynamites the jail. Tracy is believed killed, but the explosion tears off his cell door and he escapes, although injured." Film Daily

### Audience Suitability Ratings

"A sometimes horrific indictment against the abuse of law and order. In a clear, unbiased manner the social problems of lynching and mob fury are presented. Adults."

+ Nat Legion of Decency Je 11 '36

"No locality is indicated, and the plot is cleverly contrived not to arouse controversy and to avoid ultimate tragedy, but the case against lawlessness is presented with surprising force. . . Suggested for church use. Recommended to the Committee on Exceptional Photoplays. Family."

+ + Wkly Guide Je 6 '36

### Newspaper and Magazine Reviews

"How to disturb an audience is of course a big problem in the cinema. Director Fritz Lang has been highly successful with the problem. . . One might say too successful, for 'Fury' is disturbing for the wrong reason: the problem it poses is entirely unresolved at the close. . . It is regrettable that [Director Lang] did not, or could not, make 'Fury' the first-rate tragedy it might have been." Robert Giroux

+ — Nation p821 Je 24 '36

"Although the film becomes top-heavy with an individual plot in the final sequence, it remains a compelling and terrifying document. . . So magnificent is it in its unwavering denunciation of mob rule that one regrets that it has had to fall back on courtroom melodramatics and plot manipulation before it ends." Howard Barnes

+ N Y Herald Tribune p8 Je 6 '36

### Trade Paper Reviews

"From directing, writing, acting standpoints, 'Fury,' is a topnotch job. For audiences, however, it may prove too dramatic for better than fair returns. . . Well done, it is however, a type picture that doesn't always realize its possibilities at the box office. Exploitation may aid it."

+ — Phila Exhibitor p22 Je 1 '36

Starting at the beginning, the title of this picture is *Fury*. The producing company is Metro-Goldwyn-Mayer. It is 90 minutes in length. It was released on May 29, 1936.

The list of principal players and the director will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These indicate the degree of favor or disfavor of the review *as a whole* (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.

# MOTION PICTURE REVIEW DIGEST

Vol. 1

December 28, 1936

No. 54

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## Publications from which Digests of Reviews are made

### *Audience Evaluation Publications*

America—America. \$4. America Press, 461 Eighth Av, New York

Am Legion Auxiliary—American Legion Auxiliary. See Fox W Coast Bul

Bul on Current Films—Bulletin on Current Films. National Council for Prevention of War, 532 17th St, N. W., Washington, D. C.

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc

See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District)

See Fox W Coast Bul; Jt Estimates; Sel Motion Pict

Christian Century—Christian Century. \$4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution

See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Endorsed Motion Pict—Endorsed Motion Pictures. Publication discontinued

Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1837 S Vermont Av, Los Angeles

(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Int Fed of Cath Alumnae; Nat Bd of R; Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast). Bulletin. Mrs Wm A. Burk. 359 N Bronson Av, Los Angeles

See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Int Fed of Cath Alumnae—International Federation of Catholic Alumnae

See Fox W Coast Bul; Nat Legion of Decency

Jt Estimates—Joint Estimates. Bulletin. General Federation of Women's Clubs (West Coast). Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles

(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Mo Film Bul—Monthly Film Bulletin. Issued to members only. British Film Inst, 4 Great Russell St, London W C 1

Motion Pict & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc, 28 W 44th St, New York

Motion Pict Guide—Motion Picture Guide. 50c. Mrs John Waldo, Am Assn of Univ Women Motion Pict Com, 330 E 47th St, Indianapolis (This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Film Estimate Service; Nat Soc of New England Women; Women's Univ Club, Los Angeles)

Motion Pict R—Motion Picture Reviews. \$1. Motion Picture Reviews, Women's University Club, 943 S Hoover St, Los Angeles

Nat Bd of R M—National Board of Review Magazine. \$2. National Board of Review of Motion Pictures, 70 Fifth Av, New York

See also Fox W Coast Bul; Wkly Guide

Nat Council of Jewish Women—Los Angeles Section, National Council of Jewish Women. Bulletin. Mrs Florine Wolfstein, Chairman, 617 S Lucerne Blvd, Los Angeles

See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Nat Film Estimate Service—National Film Estimate Service

See Motion Pict Guide

Nat Legion of Decency—National Legion of Decency. \$2. National Legion of Decency, 485 Madison Av, New York

Nat Soc of New England Women—National Society of New England Women

See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

N Y Archdiocese Motion Pict Guide—New York Archdiocese Motion Picture Guide

See Nat Legion of Decency

Parents' M—Parents' Magazine. \$2. The Parents' Institute, Inc, 9 E 40th St, New York

Scholastic—Scholastic. \$1.50. Scholastic, Chamber of Commerce Bldg, Pittsburgh, Pa.

Sel Motion Pict—Selected Motion Pictures. West & East Coast Preview Committees.

Motion Picture Producers & Distributors of America, Inc, Will H. Hays, Pres, 28 W 44th St, New York

(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women

See Fox W Coast Bul; Jt Estimates; Sel Motion Pict

Wkly Guide—Weekly Guide to Selected Pictures. \$2.50 yearly, with Magazine, \$1. National Board of Review of Motion Pictures, 70 Fifth Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles

See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Motion Pict R; Sel Motion Pict

### *Newspapers and Magazines*

Boston Transcript—Boston Evening Transcript. \$5.50. (Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Canadian M—Canadian Magazine. \$1.50. Hugh C. MacLean Pub, Ltd, 347 Adelaide St, W Toronto

Christian Science Monitor—Christian Science Monitor. \$9. Christian Science Publishing Society, 1 Norway St, Boston



Commonweal—Commonweal. \$5. Calvert Publishing Corp, Grand Central Terminal, New York

Hollywood Spec—Hollywood Spectator. \$5. Hollywood Spectator, Inc, 6513 Hollywood Blvd, Hollywood

Liberty—Liberty. \$2. Liberty Publishing Corp, 1926 Broadway, Lincoln Sq, New York

Life—Life. \$1.50. Life Magazine, Inc, 60 E 42d St, New York

Lit Digest—Literary Digest. \$4. Funk and Wagnalls Co, 354-360 Fourth Av, New York

Manchester Guardian—Manchester Guardian. 78s. (Daily). Manchester Guardian, 3 Cross St, Manchester, 2. Guardian Newspapers, Inc, 220 W 42d St, New York

Nation—Nation. \$5. Nation Fund Inc, 20 Vesey St, New York

New Repub—New Republic. \$5. New Republic, Inc, 40 E 49th St, New York

New Statesman & Nation—New Statesman and Nation. 30s. New Statesman and Nation, 10 Great Turnstile, London, W C 1

New Theatre—New Theatre. \$1.50. New Theatre Magazine, 156 W 44th St, New York

N Y Herald Tribune—New York Herald Tribune. \$15. N Y Tribune, Inc, 230 W 41st St, New York

N Y Sun—New York Sun. \$10. Sun Printing and Publishing Assn, 280 Broadway, New York

N Y Times—New York Times. \$15. New York Times Co, 229 W 43d St, New York

N Y World-Telegram—New York World-Telegram. \$13. New York World-Telegram Pub, 125 Barclay St, New York

New Yorker—New Yorker. \$5. F-R Publishing Corp, 25 W 45th St, New York

News-Wk—News-Week. \$4. Rockefeller Center, 1270 6th Av, New York

Sat R—Saturday Review. 30s. Chawton Pub Co, Ltd, 18-20 York Bldgs, Adelphi, London

Script—Script. \$3. Wagner Publishing Co, 9492 Dayton Way, Beverly Hills, Calif.

Sight & Sound—Sight and Sound. (Quarterly) 2s 6d. British Film Inst, 4 Great Russell St, London, W C 1

Spec—Spectator. 30s. The Spectator, Ltd, 99 Gower St, London, W C 1

Stage—Stage. \$3. Stage Publishing Co, Inc, 50 E 42d St, New York

Time—Time. \$5. Time, Inc, 350 E 22d St, Chicago

### Trade Papers

Box Office—Box Office (Eastern sectional ed) \$2. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo.

Canadian Moving Pict Digest—Canadian Moving Picture Digest. \$5. Canadian Moving Picture Digest Co, Ltd, 259 Spadina Av, Toronto, 2

Film Daily—Film Daily. \$10. The Film Daily, 1650 Broadway, New York

Hollywood Reporter—Hollywood Reporter. \$10. Wilkerson Daily Corp, Ltd, 6717 Sunset Blvd, Hollywood, Calif.

Motion Pict Daily—Motion Picture Daily. \$6. Motion Picture Daily, Inc, 1790 Broadway, New York

Phila Exhibitor—Philadelphia Exhibitor. \$2. Jay Emanuel Publications, Inc, 219 N. Broad St, Philadelphia

Variety—Variety. \$6. Variety, Inc, 154 W 46th St, New York

Variety (Hollywood)—Variety. \$10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif.

## Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Under Players, only leading members of the cast are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of pages. The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which movies have been adapted.

Only those foreign films which are likely to be generally shown are listed.

In evaluating films, the women's organizations use "mature" or "adult" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the number.

(s) This symbol denotes a short feature.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. For final information, consult your local exchange.

## Key to Abbreviations

a	adults	fed	federal	p	page
Ag	August	gen	general	par	parent -s
Am	American	inc	incorporated	pict	picture
Ap	April	inst	institute -ion	Phila	Philadelphia
assn	association	int	international	pub	publisher -ication
av	avenue	Ja	January	r	review -s
bd	board	Je	June	Repub	Republic
bks	books	Jl	July	S	September, south
blvd	boulevard	jt	joint		-ern
bul	bulletin	Lit	Literary	Sat	Saturday
c	children (under 15 years)	ltd	limited	sel	selected
Calif	California	m	magazine	soc	society
Cath	Catholic	min	minutes	Spec	Spectator
co	company	mo	monthly	sq	square
com	committee	Mr	March	st	street
Cong	Congress	My	May	univ	university
D	December	N	November	vol	volume
e	east	nat	national	w	west
ed	edition	no	number	wk	week
F	February	NY	New York	wkly	weekly
		O	October	y	young people (15-20 years)

Directly following the text a complete annual index of actors and actresses, books, directors, plays and short stories will be found. In addition a complete title index of all films reviewed from September 1, 1935 through December 28, 1936 is included.

# Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

December 28, 1936

**ABYSSINIA.** Amkino 63min D 5 '36

A silent film with an off-screen narration in Russian and additional titles in English on the screen.

Russian film produced in Ethiopia during the Italian invasion and showing the destructive results of Fascist war on a small, defenseless free nation.

## Newspaper and Magazine Reviews

"[It] was made by a pair of daring photographers from the U.S.S.R., who have contrived to give fragmentary material a certain unity. Their clips have nearly all been taken in the former domain of the Negus. They fail to suggest the portentous international complications of Mussolini's African adventure, but they constitute a damning indictment of Italian brutality during the war. While definitely partisan, the film is an apparently authentic document." Howard Barnes

N Y Herald Tribune p20 D 9 '36

"The film has several harrowing war scenes and some gruesome 'shots' of the bombing of a Red Cross hospital that are a remarkable testament of the savageness of the conflict. The film is a bit too long and devotes altogether too much footage to a general picturization of the life and habits of the natives before hostilities started—information that is already well known as a result of previous newsreels—but once it gets under way it accomplishes its purpose." William Boehnel

N Y World-Telegram p37 D 9 '36

**ACCUSED.** Criterion-United artists 70min Ja 8 '37

Cast: Douglas Fairbanks, Jr. Dolores Del Rio. Florence Desmond. Basil Sydney

Director: Thornton Freeland

Dialogue film produced in England. It is a mystery story with a background of Paris stage life. A Spanish dancer is accused of the murder of a star who has tried to steal her husband's affections.

## Newspaper and Magazine Reviews

"The locale is chiefly in a French courtroom where procedure is strange and interesting. . . The story is highly dramatic and exciting in the extreme." Laura Elston

+ Canadian M p40 D '36

## Trade Paper Reviews

— Motion Pict Daily p7 Ag 4 '36

"On form this picture cannot possibly fail in public appeal. It has two stars, a supporting company that is practically flawless, and a story and situations which have always satisfied. Okay for both sides of the Atlantic. . . Direction is intelligent and production atmospheric and elaborate, without ostentation."

+ Variety p19 Ag 12 '36

**ACCUSING FINGER.** Paramount 60min O 9 '36

Cast: Paul Kelly. Marsha Hunt. Kent Taylor. Robert Cummings

Director: James Hogan

This is the story of an ambitious prosecuting attorney who has helped send many men to their doom and then finds himself in the death house on a charge of having murdered his estranged wife. The real killer is found and the attorney, having learned the condemned man's point of view, becomes an enthusiastic worker against the death penalty.

## Audience Suitability Ratings

"Rather more argumentative than entertaining, this film is rescued from complete mediocrity by the boldness of its theme and the forceful playing of Paul Kelly. The system of capital punishment is herein belabored for its possible mistakes with more conviction than the given facts warrant. . . The conclusion against legal execution . . . is considerably weakened by the poor presentation of the plot and the undistinguished dialogue which is forced upon the players. The production itself is technically inferior. Its implications are for the adult mind." T. J. Fitzmorris

— America p48 O 17 '36

"A: depends on taste; Y: doubtful; C: no." Christian Century p1510 N 11 '36

"The ending is rather abrupt, but the picture will surely be conducive to a deeper respect for all law and order and to a more sympathetic understanding of one another. Family-mature." Am Legion Auxiliary

"A powerful picture but too tense and vivid to be classed as entertainment. Adults: strong; 8-18: no." Calif Cong of Par & Teachers

"This picture has good story value, vital and interesting subject matter and sincere acting by a well chosen cast, but as an arraignment of capital punishment it falls down in its logic and its psychology. . . The picture is obviously biased and the appeal is an emotional one for it shows the anguish of men condemned to death, but not the tragedy and sorrow of those whose loved ones were murdered. Much is made of the cruelty of the law, but nothing of the right of society to self protection. A laudable attempt has been made to exalt the kinder and more humane instincts of man and society, but a fairer presentation of this controversial subject could have been given. Adults. Rating: matter of taste." Calif Fed of Business & Professional Women's Clubs

"A tense, dramatic film very well acted and thought-provoking. Mature. Over 16." Nat Soc of New England Women

"Well produced, the picture has deep significance, of interest to adults and young people." S Calif Council of Fed Church Women

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**ACCUSING FINGER—Continued**

"The effort to prove that the perpetrator of a hideous and totally unjustifiable crime should not be executed by showing the same punishment meted out to the innocent is so illogical as to be fantastic. Whether or not one believes in capital punishment, the treatment of this theme is definitely vicious in its influence on impressionable minds. Not recommended for anybody. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bul O 10 '36

"This picture, excellently mounted, is expertly cast even to the smallest character part. The director has been mindful of detail that would enhance the dramatic force; making his work skillful and compelling. Mature."

+ Gen Fed of Women's Clubs (W Coast) S 28 '36

"A fine cast give realistic and human portrayals, the direction is clever, the photography of prison scenes is interesting and there is excellent drama development with fine maintenance of suspense. Adults."

+ Nat Council of Jewish Women O 1 '36

"Adults."

Nat Legion of Decency O 8 '36

"A & Y: fair; C: no interest."

Parents' M p32 D '36

"The question of capital punishment is treated with such grim realism and such gruesomeness that audiences will find it a terrific arraignment of our accepted way of punishing criminals. . . Directed and acted with evident sincerity, the production has the merit of bringing a serious and controversial subject to the screen. Adults."

+ Sel Motion Pict p8 N 1 '36

**Newspaper and Magazine Reviews**

"Under the guise of an attack on the ethics of capital punishment, this is a rather grim program melodrama. . . Strong acting does not save the film from its own theatricality. Adults."

+ Christian Science Monitor p17 N 14 '36

"Mr. Botsford again turns in a job of which he may be justly proud. 'The Accusing Finger' is technically excellent, cinematically sound and dramatically outstanding. . . [It] is unreservedly recommended. Cinema students please note." Paul Jacobs

+ Hollywood Spec p13 S 26 '36

"The story is the one about the cold-blooded prosecutor who softens when his own neck is threatened unjustly, by circumstantial evidence, and it is told by means of so many ancient devices of melodrama that even the warmest opponents of legal homicide will be torn between amazement and embarrassment. . . The cast do as well as could be expected with the materials at hand." B. R. C.

— N Y Times p35 N 17 '36

"Although it attempts to make out a strong case against capital punishment. . . [it] is a silly and incredibly feeble murder mystery. Except for a part played exceptionally well by Paul Kelly. . . there isn't a real characterization in the film and the situations are forced and labored." William Boehnel

— + N Y World-Telegram p17 N 16 '36

**Trade Paper Reviews**

"An argument for the abolition of capital punishment, this film misses fire chiefly because of poor screen treatment and unintelligent direction. . . Poor photography and lighting and a not-too-careful production makes this a picture of neglected opportunities. Family."

— Box Office p19 S 26 '36

"This feature is incomparably stronger in its exposition of argument than in its power to entertain. The footage is generally lacking in suspense and action."

— + Film Daily p9 N 17 '36

"Adding one more to the year's mounting list of social reform pictures, this one makes a sentimental but effective plea against capital punishment. It is a well-made B film and will add strength to double bills in the middle register and on down. The well built script . . . uses a dramatically effective idea to good purpose."

+ Hollywood Reporter p3 S 17 '36

+ — Motion Pict Daily p6 S 18 '36

"Familiar, played well by a feature cast, 'The Accusing Finger' is for neighborhoods, twin bills. . . With no star names, it fits into the program category for which it is made."

+ — Phila Exhibitor p35 O 1 '36

"'The Accusing Finger' is a glaring example of too many chefs having a finger in the broth. Added to this is a lack of weighty marquee names, an inapplicable title, mediocre dialoging and uneven tempo. Main fault is that the film fails to develop several plot angles introduced. For the duals, it should satisfy. . . Paul Kelly seems miscast as the prosecuting attorney. . . While Kelly seldom is favored with strong lines, it also is evident that he is inclined to overact."

— Variety p13 N 18 '36

"A preaching against capital punishment, carrying out the story in an unconvincing manner, 'The Accusing Finger' is merely average entertainment. Stagey and theatrical, the piece lacks punch and is lukewarm, except in one or two scenes which in themselves are meritorious only because of individual performances."

+ — Variety (Hollywood) p3 S 17 '36

**ADVENTURE IN MANHATTAN. Columbia 75min O 8 '36**

Cast: Jean Arthur, Joel McCrea, Reginald Owen, Herman Bing

Director: Edward Ludwig

Based on the novel Purple and Fine Linen by May Edington. A detective story writer is hired by a newspaper to write exposé articles about a series of jewel robberies. He is a cocksure predictor of big crimes and when one of his predictions falls through, he loses his job but meets an actress who helps him regain his job, scoop rival papers and capture the jewel thieves.

**Audience Suitability Ratings**

"The chief merit of the film is the sprightly manner it maintains throughout the action, and it is acted with considerable skill. . . [It is] a maturely amusing production." T. J. Fitzmorris

+ America p48 O 17 '36

"A: only fair; Y: perhaps; C: hardly." Christian Century p1343 O 7 '36

"Family." E Coast Preview Committee Fox W Coast Bul O 17 '36

"Adults & adolescents." Mo Film Bul p173 O '36

"Fair. Family-mature." + — Motion Pict Guide D '36

"The story becomes bewildering in its many ramifications and is only mildly entertaining. Adolescents, 12-16: probably entertaining; children, 8-12: no."

— + Motion Pict R p4 O '36

"General patronage." Nat Legion of Decency O 15 '36

"A: good entertainment; Y: possible; C: unsuitable."

Parents' M p32 D '36

"A blend of expert direction, fine acting and a refreshing story result in delightful entertainment. Family."

+ Sel Motion Pict p8 N 1 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Clever dialogue and good acting. Family."  
+ Wkly Guide O 10 '36

#### Newspaper and Magazine Reviews

"This is a smooth little comedy romance that ought to please the whole family—it moves swiftly, has plenty of fun and a *souppçon* of mystery." Laura Elston  
+ Canadian M p38 N '36

"Well acted and moderately entertaining comedy melodrama. Adults & young people."  
+ Christian Science Monitor p17 O 31 '36

"The attractive principals do far more for 'Adventure in Manhattan' than the five authors who have had a hand in concocting the new [picture]. . . . Jean Arthur . . . Joel McCrea, Reginald Owen and Thomas Mitchell realize all the best qualities of a screen mystery-romance that is pleasantly diverting and mildly exciting. . . . Edward Ludwig has directed the piece briskly and adroitly, relying on the talents of his performers to conceal the deficiencies of the scenario." Howard Barnes  
+ N Y Herald Tribune p21 O 23 '36

"'Adventure in Manhattan' is a lightweight and moderately diverting mystery tale which hurdles its absurdities with the greatest of ease and will be forgotten almost as soon as it fades from the screen. . . . Part of it is entertaining and amusing, but more of it is skittish, far-fetched and unreasonable. And what it does with newspaper procedure, with the libel laws and police procedure is more than we dare to recall." F. S. Nugent  
+ N Y Times p27 O 23 '36

"[It isn't] much to brag about. 'Adventure in Manhattan' is a fair, rather crazy mystery with Joel McCrea and Jean Arthur." John Mosher  
+ New Yorker p77 O 31 '36

"There's enough humor in the film to give the principals something to work on."  
News-Wk p30 O 10 '36

"It seems that [four writers] couldn't quite get together on their conceptions of a mystery-solving reporter and an excitement-loving actress. . . . No attempt is made to explain the mysterious happenings that keep these two people hopping about from newspaper office to stage door. We suppose that would be asking too much of any four script writers. Without Mr. McCrea and Miss Arthur 'Adventure in Manhattan' would be all hollow didoes. With Mr. McCrea and Miss Arthur, it is pleasant nonsense."  
+ Stage p12 D '36

"'Adventure in Manhattan' . . . may conceivably prove to the producers of 'It Happened One Night' that box-office success is not necessarily the reward of second-hand whimsey."  
Time p71 O 26 '36

#### Trade Paper Reviews

"Geared for popular appeal, especially in the direction of fans who want thrill pictures in a zesty manner. Jean Arthur, who delighted audiences with her performances in 'Ex-Mrs. Bradford' and 'Mr. Deeds Goes to Town,' is seen in a similar role. Family."  
+ Box Office p63 S 19 '36

"This is a vigorous, expertly produced picture that will exact enthusiasm from every strata of patrons. On all counts it is both an exhibitor and audience picture."  
+ Film Daily p7 O 23 '36

"This is a combination of whimsy and crime detection that has frequent spots of engaging lunacy but that as a whole does not quite jell. There is a lack of credibility in the premises of the story that makes many of the situations too forced, even for whimsy. The result is a fair programmer, the sale of which will be helped somewhat by the presence of Joel Mc-

Crea and Jean Arthur in well-fitting roles but which cannot be expected to make any high score at the box office."

+ Hollywood Reporter p3 O 1 '36

+ Motion Pict Daily p8 S 4 '36

"Well made comedy drama that has been smartly cast, well played, 'Adventure in Manhattan' ought to build on word of mouth. Estimate: entertaining."

+ Phila Exhibitor p34 O 1 '36

"Competent cast and splendid direction manage to ease this one by, but it's pretty close all the way, with the story always operating against it. Through production quality the picture is moderately amusing, and that is about how it will do at the window, moderately. That the plot, after a promising start, gets weaker as it goes along, is not the fault of Jean Arthur and Joel McCrea. . . . Script itself is to blame for the picture's tendency to add implausibility after implausibility to a basically fantastic plot."  
+ Variety p14 O 28 '36

"'Adventure in Manhattan' is another tongue-in-cheek comedy melodrama that is slightly above the current run-of-the-mill programmer of this type. Although another [mystery story] involving another newspaper man, picture treats this slant of story with new angle. . . . Obviously a topper for double bills, the picture has plenty of action, and although it drags terribly in opening sequences, the yarn reels off at a fine pace when it finally gets under way."

+ Variety (Hollywood) p3 O 1 '36

AFTER THE THIN MAN. MGM 110min D 25 '36

Cast: William Powell, Myrna Loy, James Stewart, Elissa Landi, Joseph Calleia, Jessie Ralph, Alan Marshall

Director: W. S. Van Dyke

"Powell and his wife, Myrna Loy, have returned from a long absence to their San Francisco home. Immediately they are faced with solving the mysterious death of a cousin's philandering and generally obnoxious husband who proposed to relinquish his young wife to a former suitor for a large sum." Variety (Hollywood)

#### Trade Paper Reviews

"This gay, rollicking comedy mystery should score heavily at the box office and cast is headed by William Powell and Myrna Loy, who were an ideal team in the 'Thin Man.' They romp through their present roles and pile up the laughs. Many of the comedy situations are fresh, with Director Van Dyke extracting the fullest measure of fun. Albert Hackett and Frances Goodrich, who wrote the 'Thin Man' screen play, did nobly with the script for the sequel."

+ Film Daily p11 D 7 '36

"Produced as a sequel to the smash 'Thin Man,' this is a worthy successor. With William Powell and Myrna Loy teamed in the same characters as before, the picture is equally as hilarious in its farcical elements and equally as tense and dramatic in the heavier unfolding of its grim mystery. While the 'Thin Man' was a knockout at the box office mainly for its novelty of treatment, which since has been imitated many times, the bizarre treatment of the present story, while not now new, can be assured of tremendous audience appeal because of the memory of the earlier picture, the growing popularity of the Powell and Loy team, and the entertaining qualities of the picture as a whole."

+ Hollywood Reporter p2 D 3 '36

+ Motion Pict Daily p10 D 4 '36

"The ingredients are very similar to 'The Thin Man,' the personnel is led by the same top names, including Director W. S. Van Dyke,



**AFTER THE THIN MAN**—*Continued*  
and grosses may even exceed those on 'The Thin Man' with many new customers educated to this type of entertainment. Magnetic marquee names, fascinating story, handling, all spell prodigious box office."

+ Variety (Hollywood) p3 D 3 '36

**ALIBI FOR MURDER.** Columbia 59min S 23 '36

Cast: William Gargan, Marguerite Churchill, Gene Morgan, John Gallaudet

Director: D. Ross Lederman

"Perry Travis, the new reporter with a 'nose for mystery' and a flair for detecting, follows the clues that lead to the murderer." Nat Legion of Decency

#### Audience Suitability Ratings

"A: fair; Y & C: rather good thriller."  
Christian Century p1510 N 11 '36

"While not entirely plausible, there are many interesting and humorous touches in this competently acted and directed production. Adults & young people." E Coast Preview Committee

+ — Fox W Coast Bul O 24 '36

"Fair entertainment for adults & young adults."

+ — Motion Pict Guide D '36

"General patronage."

Nat Legion of Decency O 8 '36

"A: fair murder mystery; Y: possible; C: unsuitable."

Parents' M p32 D '36

"Adults & young people."

Sel Motion Pict N 1 '36

#### Newspaper and Magazine Reviews

"[It is a] routine program murder. Adults."  
+ — Christian Science Monitor p15 O 17 '36

#### Trade Paper Reviews

"[It is a] well-paced murder mystery that will score with devotees of crime films."

+ Film Daily p10 O 2 '36

+ Motion Pict Daily p12 O 20 '36

"Estimate: program."

+ — Phila Exhibitor p36 O 15 '36

"This is a one-murder mystery based on amateur sleuthing, and more talk than action. William Gargan's presence is the picture's principal asset, but he over-talks to a point of boredom."

— Variety p31 O 7 '36

**ALL AMERICAN CHUMP.** MGM 70min O 16 '36

Cast: Stuart Erwin, Betty Furness, Robert Armstrong, Edmund Gwenn

Director: Edwin L. Marin

See issue of September 28, 1936 for other reviews of this film

#### Audience Suitability Ratings

"A: stupid; Y & C: poor."

Christian Century p1574 N 25 '36

"Fairly entertaining for family." Am Legion Auxiliary

"The story is interestingly developed, the cast well chosen and the picture provides good entertainment of the light, humorous type. Family. Adults & 8-18: good." Calif Cong of Par & Teachers

"This picture will be popular with all types of audiences seeking light entertainment and not demanding too much from their screen fare. Rating: matter of taste. Family." Calif Fed of Business & Professional Women's Clubs

"Mature-family. Good." DAR

"A slow-moving farce built around a novel idea which results in a mildly entertaining program picture. Family." Nat Soc of New England Women

"[It is] a well cast picture suitable for the family." S Calif Council of Fed Church Women

"The picture is no better than one would expect from such material. Stuart Erwin manages to be funny as Elmer but he is wasted in such a poor vehicle. Waste of time for anybody but harmless for family." Women's Univ Club, Los Angeles

Fox W Coast Bul O 3 '36

"Well produced and fairly entertaining. Family-mature."

+ — Gen Fed of Women's Clubs (W Coast) S 23 '36

"Fairly entertaining. Mature."

+ — Jt Estimates S 15 '36

"The development does not entirely avoid the obvious, but director and cast together seem to have so much enjoyed making the film that it would be churlish not to join in. Stuart Erwin is in great form as the simple genius, Elmer. . . It is good clean fun and the plot is not too intricate for youngsters to follow. Family." D. F. R.

+ Mo Film Bul p171 O '36

"This is an amusing picture and is excellent fare with its brow-beaten young hero, the willing bride, and just enough improbability to prove entertaining. . . Over-lengthy gangster sequences and excessive drinking. Family."

+ Nat Council of Jewish Women S 21 '36

"General patronage."

Nat Legion of Decency O 1 '36

"A, Y & C: fairly entertaining."

Parents' M p32 D '36

"Fairly entertaining. Mature."

+ — Sel Motion Pict p6 O 1 '36

#### Newspaper and Magazine Reviews

"Even with a good cast and high grade producers the obvious hurry in the making of 'All American Chump' results in a pretty slovenly production. . . The preview audience gave it hardly a complimentary hand. . . MGM should allow more time and money for what they call a B picture which in this case is much farther down the alphabet." Rob Wagner

— Script p10 O 24 '36

#### Trade Paper Reviews

Canadian Moving Pict Digest p14 N 14 '36

"Estimate: program farce; best for neighborhoods."

Phila Exhibitor p34 S 15 '36

"With length chopped to about an hour's running time, 'All American Chump' most patently is harnessed up for double combinations. It has neither names, story merit nor consistent entertainment to get by on a single picture set-up. Some of the comedy is silly and much of it inane. The film will not enhance Stuart Erwin's popularity. . . Neither the build-up to the championship tournament nor the title match itself have been given sufficient importance and intelligent direction or development. Seemingly, the card technique angle was chucked out of the window as being too complicated and a lot of commonplace gagging inserted. Much of this is woeful to behold."

— Variety p19 N 4 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**ALONG CAME LOVE.** Paramount 67min O 23 '36

**Cast:** Irene Hervey, Charles Starrett, Doris Kenyon, H. B. Warner, Irene Franklin

**Director:** Bert Lytell

"It's a Cinderella story, with Irene Hervey playing the girl in Macy's basement who loves the young medico with Park Avenue antecedents." *Hollywood Reporter*

#### *Audience Suitability Ratings*

"Here is good entertainment, with splendid performances by several former favorites most notable among them being Irene Franklin. Sympathetically directed, this unpretentious story is an appealing blend of laughter and tears. Family, but mature for children." *Am Legion Auxiliary*

"Family. Fairly entertaining picture, sincerely acted, capably directed and possessing a nice mixture of comedy." *Calif Cong of Par & Teachers*

"The picture has a likable cast, good acting, an original angle or two, but these virtues hardly compensate for the weak story. Disappointing. Family." *Calif Fed of Business & Professional Women's Clubs*

"Mediocre. Illogical, but amusing. Family, but mature for children." *DAR*

"Not a remarkable film but it is well staged and photographed and adequately acted. Family." *Nat Soc of New England Women*

"Noteworthy is the work of the principals in this highly entertaining comedy for the family." *S Calif Council of Fed Church Women*  
**Fox W Coast Bul O 31 '36**

"This sentimental comedy is delightful and most refreshing. . . The cast, studded with the names of many old time stars, portray, in a most capable manner, people who do the unusual thing. The excellent direction is emphasized by many human touches. Family."

+ **Gen Fed of Women's Clubs (W Coast)**  
**O 17 '36**

"[It is] a passably amusing photoplay. Adolescents, 12-16: yes; children, 8-12: no interest."

+ — **Motion Pict R p5 N '36**

"Natural, simple and sincere performances by a good cast in a somewhat obvious but pleasing picture. Family."

+ — **Nat Council of Jewish Women O 21 '36**

"It is to be regretted that a line referring to a Catholic Saint was not deleted from this picture. Adults."

**Nat Legion of Decency N 5 '36**

"A, Y & C: pleasant sentimental comedy." **Parents' M p38 Ja '37**

"Family."

**Sel Motion Pict p4 N 1 '36**

#### *Newspaper and Magazine Reviews*

"Had the musical scoring been less obvious and had film editor been more perceptive, producer Richard A. Rowland would have a corking film. Even as it is, 'Along Came Love' is genuine entertainment. But most importantly, it portends the possibility of a new era for Paramount." *Paul Jacobs*

+ **Hollywood Spec p21 O 10 '36**

#### *Trade Paper Reviews*

"Light, unpretentious little comedy-drama with an entertainment quality far above that possessed by many more imposing films, this accomplishes what more motion pictures should strive for—enjoyment, pure and simple. Family."

+ **Box Office p31 O 10 '36**

"Using the ingredients that make for mass appeal entertainment, Richard A. Rowland has produced a romantic comedy that should do

well as program fare. The women especially should like this story of the shop girl who gets her doctor hero."

+ **Film Daily p12 O 6 '36**

"This delicious piece of nonsense, with brilliant individual performances, sparkling dialogue and handsome mounting, lacks nothing but big names to put it definitely into big time. As it stands, it is first rate entertainment, packing beaucoup laughs and plenty of heart interest, and in most double billing arrangements it will be hard to tell whether this or the other picture was meant for the top spot."

+ **Hollywood Reporter p3 O 3 '36**

+ **Motion Pict Daily p12 O 5 '36**

"Feature players are well cast but in the long run the show will wind up best on twin bills or in neighborhoods."

+ — **Phila Exhibitor p3 O 15 '36**

"With a keen eye on the box office, Richard A. Rowland has turned out a romantic comedy in 'Along Came Love' that is a light and frothy bit that will fit itself nicely on any double biller. Definitely aimed at mass entertainment, the picture is imbued with all the surefire tricks and should do excellently in all neighborhood business."

+ **Variety (Hollywood) p3 O 3 '36**

**LES AMOURS DE TONI.** French motion picture 81min N 4 '36

**Cast:** Celia Montalvan, E. Delmont, Blavette, Dallan

**Director:** Jean Renoir

French dialogue film with English sub-titles produced in the south of France with a non-professional cast. Toni, one of a group of Spanish itinerant quarry laborers falls in love with a native girl and then turns to the coquettish Josepha who marries the cruel quarry foreman. Toni continues to think of his lost love, ruining his life and finally losing it in an effort to save Josepha after she murders her loutish husband.

#### *Audience Suitability Ratings*

"Condemned."

— — **Nat Legion of Decency N 26 '36**

#### *Newspaper and Magazine Reviews*

"Going to newspaper files for his narrative, Jean Renoir has attempted to recreate authentic atmosphere and incident in 'Les Amours de Toni.' . . . He has employed an almost 'documentary' method in bringing a group of peasants and workers to the screen, but his realism defeats itself. Although the untrained actors he has assembled are sometimes vividly alive and the backgrounds are always convincing, the piece has little dramatic urgency. . . . What suspense is inherent in the material is dissipated in M. Renoir's efforts to put life over art. One cannot quarrel with the 'naturalistic' effects he has achieved. They inevitably make for a discursive and tedious show, however." *Howard Barnes*

+ — **N Y Herald Tribune p20 N 5 '36**

"Marcel Pagnol, as well known here as abroad for his sparkling comedy, 'Topaze,' this time turns to tragic drama. . . . He has made of it an outstanding example of the French realistic school. He tells his story without pity, without censor, without comment. . . . Although studiously avoiding any trace of sentiment or even of sympathy, the picture is far from devoid of emotional content. This very aloofness intensifies the inevitable tragedy. . . . 'Les Amours de Toni,' well edited and subtitled . . . is a strong, well directed, movingly acted tragedy of peasant life." *Eileen Creelman*

+ **N Y Sun p20 N 5 '36**

"It is unfortunate that the cinema audience has been weaned on artificiality, because every so often something admirably genuine and sin-



**LES AMOURS DE TONI**—*Continued*

cere, completely unaccented and unadorned, comes along to emphasize this fact, and generally to suffer by comparison with the gilded product of the world of make believe. Into this category must fall 'Les Amours de Toni.' . . . M. Renoir takes for his framework an actual murder and, with a camera that penetrates beyond the police records, photographs a story of rude smoldering passions, niggardiness and frustration that might well, along with its scenic backgrounds, have been given a little technical boost here and there, current film criteria being what they are." J. T. M.  
 + — N Y Times p35 N 5 '36

"It is a mournful and glintless folkpiece, all starkness and no entertainment. 'Les Amours de Toni' is hellbent on being sincere, but this only throws the glare the stronger on its amateurishness. . . . [It] gives an insight into the habits of these workers who have the ring of truth about them. But otherwise the film leaves one morose and unappeased. . . . The acting ranges from good to awful and the direction is so slipshod that the narrative often becomes confusing." William Boehnel  
 — + N Y World-Telegram p21 N 5 '36

"Movies, just movies. Some more unhappy French peasants." John Mosher  
 New Yorker p117 N 14 '36

*Trade Paper Reviews*

"[It is a] vigorous story of savage emotions. . . . Its stark and often sordid scenes are powerfully displayed."

Film Daily p13 N 6 '36

Motion Pict Daily p9 N 6 '36

"This dull spectacle should have been tagged 'Love and Murder Among the Proletariat.' . . . Story and background are strictly of the genre type. Unless these are recognizable and appreciated, the only thing that the customer can take away with him is a depressive feeling. . . . One thing that reacts in the picture's favor is the casting. The players all pack that earthy flavor and in their simple way sketch in some poignant touches, but the story and the pictorial treatment prove impediments too tough for them to overcome."

— Variety p13 N 18 '36

**AMPHITRYON.** L'Alliance cinematographique 102min

Cast: Henri Garat. Armand Bernard. Jeanne Boitel. Odette Florelle

Directors: Reinhold Schunzel. Albert Valentin

Music: Francois Doelle

French dialogue film from subsidiary of German UFA with English sub-titles. Also called *Gods at Play*. "The beginning finds the women of Thebes pleading for their husbands and lovers, gone long years to war. Alcmena, wife to 'Amphitryon, general of the Theban army, directs a plea to Jupiter to bring triumph to Theban arms and return her husband to her. Jupiter, hearing her plea on Mount Olympus, decrees the success of the Theban army. Meanwhile, impressed by the beauty and devotion of Alcmena, the sissified henpecked Jupiter determines to descend to earth in the form of Amphitryon and win her for his own." (Hollywood Reporter)

*Newspaper and Magazine Reviews*

"There are so many English sub-titles in this 'Amphitryon' that you feel you're reading the story instead of seeing it. And it won't excite you much, either. . . . [It's the] general kind of farcical adultery that has kept the French giggling since the days of *Charlemagne*." John Mosher  
 + — New Yorker p77 O 31 '36

"Those bad Nazis have had a hand in financing this film, the picketeers at the Fifty-fifth Street Playhouse would have us know. Which emblazoned news, it seems, is enough to stop (only temporarily, we hope) the showing of one of the most engaging comedies about town. . . . All through it is a Greek chorus that sways graciously and chants the French equivalents of Cole Porter lyrics. There is, too, some trick photography that shows us Jupiter and Mercury leaving Olympus on a parachute. *You'll like the idea.*"

+ Stage p12 D '36

*Trade Paper Reviews*

"One of the most delightful and fanciful of tales has come to life in this story of Greek lore. In a charming ultra-modern, tongue-in-cheek fashion, we are transported to ancient Thebes, and live the lives of Jupiter's worshippers. . . . The dialogue, partly in prose and blank verse, and more often in song, becomes a delightful novelty. . . . This is one of the finest pictures yet brought from France."

+ Hollywood Reporter p3 O 29 '36

+ Motion Pict Daily p6 O 23 '36

**AS YOU LIKE IT.** Inter-allied-20th century-Fox 95min Ja 8 '37

Cast: Elisabeth Bergner. Laurence Olivier. Henry Ainley. Sophie Stewart. Leon Quartermaine

Director: Paul Czinner

Music: William Walton

Based on the play of the same title by William Shakespeare. In this pastoral fantasy set in the forest of Arden, the puckish Rosalind and the romantic Orlando play out their famous love tale.

*Audience Suitability Ratings*

"This is a curious affair, part Shakespeare and part Bergner. The part which is the Bard's is executed in agreeable if workmanlike fashion and the Rosalind offered, whatever may be said of its orthodoxy, is of a charming consistency. It is definitely a Rosalind compacted of Miss Bergner's own art, owing little to poetry and less to the dread formalism of staid reverence. . . . Paul Czinner, who produced and skillfully directed the picture, kept close to the script and declined to prove the virtuosity of the camera by taking us on an irrelevant tour of the English countryside. This experiment in Shakespeare will probably not match the popular appeal of its predecessors but it has points of undoubted superiority—most of which resolve themselves into Elisabeth Bergner." T. J. Fitzmorris  
 + America p168 N 21 '36

"Faithfulness to the spirit and word of Shakespeare, superb acting and direction and admirable photography are combined to create a rare cinematic experience. . . . The recital of 'All the World's a Stage' by Leon Quartermaine is poetry of poignant beauty and Elisabeth Bergner's Rosalind is that happy combination of great art and spontaneity which awakens the most enthusiastic response in the beholder. . . . One of the year's outstanding productions. Adults & young people." E Coast Review Committee  
 + + Fox W Coast Bul N 28 '36

"This film version of 'As You Like It' is notable and worth seeing for Elisabeth Bergner's performance as Rosalind, for the acting generally, for the music of William Walton, and for the beautiful quality of Hal Rosson's photography. . . . But, as a film, it contributes little to solving the problems of filming Shakespeare except the wisdom of using such an accomplished and high spirited actress as Elisabeth Bergner in a play that has such a poor plot and depends so essentially on dialogue. Students of the play may dis-

like her interpretation of the part and the twist which this gives to the whole play, but filmgoers will be grateful for the movement and life which she brings to the film. . . . Nevertheless, as it stands it is well worth seeing and, in addition, can be recommended to teachers who want to give children an opportunity of seeing the play well acted and well spoken. Adults & adolescents."

+ Mo Film Bul p147 S 30 '36

"General patronage."

Nat Legion of Decency N 19 '36

"A, Y & C: excellent."

Parents' M p38 Ja '37

"Miss Bergner's idea (and doubtless her director's idea too) of a romping, giggling Rosalind seemed to miss fire entirely. Not As We Like It at all. But the Shakespeare lines do come through with their old magic. . . . The fault of the picture is not so much the fault of the hard-working players as of the play itself. 'As You Like It' is much better suited to the limitations of cardboard sets in a regular theater than to the realities possible and attempted in a movie version." Ernestine Taggard

+ Scholastic p17 N 21 '36

"The outstanding points about this adaptation of Shakespeare are its refreshing simplicity, grace and good humor. And Elisabeth Bergner, whose Rosalind has great charm and artistry. Those who like the play will delight in the film. Family. Outstanding."

+ Wkly Guide N 7 '36

#### Newspaper and Magazine Reviews

"For such an accomplished actress—such a finished performer [as Elisabeth Bergner], Rosalind is such an easy role, it affords her little scope for emotional outbursts. But as always she plays with distinction and great finesse, and with a fine feeling for the play's delightful whimsy. . . . There is, possibly from our modern viewpoint, a paucity of story and too much dialogue in this Shakespearean romance, but the familiar tale is more than worth seeing for those who enjoy this type of performance." Laura Elston

+ Canadian M p36 N '36

"Elisabeth Bergner's Rosalind is another addition to her list of distinctive screen portrayals. Dr. Paul Czinner and Robert J. Cullen, the adapter, have contrived a light-heartedly simple transcription without the sumptuousness of 'Romeo and Juliet' or the invisible wires of 'A Midsummer Night's Dream.' Which leaves the play very much in the hands of the actors and the camera men, who do it ample justice. Family."

+ Christian Science Monitor p17 N 14 '36

"This British-made Shakespearean offering is something of which the screen as a whole may well feel proud. 'As You Like It' always has been one of the Bard of Avon's most popular plays, one of the richest in quotations often repeated. . . . Miss Bergner is magnificent, and her accent, which so many critics in New York and London found fault with on the score of its being so un-English, I thought quite delightful. Other members of the cast are fully up to the standard demanded by the strictest Shakespearean student. . . . It is one of the titles you should underline on your 'Must' list. You will find it drags a little in the middle, but never mind that."

+ Hollywood Spec p6 D 5 '36

"The screen 'As You Like It' . . . has more the flavor of the footlights than of the movie cameras. It is more a photographed stage production. The acting—or most of it, at least—has the mellow histrionic flavor of grease paint. . . . Miss Bergner works hard with the lovelorn young woman, but her performance is not a happy one. For one thing, it frequently is hard to understand her diction. Nor do we care particularly for Laurence Olivier's Orlando. . . . The sylvan slopes of the Forest of Arden are too palpably canvas and wood and the direction of Dr. Czinner is more of the stage

than the studio. The background is too static. The banished duke's followers sit around the forest glades as if they were stuffed figures." (2½ stars) Beverly Hills

Liberty p45 D 5 '36

"British critics ignited no bonfires for the picture, but danced in the streets in honor of Miss Bergner's *Rosalind*."

Lit Digest p24 S 26 '36

"It seems to be settled that we shall hear no more than half the text of any play by Shakespeare which wanders into the movies. . . . What is missing? Merely the heart, I think. Rosalind is here in the person of Elisabeth Bergner, and very charmingly so; but Rosalind is not the heart of 'As You Like It.' Neither is any other individual man nor woman. . . . All of them are necessary, and the ruthlessness with which these others have been trimmed away is a reminder of their value as individuals. . . . The heart of the play being gone, and its brain, we do have left, as I have said, a very nice Rosalind in Elisabeth Bergner. She is worth going a long way to see, and indeed the fragment of the play which has been photographed is in itself delightful." Mark Van Doren

+ Nation p613 N 21 '36

"The settings are the worst feature of the film. . . . Much of the acting is excellent. Miss Bergner is enormously accomplished, and achieves her effects with the certainty of long experience. She cannot, of course, give us the English music of Shakespeare's verse, but she is never incomprehensible. Indeed her fault is to do every i twice, to double-cross every t: she is altogether too emphatic, too expressive. . . . Peter Pan has got mixed up with something out of Strindberg. How disappointing that Miss Bergner with all her talent should so have missed the real Rosalind! Mr. Laurence Olivier's Orlando and Mr. Leon Quartermaine's Jacques are triumphantly good: when they are speaking we are indeed in Arden. They give us a notion of the delight which Shakespeare filmed could be. . . . Altogether this production is too unsatisfactory to throw much light on the film possibilities of Shakespeare, but at least it should warn future directors not to hold up the dialogue with needless patches of silent camera-work." Raymond Mortimer

+ New Statesman & Nation p352 S 12 '36

"The English screen transcription . . . is richly poetic, sensitively acted and pleasantly mounted, but it does little to advance the cause of Shakespeare in the films. . . . It remains more a photographed version of a stringently cut stage presentation than a comic classic shaped to the cinema. For all its fidelity to the spirit of the original, it is neither as daring a motion picture as 'A Midsummer Night's Dream' nor as brilliantly articulated as the current 'Romeo and Juliet.' . . . It should not be thought that Dr. Czinner's production is without virtues. Particularly, in the early scenes, the film is fluent and filled with beauty of speech and arresting visual compositions. . . . The supporting players, no matter how small their roles, render the poetry of Shakespeare's lines magnificently. It is doubtful if the famous speech of melancholy Jacques starting: 'All the world's a stage' has ever been voiced as expressively as it is here by Leon Quartermaine. Miss Bergner, although a veteran of countless Continental productions of the play, is not a perfect choice for Rosalind. . . . As Orlando Mr. Olivier is remarkably fine. . . . 'As You Like It' does not compare unfavorably with theatrical productions of the comedy but it might have been made far more cinematically credible and entertaining." Howard Barnes

+ N Y Herald Tribune p17 N 6 '36

"It is not, unfortunately, an altogether happy venture. The charm and gayety of the original, inherent in the familiar and still fresh dialogue has not been lost. Leon Quartermaine as the philosophizing Jacques, Laurence Olivier as the lovesick Orlando, Henry Ainley as the banished Duke, are as fine a trio as any director of Shakespeare, comedy or drama, could ask. . . .

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



## AS YOU LIKE IT—Continued

Mr. Quartermaine's reading of the 'Seven Ages of Man' is in itself almost worth a visit to the Music Hall. This time the fault does lie with the star. . . Miss Bergner's portrayal of Rosalind was long popular in Berlin. . . However Miss Bergner may have played Rosalind in German, she finds her task more difficult in English. A heavy accent ruins several of her speeches. She is somewhat over coy on occasion, given to hammering the point of her scenes and raising her high voice to an alarming shrillness." Eileen Creelman

+ — N Y Sun p34 N 6 '36

"There is nothing tremendous about the new picture except its simplicity. After the opulence and expansiveness of 'A Midsummer Night's Dream' and 'Romeo and Juliet,' it serves as a welcome change in the Shakespearean diet. . . Dr. Paul Czinner . . . has interpreted Shakespeare wisely in the main, making 'As You Like It' neither more nor less than it was meant to be: a pretty comedy, always tinkling on the edge of farce, but restrained from toppling by the wit and by the beauty of its language. . . Miss Bergner's Rosalind [is raised] to the preeminence her portrayal merits. A curious, but thoroughly delightful, blend of womanly tenderness and gamine impishness, Miss Bergner is perfectly adjusted to the part. She can be all tears one instant, all gibing, taunting, feminine with the next. . . Even with the memory of her 'Catherine the Great' and 'Escape Me Never,' this must be rated her finest performance. . . In sum, we have a gay and congenial production of Shakespeare. You'll like it if you liked the play." F. S. Nugent

+ N Y Times p29 N 6 '36

"Having played Rosalind on most of the stages of middle Europe before her exile from Germany, Elisabeth Bergner now performs her favorite Shakespearean role for the benefit of motion picture audiences. . . This is a salute to a great and beautiful actress, if not to a great film or a play—the report of one who sat enthralled through every minute of the photoplay when this magical performer was on the screen, but who wilted somewhat under the second-ratedness of the text itself. . . 'As You Like It' is an indifferent play and it becomes bearable entertainment only when the Rosalind is so radiant, so beguiling, that she makes you forget its intolerably silly and tedious plot." William Boehnel

+ N Y World-Telegram p27 N 6 '36

"There is an altogether unpretentious air, a general manner that is casual and affable and pleasant, about 'As You Like It' which certainly seems to suit the quality of this very casual comedy. . . Not paralyzed by the grandeur of the author's rank, or feeling called upon to embellish his work with vast ballets and scenic innovations, which always seem a somewhat backhanded compliment anyhow, Paul Czinner, with the advice at times of Sir James M. Barrie, has tried to do no more than present a very pretty piece. And in this aim, which is lofty enough for me, he has surely succeeded. Elisabeth Bergner is a charming Rosalind. . . I can't imagine anyone giving us a better Orlando than Laurence Olivier does here. . . Leon Quartermaine runs through the 'seven ages' in a way you won't hear bettered in your day." John Mosher

+ New Yorker p116 N 14 '36

"The Elstree studio's Shakespearean debut is a good [one]. The picture cost \$750,000 but it is straight Shakespeare, treated with a simplicity that fits the play. Dr. Paul Czinner had the pleasure of directing a first-rate cast headed by his Austrian wife, Elisabeth Bergner. . . Judged by its enthusiastic reception in London, 'As You Like It' is very much as Englishmen like it. Released last week in this country, the film will probably please American audiences, too. . . It is demonstrated on the screen, even more clearly than behind the footlights, that this comedy is not Shakespeare at his best."

+ News-Wk p25 O 31 '36

"I am one of those people who believe that there is and should be no connection between Shakespeare and the screen. . . Great care has been taken not to overlay the text with lavish cinematic effects. The result is a judiciously cut version of the play. . . The cast has been carefully chosen and is especially notable for the return of Henry Ainley. . . Rosalind is supposed to be Elisabeth Bergner's favourite and best rôle and, playing it in German, it may well be that her performance is as charming as it is lively; but in English too many of the words are slurred owing to her accent, and there is a tendency to over-emphasise which becomes monotonous." Mark Forrest

Sat R p377 S 19 '36

"'As You Like It' is a respectful film: that is to say there is far more Shakespeare in it than there was in Reinhardt's 'Dream,' and I dare say it is a better production than you will often see on the stage. . . [It has] been heavily censored. . . That, I think, is the chief objection to Shakespeare on the screen: the British Board of Censors will see to it that only the school versions of his plays are produced. Regarded as a film, 'As You Like It' is less satisfactory. There are far too many dull middle-length shots from a fixed camera. . . Dr. Czinner has been too respectful towards stage tradition. He seems to have concluded that all the cinema can offer is more space."

Graham Greene

+ — Spec p416 S 11 '36

"Dr. Paul Czinner has arranged and rearranged the Shakespearean script until it fits the spacious talents of his wife. Rosalind is now not only an elfin jokester but the whole fantastic show. Orlando is allowed a few short sequences . . . but all other characters are recklessly stricken from the script. This, if it awards the camera any direct opportunity to make cinema from drama, is all right. But when it does nothing more than focus undeserved attention on one character, and wreck the delicate fantasy of a woodland idyll, it's all wrong. Furthermore, Miss Bergner's German accent makes something approaching mince-meat of the poetic rhythm that is so ably sustained by the other members of the cast. . . All is really not quite as sorrowful as this would lead you to believe. In the passages that have not been cut there are dignity and an evident reverence. At times the comedy is honestly enchanting, and the scenes with Orlando are always entertaining. . . It will add but little to Shakespeare's career upon the screen."

— + Stage p12 D '36

"'A Midsummer Night's Dream' and 'Romeo and Juliet' . . . had at least one thing in common: neither one has broken records for receipts. The critical acclaim which 'As You Like It' received in London last summer and will receive in the U.S. this winter is not likely to save it from the same fate. Box-office appeal is one of the few virtues the film lacks. . . Elisabeth Bergner's most pronounced drawback is an outlandish accent which she makes no effort to control. . . Shrewd, vivacious and versatile as ever, Actress Bergner probably brings the part to life as thoroughly as possible. . . To give the screen version a scope that no stage production can hope to match, Czinner allowed Set Designer Lazare Meersom . . . a free hand. Brilliantly matched with the glittering poetry of the play are its rich backgrounds."

+ Time p45 N 9 '36

## Trade Paper Reviews

"From the studios at Elstree comes this notable Shakespearean production that is a faithful translation to the screen of the play. . . Very few liberties have been taken with the original text, and on that account it will delight all Shakespearean students. Its appeal to the masses will be limited, for the subtleties and imageries of the great playwright likely will be over their heads."

+ Film Daily p13 N 6 '36

"The production is lavish, a superb interpretation of Shakespeare without any compromise to the supposed exigencies of the boxoffice, resulting in an artistic triumph. . . The acting is brilliant throughout. Elisabeth Bergner garners the honors and, despite the striking incongruity of her foreign diction, attains the utmost of whimsy and charm that the role of Rosalind is capable of. Laurence Olivier in the romantic lead seems a little self-conscious. . . The picture's strength lies in Bergner, and her publicity will make it a big bet in the key cities. Possibilities for it in the smaller spots are, however, dubious."

+ Hollywood Reporter p3 S 4 '36

+ Motion Pict Daily p8 S 14 '36

"Class, with little appeal for the masses, the production is creditable throughout. . . As it stands it will not have appeal for anyone who doesn't particularly care for Shakespeare. In the better spots, however, with selling, it may have attraction."

Phila Exhibitor p35 S 15 '36

"Here's Britain's contribution in the Shakespeare derby and a dubious (though lovely) entry. Idea of the producers seems to have been that, with Warners' and Metro's lavish Shakespearean productions on the way it is time to do some of the Bard's pieces in a more simple and direct manner, sans heavy production. Interesting idea, but it doesn't work. Stripped of production lavishness, the play is reduced to a filmization of old-fashioned drama. 'As You Like It,' it happens, is pleasant and has a lot of native charm, but it is beyond the ken and scope of the average theatre-goer in the U. S. . . Elisabeth Bergner, who is starred, is another problem. . . She does not speak English clearly. In her earlier British films ('Catharine the Great,' 'Escape Me Never') her Teutonic accent didn't matter. Here it most decidedly does; it is a nuisance and it jars."

+ Variety p14 N 11 '36

"Miss Bergner's guttural tones come as a shock during the early scenes in contrast to the impeccable English of the others in the cast. However, as the story progresses one becomes so enraptured by her artistry that the discordant note struck by her accent at the start is forgotten. . . Direction of Paul Czinner deserves high commendation although the full range of the camera has not been employed to advantage, the settings being extremely limited in scope and frequently artificial in appearance. . . Although the film is an artistic success, its fate at the box office is dubious."

+ Variety (Hollywood) p3 O 24 '36

## B

**BANJO ON MY KNEE.** 20th century-Fox 80min  
D 4 '36

**Cast:** Barbara Stanwyck. Joel McCrea. Walter Brennan. Buddy Ebsen. Helen Westley. Walter Catlett. Katherine De Mille

**Director:** John Cromwell

**Music & lyrics:** Jimmy McHugh. Harold Adamson

**Music director:** Arthur Lange

Based on the novel of the same title by Harry Hamilton, Barbara Stanwyck portrays a girl who marries a headstrong river man who lives aboard a houseboat off the banks of the Mississippi. He escapes after he has wounded a man who violated river customs and kissed his bride. The man recovers. The bride becomes a singer in a New Orleans cafe and the husband almost succumbs to the blandishments of a river girl, but in the end they are re-united.

### Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 10 '36

"A mixture of drama, comedy and show, with excellent episodes. Walter Brennan stands out in a likeable cast. Family."

+ Wkly Guide D 5 '36

### Newspaper and Magazine Reviews

"Excellent entertainment. It started importantly with such stars as Barbara Stanwyck and Joel McCrea, and a director of distinction in the person of John Cromwell. It came through as one of the most refreshing pictures of the year, as well as one that is an interesting study from the purely cinematic standpoint. . . The picture's locale is rich in atmosphere. . . In no other picture I have seen in years was the mood sustained so consistently as John Cromwell's understanding direction sustains it. His brilliant handling of the various story elements, his composition of scenes, his blending of story and scenic values make the mood of the production its real continuity. . . The premise of the story is an amusingly odd one which will cause some purists' eyebrows to be elevated in shocked surprise."

+ + Hollywood Spec p8 D 5 '36

"The river folk who populate 'Banjo on My Knee' are such an engaging lot that they keep a scatter-brained narrative gayly spinning up and down the Mississippi. . . It is not the honest study of river-bank riffraff that it might have been, but its characters are persuasively credible, its tunes are lively and it is leavened by amusing lines and antics. John Cromwell has staged the piece smartly, even the preposterous climax that finds the principals storm-tossed in their drifting houseboat, and it is enthusiastically performed. Dramatically 'Banjo on My Knee' is anemic. . . Colorful backgrounds, pungent speech and bright interludes of buffoonery constitute the substance of the work. It is vastly to the credit of the playing and the production that they substitute so enjoyably for the missing structural unity. . . Miss Stanwyck is an appealingly attractive heroine and achieves an excellent characterization. . . Together, the actors have contrived to give the work a rich folk texture. They never step out of the frame of the environment and customs Mr. Johnson has created for them, whether this be authentic or not." Howard Barnes

+ N Y Herald Tribune p10 D 12 '36

"'Banjo on my Knee' is an unimportant little film, rambling in structure and apparently uncertain just where it is heading. Although the main story is drama. . . the manner of telling is musical comedy. The plot stops its wandering occasionally to permit a song, a solo by Walter Brennan or Anthony Martin, a duet by Barbara Stanwyck and Mr. Martin, a chorus by the Hall Johnson Choir. . . None of this makes for serious drama, although it does entertain lightly as it goes along. It has more comedy than most such films, with Walter Brennan responsible for most of the laughs. . . [It] won't win any prizes nor does it make any effort to do so. This is just something [with which] to while away an hour between one Christmas shopping tour and another. The songs are tuneful and pleasantly sung." Eileen Creelman

+ — N Y Sun p15 D 12 '36

"It impels us to scowl fiercely at the ballyhoo artists who have been telling us that it combines the setting of 'Tobacco Road' with the mood of 'Steamboat 'Round the Bend.' . . It ain't no such thing. There are, we suppose, a few traces of the Harry Hamilton folk novel in Nunnally Johnson's script. . . But [it] leans far more on the side of musical comedy, with biological implications, than it does to an honest tale of the stepsons of Old Man River. . . We found ourselves singularly unmoved by Barbara Stanwyck's tragic demeanor as Pearl and thoroughly irritated by the stupidity of Joel McCrea's Ernie. . . [Some incidents] emerge as definite entertainment factors. Fortunately, they are in attendance constantly enough to keep us from brooding too much upon the inadequacy of the story." F. S. Nugent

+ — N Y Times p12 D 12 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**BANJO ON MY KNEE—Continued**

"Since [it] is neither forthright folk lore nor forthright travesty but a diffident concoction of the two, it results in a film that has been concocted without much thought or skill, but which nevertheless manages to afford a pretty amusing time. . . The happy beginning lasts about fifteen or twenty minutes, and thereafter, for about ninety minutes more, the author, director and players have to resort to all sorts of wiles to keep the ball bouncing. However, although their efforts are pretty obvious all through the film, many of their tricks prove immensely amusing. . . But for the most part the piece is laborious and awkward beyond belief. . . Miss Stanwyck is not only a pleasing vision as the unhappy bride but is also uncommonly good in the role. Joel McCrea is capital as her husband. . . Tolerable will do for the rest of the cast and will also suffice for a rating of the film." William Boehnel

+ — N Y World-Telegram p7a D 12 '36

*Trade Paper Reviews*

"Twentieth Century-Fox came close to hitting the mark with this saga of the shanty folk along the Mississippi. It has color, romance, comedy, fine music and a brace of 4-star performances, given by Walter Brennan and Joel McCrea."

+ Box Office p21 D 5 '36

"Here is a warm, lovable, human picture that should do excellent business at the box-office. It deserves much exploitation, because once the fans are in they will be highly entertained and will give the picture much word-of-mouth advertising. . . Harry Hamilton's novel is ideal material and has been effectively scenarized by Nunnally Johnson, who also rates special bows as associate producer."

+ Film Daily p17 D 1 '36

"Put 'Banjo on My Knee' down on your list of must play, must play for a longer run and must give heavy exploitation to attract an opening audience, for if you get a big crowd for your first day, the rest of the engagement will take care of itself. . . It's excellent entertainment. . . The hit of the picture is unquestionably Walter Brennan as Newt Holley. . . Brennan takes an exceedingly difficult part, far from being actor-proof, and fashions it into one of the best pieces of acting seen on the screen in some time, and one that will earn him a producer search for material to give him feature billing in the future. . . In playing 'Banjo on My Knee' there may be spots where Stanwyck, McCrea mean little and Walter Brennan is unknown. If yours is one of those locations, forget all about the names and build all your raves on THE SHOW, for you have certainly got one that will give any audience a run for its money."

+ Hollywood Reporter p3 N 28 '36

+ Motion Pict Daily p8 N 30 '36

"'Banjo on My Knee' is a fresh, gusty, living comedy with music which will spellbind average folk and delight cultivated audiences. . . In many respects it is outstanding, and should fare prosperously. . . Miss Stanwyck and McCrea give fine, sincere portrayals. Walter Brennan is the standout in a distinguished, hilarious delivery. Added to his Swan in 'Come and Get It,' this creation of the old shantyboater makes him a top ranker among character comedians, with a style and resourcefulness that will hold any audience every moment he's on the screen."

+ Variety (Hollywood) p3 N 28 '36

**LE BARBIER DE SEVILLE.** Hakim S 22 '36

Cast: André Bauge, Jean Galland, Pierre Juvenet, Hélène Robert, M. Charpin

Director: Louis Masson

This is a combination of two comic operas The Barber of Seville by Gioacchino Rossini and The Marriage of Figaro by Wolfgang Mozart, from the plays of the same title by Pierre

Beaumarchais. A French dialogue film produced in France. "[It] is the melodious, amusing account of the romance of the beautiful Rosine with the handsome and noble Count Almaviva and the setting is Seville in the seventeenth century." (N Y Times)

*Audience Suitability Ratings*

"Superb music adds to the attractiveness of the film. General patronage."

+ Nat Legion of Decency O 1 '36

*Newspaper and Magazine Reviews*

"It may as well be said at the outset that unless one understands French much of the meaning is lost. However, the familiar tunes, sung with gusto by Figaro and Almaviva, as well as Rosine's numbers, help to while away the time during the lengthy unwinding of the complicated plot. . . The production [is] kept on the lighter side, in general. Even so, the entertainment is rather heavy-footed." Marguerite Tazelaar

+ — N Y Herald Tribune p23 S 28 '36

"The mistake really was to use both operas. 'Le Barbier de Seville' is nonsensical farce, but gay and rather charming. The music, played as accompaniment for all the action, with only the principal arias sung, is melodious, lovely and pleasantly familiar. . . The last reels, however, deal with the dreary antics of Figaro. . . The story, even accompanied by English dialogue titles and a printed synopsis, makes little sense and less entertainment. The theater might do well to chop off 'Les Noces de Figaro' and retain only the graceful and melodious 'Le Barbier de Seville.'" Eileen Creelman

+ — N Y Sun p35 S 23 '36

"The makers of the present importation at the Cinema de Paris certainly have succeeded in giving patrons their money's worth. . . Hélène Robert is a very personable Rosine and her voice is generally full of charm. Jean Galland makes the gallant Count properly dashing and jocular. . . Many of the views are attractive and the playing of the Orchestre Symphonique de Paris under the direction of Louis Masson leaves nothing to be desired." H. T. S.

+ N Y Times p29 S 23 '36

"If you are an opera lover in search of a bargain and don't mind the screen as a substitute for the Metropolitan Opera House, then the place to visit is the little Cinema de Paris where they are showing Rossini's 'The Barber of Seville' and Mozart's 'The Marriage of Figaro' as one film. . . The settings are lavish, the acting, especially of Helene Robert as Rosine, Andre Bauge as Figaro and Jean Galland as the Count, is superb, and the orchestral playing is beyond reproach." William Boehnel

+ N Y World-Telegram p18 S 29 '36

*Trade Paper Reviews*

"Advertised as the first attempt to film a complete opera, we unfortunately cannot report it a success. . . The actors are obviously ill at ease. . . The well-known airs are poorly sung, and are employed needlessly and without reason. The direction is poor and lifeless."

— Hollywood Reporter p5 O 10 '36

**BIG BROADCAST OF 1937.** Paramount 100min O 9 '36

Cast: Jack Benny, George Burns, Gracie Allen, Bob Burns, Martha Raye, Shirley Ross, Ray Milland, Frank Forest

Director: Mitchell Leisen

Music & lyrics: Ralph Rainger, Leo Robin

Music director: Boris Morros

"The story concerns the adventures of Shirley Ross who, from a small radio station in the sticks, has been kidding Frank Forest, star singing attraction of the big station. To

shut her up they bring her in to town, planning to keep her quiet with promises. But everyone falls for her, including her handsome agent, Ray Milland, Jack Benny, head of the station, and the singing star, and she lands triumphantly in the big time." Hollywood Reporter

#### Audience Suitability Ratings

"The story merely serves to bind together what might otherwise be considered disjointed sequences, but it is well done and the result so entertaining that the interest is held throughout. . . . Each member of the cast gives an excellent performance and the direction and photography are both splendid. All in all, a real laugh-provoking picture. Family-mature." Am Legion Auxiliary

"Music to suit all tastes, from rumba to symphony, a full supply of good clean comedy, settings that are unusually elaborate and beautiful, dialogue that delights—all these are combined to make it excellent entertainment for all ages. Family." Calif Cong of Par & Teachers

"The result is great entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Family, but mature for children. Excellent." DAR

"Definitely for entertainment and as such very successful. Family." Nat Soc of New England Women

"An opportunity to become acquainted with the public's favorite radio artists is presented in this picture. The only objection is that one may not dial off the portions which do not appeal to the individual taste. Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul O 17 '36

"A lavishly produced, beautifully mounted pot-pourri of rollicking entertainment featuring notable radio stars. It is a medley of beautiful music, both swing and symphonic, highlighted by the magnificent presentation of Leopold Stokowski and his symphony orchestra. . . . Spectacular modernistic settings, unusual lighting effects, particularly the play of light on the famous hands of Leopold Stokowski and the swiftly paced skilful direction of Mitchell Leisen, mark this picture as excellent entertainment for all."

+ + Gen Fed of Women's Clubs (W Coast) O 7 '36

Reviewed by S. M. Mullen

Motion Pict & Family p5 N 15 '36

"The 'Big Broadcast' is lively entertainment, full of laughs, amusing dialogue, songs, dancing and music, ranging in character from jazz to symphonic, with a slight story holding the many acts together rather less laboriously than is usual with this type of production. Adolescents, 12-16; entertaining; children, 8-12; unobjectionable."

+ Motion Pict R p5 N '36

"Highlighted by comedy and entertainment in rare variety, this picture is literally teeming with well known stars, orchestras ranging from swing to symphonic, and specialty numbers without end. Family."

+ Nat Council of Jewish Women O 7 '36

"General patronage."

Nat Legion of Decency O 15 '36

"A, Y & C: entertaining."

Parents' M p32 D '36

"Family."

Sel Motion Pict p3 N 1 '36

"A fast-moving, highly entertaining musical show, with good music, clever dialogue and plenty of comedy. Family."

+ Wkly Guide O 10 '36

#### Newspaper and Magazine Reviews

"Highbrows and low will hear something to their advantage in the 'Big Broadcast,' which has Leopold Stokowski and his symphony or-

chestra and Benny Goodman and his swing ensemble. Both leaders are superior showmen and their music each superb of its kind. . . . Considering the range of the cast, it might appear that the picture was just a big plum pudding, but it really has an amazing amount of coherence. If there is a general mad undercut, it is due to its locale, a broadcasting station. . . . What we have hitherto lacked in radio pictures is imaginative camera work such as the 'Big Broadcast' has to an amazing degree." M. E. P.

+ Boston Transcript p4 O 10 '36

"For those who want to see their favorite radio stars as well as listen to them, nothing affords better entertainment of its kind than Paramount's 'Big Broadcast of 1937.' Jack Benny is one of the best masters of ceremonies and he has plenty of talent to introduce in this mad and merry jamboree." Laura Elston

+ Canadian M p40 D '36

"An amiable hodge-podge of music, dancing and comedy. . . . There is even a slight story. Which should be enough to please everybody—well, almost. Family."

Christian Science Monitor p15 O 17 '36

"There is an entertaining atmosphere of gaiety and peppiness flowing from the good music, clever dialogue and abundant light comedy—of its type. The big surprise, however, is the performance of Leopold Stokowski . . . and the Philadelphia Symphony Orchestra, playing a magnificent symphony." J. P. Cunningham

+ Commonweal p104 N 20 '36

"The only standard by which it can be judged is that of your personal preference in the way of screen entertainment. I happen to be fortunate enough to possess no definite likes and dislikes in film fare, my only demand being whatever is done be done well enough to keep me entertained. That is something 'The Big Broadcast' failed to do. . . . Burns' brand of comedy has little appeal to me. He has exhausted my interest in his aunts and uncles, and offers me nothing as a substitute for them. His bazooka is as tiresome as his drawl. . . . Stokowski's contribution to the picture is its greatest asset and its supreme artistic achievement."

+ — Hollywood Spec p17 O 10 '36

"In brief, there's something for everyone—well, practically everyone. Jack Benny, our favorite radio comic, has far too little to do as the suave grand mogul of the air. Gracie Allen is her cockeyed self as the big sponsor, and you'll like simple Bob Burns as simple Bob Burns." (3½ stars) Beverly Hills

Liberty p55 N 14 '36

"The jokes were fresh, of course; there were plenty of caustic witticisms for Jack Benny to bite off, like the tip of a cigar; the determined Bob Burns had some excellent folk-lore fun to put across (he did it very well); and Gracie Allen, irresistibly idiotic as ever, was given all that tangled line of nonsense with which—exasperating 'little woman'—she does her inane Indian rope trick. . . . This one raised our hopes by skimming, at first very close to parody. After that, it had several dull moments, a dash of good trick photography, some snappy music, three distinct lines of humour from three very droll comedians, more gaiety than you'd expect from Platt's Golf Balls, and another couple of dull moments, just to keep up the illusion that this really was visible radio."

+ New Statesman & Nation p710 N 7 '36

"A huge pot-pourri of bad gags and good performers. Picture marks the film debut of Johann Sebastian Bach and it must be said he outshines the rest of the cast, although Stokowski . . . tries his best to steal the act. Film estimate: you could do worse."

+ — New Theatre p35 N '36

"Specialty numbers bulk large in 'The Big Broadcast of 1937,' screen musical that has



**BIG BROADCAST OF 1937—Continued**

been more imaginatively staged than conceived. It has such sure-fire acts as Benny Goodman's exciting band; Leopold Stokowski guiding a symphony orchestra with eloquent hands and Benny Fields combining showmanship with an engaging voice. In addition to these incidental virtues, there is Gracie Allen at her maddest and most nonsensical. . . . The material is sometimes brashly amusing, sometimes slightly shop-worn, but on the whole it makes for a beguiling show. . . . The most distinctive feature of this musical, from a filmic standpoint, is the adroit direction. . . . On several occasions the shots are pictorially arresting, and they never fail to fit into a pleasant, if overlong pattern."

Howard Barnes

+ N Y Herald Tribune p18 O 22 '36

"Last night's audience . . . howled at the Arkansas yarns of Bob Burns, the antics of Martha Raye, the smooth jokes of Jack Benny; but in respectful silence it listened to the symphony orchestra of Leopold Stokowski. . . . 'The Big Broadcast of 1937' is bigger, better and funnier than its predecessors. It has some good songs too, thus following the 'Big Broadcast' tradition right along." Eileen Creelman

+ N Y Sun p23 O 22 '36

"[It has] a deal of geniality and good humor. An amusing potpourri of words and music, it is energetically played by a cast from the networks and the studios and it has been directed and photographed with considerable artistry by (respectively) Mitchell Leisen and Theodor Sparkuhl. . . . What distinguishes this farrago from a host of other nonsense items equally impoverished of plot is its happy knack of interpolation. . . . Chiefly, though, it is a picture worthy of seeing for its unusual photographic effects. The staging is modern, almost impressionistic, and Mr. Leisen and his cameramen have created a number of interesting studies in black and white." F. S. Nugent

+ N Y Times p31 O 22 '36

"They have put together quite a palatable entertainment in 'The Big Broadcast of 1937,' and any one in search of a handsome, jovial, frisky song-and-dance festival will be more than well repaid by visiting [it]. The film is not only a gorgeous spectacle but also one of the funniest musical revues that has come along in months. . . . [It is played] in a fast, noisy and crack-brained manner by a cast that is skilled in such playing. The musical numbers are tuneful enough and done well enough to make the whole melange something to be enjoyed thoroughly." William Boehnel

+ N Y World-Telegram p21 O 22 '36

"Our astute little Gracie Allen, who ought to be in Congress, provides what humor can be found in 'The Big Broadcast of 1937.' For some mysterious reason, the studio chose to make a thoroughly commonplace and routine musical show of this film, and right in the middle of it slap down Leopold Stokowski and a symphony orchestra, and a finely recorded rendering of Bach's Fugue in G-Minor." John Mosher

— + New Yorker p77 O 31 '36

"[It] brings together so many movie and radio favorites that the thinness of the story woven through their antics is understandable. Less comprehensible is the dismal material handed such talented comedians as Burns and Allen, Jack Benny, and Bob (Bazooka) Burns."

+ — News-Wk p29 O 17 '36

"A radio station has all the 'glamour' advantages of back-stage stuff plus a better excuse for introducing songs, band music and patter. Five authors built this story and darned if the story isn't good, and what's more important, it holds up to the very end. . . . [The] screening of Stokowski and his symphony orchestra is not only a musical but a pictorial triumph. The lighting of individual player-units as Stokowski swept from one group to another is a musical education in symphonic direction. The press preview bunch cheered!" Rob Wagner

+ Script p10 O 17 '36

"From the radio, from the night clubs, from the symphonic stage, and out of their own backyard, [Paramount] collected their entertainers, and the world's most generous broadcast is on. Jack Benny, George Burns and Gracie Allen, Bob Burns and Martha Raye indulge in some first class nonsense. . . . The narrative is definitely third-rate. Maybe you don't care for a hodge-podge of individual acts, but we found it consistently entertaining. Jack Benny gives old gags new life, and Gracie Allen could make brimstone tasty."

+ Stage p12 D '36

"It is considerably poorer stuff than the two previous 'Big Broadcasts.' . . . Musically, the picture becomes most ambitious when Benny Goodman's band fades away before Bach's *Eine feste Burg* and *Fugue in G-Minor* played by an orchestra conducted by none other than Leopold Stokowski, making his cinematic debut in a way which may chill classicists."

— + Time p67 O 19 '36

**Trade Paper Reviews**

"It's just as big as its title—big in names; in the production mounting Lewis Gensler has given it; in the musical direction of Boris Morros and the music of Rainger and Robin; in the bumper load of laughs and simon-pure entertainment it carries; in its exploitation possibilities; and, above all, it will be big box office. Family."

+ Box Office p31 O 10 '36

"This is loaded with entertainment and should do nicely at the box office. It is rich in comedy, and Jack Benny, Gracie Allen, Martha Raye and Bob Burns are among the funmakers who pile up the laughs. It has the swing music of Benny Goodman and his orchestra and the classic music of Leopold Stokowski and his Philadelphia Symphony orchestra. The Stokowski sequence is handled with rare skill and is highly effective."

+ Film Daily p12 O 6 '36

"This is a whale of a show, packed solidly with top entertainers and top entertainment from end to end. With about everything that a light musical should or can have, it is a box office bonanza and is likely to do some fancy record-breaking everywhere. . . . For looks, smartness and verve, with a lavish display of talent in all departments, a bouquet should go to producer Lewis E. Gensler."

+ Hollywood Reporter p3 O 2 '36

+ Motion Pict Daily p3 O 9 '36

"Some good songs, plenty of comedy. With the other 'Broadcasts' in the big money, this will hold up the tradition."

+ Phila Exhibitor p36 O 15 '36

"'Big Broadcast of 1937' is one of the big pictures of 1937. Both in general entertainment appeal and in box office potentialities, it is tune-film property that hits the bull's-eye. . . . [It] far outdistances the two that preceded it in both ambition and results. Lewis E. Gensler . . . obtained 100 minutes' swell diversion. There is enough good talent in 'Broadcast' to have made two pictures and enough gag-writing reserve in the scenarists to have made both enjoyable."

+ Variety p14 O 28 '36

"Entertainment is the word for 'The Big Broadcast of 1937.' Laden with laughs, swell music, lively tunes and rollicking dialog, the picture is a riot of fun. From opening scene it moves at a grand pace and is throughout real box office. Never taking itself seriously, the film has a genuine flippancy that is always amusing. While not a travesty, the story treats behind-the-microphone activities of a big broadcasting station in a kidding style. . . . While hazarding a guess that none of the Ralph Rainger and Leo Robin tunes will hit the topnotch whistling class, they nevertheless are slated for some popularity."

+ Variety (Hollywood) p3 O 2 '36

**BIG GAME.** RKO 72min O 16 '36

Cast: Philip Huston, James Gleason, June Travis, Bruce Cabot

Director: George Nicholls, Jr.

Based on a novel Odds Against Honor by Francis Wallace. "The screenplay treats of the antics of Huston, the ex-coal-heaver, who is supporting a large family and himself on the proceeds of his collegiate football playing. Huston, in love with June Travis, daughter of a sports writer, is vilified by the latter in an article charging him with betraying his school to a ring of gamblers." (Hollywood Reporter)

*Audience Suitability Ratings*

"It is the Hollywood conscience which speaks out this season against the ugly taint of commercialism in college football and gives us, as an interesting by-product, a close-up view of last year's All-American team in action. . . . However, grateful as one may be for this nice regard for ethical considerations, it is to the scenes demonstrating how football is played rather than how it is paid for that the entertainment seeker must go. Skillful direction has invested the film with more than a dash of undergraduate enthusiasm and atmosphere." T. J. Fitzmorris

+ America p96 O 31 '36

"A: good of kind; Y and C: doubtful."

Christian Century p1478 N 4 '36

"Thrilling football scenes, played by the All-American team of 1935, highlight this timely drama of the gridiron. Family." Am Legion Auxiliary

"Adults & 8-18: good." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Family." Nat Soc of New England Women

"Altogether a constructive production certain to attract and please the public. Family." S Calif Council of Fed Church Women

"Family." Mrs T. G. Winter

"The perennial question of professionalism in college football has not been answered by this picture, which merely repeats the hackneyed story. The story is trite. . . . It is unfortunate that football stories which might otherwise be good family entertainment are so often made unsuitable by the introduction of such objectionable elements as racketeers and gambling. 12-16: ethically poor; 8-12: poor." Women's Univ Club, Los Angeles

Fox W Coast Bul O 10 '36

"It is a cynical thrust at the possible attendant rackets which include gambling, bought players, and million dollar set-ups, casting reflection upon the ethics of football as played today. Family-mature."

Gen Fed of Women's Clubs (W Coast) S 28 '36

Reviewed by S. M. Mullen

Motion Pict & Family p2 N 15 '36

"Good. Family-mature."

+ Motion Pict Guide D '36

"Wisely timed to herald the advent of the new football season, this film will find a vast audience of enthusiastic 'fans.' Interest is well sustained throughout in a fairly well developed story. Family."

+ Nat Council of Jewish Women O 1 '36

"General patronage."

Nat Legion of Decency O 15 '36

"A, Y & C: timely and good."

Parents' M p32 D '36

"Family-mature."

Sel Motion Pict p6 N 1 '36

"Though there is the usual last minute victory for the hero this is a cleverly contrived football story, with interesting twists to the plot, a certain significance beyond the mere game in the Big Business elements, and a more convincing use than usual of real football stars. Family."

+ Wkly Guide O 10 '36

*Newspaper and Magazine Reviews*

"There are plenty of well-photographed football shots. Family."

Christian Science Monitor p15 O 17 '36

"While this one by no means is a football picture to put an end to football pictures for this season, it is entertaining. . . . Instead of being content to capitalize, in box-office terms, the country's conception of football as a clean sport, it presents it in a light that will be resented. When we estimate the values of 'The Big Game' in cinematic terms, we are forced to give it poor rating."

Hollywood Spec p19 O 10 '36

"One of the first of a host of autumn pigskin epics—and presenting a curiously hard-boiled slant upon the great American collegiate sport. . . . In the background the makers of 'The Big Game' offer you eight celebrated gridiron stars. . . . Here you have intimate glimpses of fearless football figures pretty badly scared by camera and mike." (2 stars) Beverly Hills

Liberty p43 N 28 '36

"Unfortunately, such a gory plot rears its ugly head into the picture that much of the fun in watching the game is lost, and certainly the logic of the story is hard to follow. . . . The picture is just another pretty good football yarn." Marguerite Tazelaar

+ N Y Herald Tribune p10 O 24 '36

"An indeterminate film, the beginning of which might easily be mistaken by late-comers for a seasonal newsreel, 'The Big Game' is neither a successful exposé of the college football racket (which it shows timid signs of trying to be) nor a good conventional campus romance, of which it carefully preserves all the ingredients. . . . [It] has about it an air of such grim unreality that even the crescendo voice of MacNamee or a raccoon coat in the neighboring seat would not make it look convincing." B. R. C.

+ N Y Times p23 O 24 '36

"Football fans should fall heavily for 'The Big Game,' which is a slick combination of comedy and melodrama when it isn't working itself up into a lather over the well-established fact that football is a big business. However, if you can forget the message that it tries to tell and take the film for what it is—a pleasant, gay, swift little romantic melodrama—you will have a sufficiently good time at it. . . . [It] is an agreeably diversified little film which succeeds by comedy of low and high design and some electric turns of plot, in filling a film hour well worth seeing." William Boehnel

+ N Y World-Telegram p9a O 24 '36

"A good comedy contingent, ably headed by James Gleason and Andy Devine, establishes this picture a cut above the usual football crop. Eight All-Americans don the buskin with their moleskins as an added—though strictly non-esthetic—attraction."

+ News-Wk p29 O 17 '36

"Football heroes, according to RKO . . . are no longer stalwart descendants of sport-loving American males. They are coal miners, foresters, iron workers, lured by gold into the sanctums of the nation's colleges. . . . The cast, like a lot of coaches, must face the situation and like it. It's a little too much to ask of us, though. A sappy campus romance is bolstered by some mighty fine football passages, played by last year's All Americans. But the best football story is still being told on the gridiron."

+ Stage p14 N '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## BIG GAME—Continued

## Trade Paper Reviews

"The expose of the bigtime football racket should mean plenty at the ticket window. Aside from the appearances of the eight all-American gridgers, the story is well played. Family."

+ Box Office p31 O 10 '36

"With a lot of good gridiron stuff, some of which is spectacular, and a load of laughs, this football picture should play to nice business. Eight well-known 'All-Americans' are neatly worked into the proceedings and should help at the box-office. Although the story is built on conventional lines, it is handled in a very suspenseful, fast moving, exciting manner which never allows one's interest to wane."

+ Film Daily p10 S 29 '36

"Box office because it is a hilarious football comedy hitting the theaters at the height of the gridiron season, Radio's 'The Big Game' will score well in most spots and will stand out when added exploitation is given the all-Americans in the cast."

+ Hollywood Reporter p3 S 25 '36

+ Motion Pict Daily p2 S 26 '36

"Football picture made for the football season, this is short on the name side but with entertainment as well as football names to help. Estimate: depends on exploitation."

Phila Exhibitor p36 O 15 '36

"Another expose on college football—though its sting is mitigated by a lot of folderol—'The Big Game' is both timely and okay entertainment for the not so particular gridiron addicts. It should give an excellent account of itself at the box offices from now till the Rose Bowl game, New Year's Day, when the football fever subsides. Added advantage is that it beats the gun on the seasonal grid releases."

+ — Variety p14 O 28 '36

"First on the field with a football picture built to 1936 specifications, Radio has turned out in 'The Big Game' a picture which doesn't do so well under careful story and technical scrutiny but which is sure to drag the money into the box office. The picture has all the hokum that could be plugged into one story. It has the same old theme. But with all this, it still carries punch and has a certain amount of suspense in quite a few sections."

+ — Variety (Hollywood) p3 S 25 '36

## BIG SHOW. Republic 70min N 16 '36

Cast: Smiley Burnette. Gene Autry. Kay Hughes. Sally Payne. William Newell

Director: Mack V. Wright

A western musical melodrama.

## Audience Suitability Ratings

"General patronage."

Nat Legion of Decency N 19 '36

"A Western with an unusual plot, which unfortunately sags in spots, plenty of music and singing, some enjoyable humor and interesting scenes of the Texas Centennial. Family."

+ Sel Motion Pict p8 D 1 '36

## Newspaper and Magazine Reviews

"This musical Western contains some of the most exciting stunt work plus the singing voice of Gene Autry. Had it been allowed to stand on these two points it would have been

more enjoyable. Unfortunately it is spoiled by badly chosen comedy, merely added to the picture for laughs. Comedy should be used only when it carries the story along and becomes a part of the story. . . Autry has a very pleasing and entertaining singing voice. If he would only let himself go a bit more and be a bit more natural, he would be a better actor." John Christensen

+ — Hollywood Spec p11 D 5 '36

## Trade Paper Reviews

+ Motion Pict Daily p10 N 10 '36

"Here is a production that will not only please western fans but which should get playing time in the middle of the week. It is not a true Western but an action drama with western atmosphere. Filmed for the most part at the Texas Centennial, it is the best Autry yet."

+ Phila Exhibitor p52 N 15 '36

"Gene Autry fans will be more than pleased with 'The Big Show.' A musical Western that swings along in high gear, picture should rate aces with followers of the singing cowboy and spots at which this type is pointed. Exhibitors with Autry clientele will especially welcome this."

+ Variety (Hollywood) p3 N 20 '36

## BOLD CABALLERO. Republic 72min D 1 '36

Cast: Robert Livingston. Heather Angel. Sig Rumann

Director: Wells Root

A western melodrama filmed in color.

## Trade Paper Reviews

"There is a quality to the production which somehow restrains it from reaching its potential heights. To begin with, the dialogue has a brittle, insincere ring; the settings have an unnatural atmosphere about them, and the acting gives the impression of being much less in the Hollywood manner than in the style of the legitimate stage. Root's handling of his own scenario leaves one with the feeling that either the script is at fault or his direction is. But despite obvious flaws, this feature is entertaining for the most part, and rises to exciting heights in late sequences. Audiences who like their diversion studded with beauty and action, may overlook the staccato speeches of the players and melodramatic nuances. Principals and supporting players have little opportunity to impress, because of the hurried and harried tenor of the episodes."

— + Film Daily p6 D 3 '36

"Strictly in the Western category despite the use of color photography and an attempt to give it class by a historical background, 'The Bold Caballero' can be expected only to occupy the nether spots on dual bills. As an unpretentious action picture its box office potentialities cannot be augmented by the color. It seems evident that good color pictures cannot be made on short budgets."

— Hollywood Reporter p4 N 23 '36

+ — Motion Pict Daily p20 N 24 '36

"Filmed in Magnacolor, a process that eliminates one of the fundamental shades, the picture is a two-tone color production pictorially beautiful in the long shots but a hodge-podge in cutting in medium shots and close-ups. Color tones do not match from scene to scene. . . Several of the major characters speak with a decided Mayfair accent, although the story is laid in the west in the early days of the dons. . . Exhibitors may be able to sell this on the color angle, but there will be no word-of-mouth follow-ups to buy tickets."

— Variety (Hollywood) p3 N 23 '36

**BORN TO DANCE.** MGM 105min N 27 '36

**Cast:** Eleanor Powell, James Stewart, Virginia Bruce, Una Merkel, Frances Langford, Buddy Ebsen, Alan Dinehart, Sid Silvers

**Director:** Roy Del Ruth

**Dance director:** David Gould

**Music:** Cole Porter

**Music director:** Alfred Newman

A musical comedy with spectacular production numbers woven around the nimble feet of the dancing star, Eleanor Powell.

*Audience Suitability Ratings*

"Eleanor Powell's individual tapping technique is the most creditable feature of a continuously amusing film. . . The lovely singing of Frances Langford is the gracious *panache* on a picture combining all the elements of good family entertainment." T. J. Fitzmorris

+ America p240 D 12 '36

"A & Y: excellent; C: good."

Christian Century p1670 D 9 '36

"The large cast, each an artist in his particular field give excellent and versatile performances. The skill of the director is amply demonstrated in this highly polished production. Family."

+ Gen Fed of Women's Clubs (W Coast) N 24 '36

"With never a dull moment this lavishly produced musical comedy provides hilarious entertainment. A large and well chosen cast are cleverly directed. The tap dancing of Eleanor Powell is exceptionally fine. Family."

+ Nat Council of Jewish Women N 25 '36

"General patronage."

Nat Legion of Decency D 3 '36

"A song-and-dance show, with songs by Cole Porter, done in handsome style. The plot . . is not too original, but it is handled with a good deal of novelty. Family. Outstanding."

++ Wkly Guide N 28 '36

*Newspaper and Magazine Reviews*

"Metro comes to the front once more with a song and dance production which will please the world. . . 'Born to Dance' is a parade of superlatively entertaining numbers, and as a review of it can be but a parade of differently worded superlatives, you can take my word for it now and skip to the next review. . . The preview audience which jammed Grauman's Chinese was generous with its applause throughout the entire showing. . . In distributing credit for the perfections of 'Born to Dance' an extremely large helping must be placed on Roy Del Ruth's plate. A production of the sort, one composed of so many individual elements without interdependence, so easily could become jerky as a whole. Del Ruth skillfully smooths it out, keeps the story in sight, makes his cast feel at ease and give excellent performances."

++ Hollywood Spec p9 N 21 '36

"The nimble and attractive Eleanor Powell is far better as a dancer than as an actress in 'Born to Dance.' . . She executes a variety of fluent and exciting rhythms, amply justifying her designation as first tap dancer of her sex, but a permanently fixed smile and a lack of artfulness make her handling of the narrative less than beguiling. The story is a rambling one, mixing bright and dull interludes. It is best when the clever James Stewart, Sid Silvers and Buddy Ebsen are engaged in the proceedings. The Cole Porter songs are disappointing, but they are set off in handsome and striking production numbers. . . The tunes are satisfactory enough for Miss Powell's glib dancing, but they are not up to his usual high standard, and the words include the rather offensive ditty, 'I've Got You Under My Skin,'

which is sung by Virginia Bruce in a definitely embarrassing scene. . . [It] might have been a good deal better." Howard Barnes

+ — N Y Herald Tribune p10 D 5 '36

"Eleanor Powell taps her way to official, and deserved, stardom in one of those great glittering musicals the screen handles so well. . . [It is] Miss Powell's second picture, and a tuneful amusing affair it is too. . . The finale, like the big ensemble number in 'The Great Ziegfeld,' is something to see. . . 'Born to Dance' is good fun, filled with excellent Cole Porter songs and original as well as expensive dance scenes. Roy Del Ruth, the director, has kept the picture going at top pace from opening scene to that last spectacular flourish." Eileen Creelman

+ N Y Sun p13 D 5 '36

"If, in this necessarily fragmentary discussion of 'Born to Dance,' some feature is overlooked, some item of comedy or mimicry unmentioned, it will not be because of a lack of enthusiasm. It will be because the producers have crammed the film so full of pleasantries and gaiety, as a setting for Eleanor Powell's exquisitely tapped-out rhythms, that it leaves one ga-ga for a time. This condition is perhaps mainly due to Roy Del Ruth's sizzling direction. . . No fewer than seven Cole Porter compositions, most of them destined to a good measure of the ephemeral fame of modern song hits, punctuate the proceedings. . . The closing production number is one of those magnificent Hollywood things, with the forward portion of a battleship, complete from crow's nest to hawse holes, for the setting. But somehow you will forgive this exultation of the cinema set designer in his unlimited field of vision when you see the pertly stepping Eleanor Powell lead the band." J. T. M.

+ N Y Times p16 D 5 '36

"Slick songs, nimble dancing, some cheerfully funny, fast and foot-loose satire and expert comedy playing make 'Born to Dance' an extravagant and gay musical that ranks high among the song and dance entertainments of the cinema year. . . The music, although it may go hungry now and then, for some seductive lilt, represents Cole Porter in one of his merriest, if not his most tuneful, moods. . . A standard musical comedy plot, cut on ready-made lines, to be sure, but the players manage to extract big, bulging parcels of fun from it and to keep it moving at a fast and furious pace. Especially Raymond Walburn, who gives a tremendously droll burlesque of a chuckle-headed naval officer, and Reginald Gardner, whose satire of an orchestra leader will have you rolling in the aisles." William Boehnel

++ N Y World-Telegram p7a D 5 '36

"Jack Cummings has been in producer-training at M-G-M for several years. And this, I understand, is his graduation thesis. If so, he has landed up among the face cards with his first big production. For 'Born to Dance' is entitled to all the superlatives, including 'terrific' and 'colossal.' . . We are inclined to cheer the performers when a show bowls us over, but after the opening chorus aboard a submarine I suddenly realized that Cole Porter could give the old team of Gilbert and Sullivan a grand battle." Rob Wagner

++ Script p10 N 28 '36

"Put out for the holiday trade, this big, glittering musical has the air of a department store Christmas tree, wreathed with looping streamers of Cole Porter music and twinkling patches of young dancing. . . With Una Merkel and Sid Silvers clowning through the Cole Porter words and Eleanor Powell tapping out her specialized magic, the whole cast suddenly gives out the feeling that comes to a show when all hands are tops in their lines and happy with what they are doing. Plot is forgotten, the Christmas tree is spangled with dialog as amiably frivolous as artificial snow and lighted up with rows of handsome specialties."

+ Time p23 D 7 '36



## BORN TO DANCE—Continued

## Trade Paper Reviews

"Peg this one high among the dance-musical hits of this or any other season. It has everything—lavish and impressive production mounting; that touch of directorial finesse of which Roy Del Ruth is the past master; a sizeable load of laughs of the abdominal variety; a cast, every member of which knows just what to do with made-to-order parts; song hits aplenty; and, above all, those gifted feet of Eleanor Powell. Family."

+ Box Office p23 N 28 '36

"This is one of the singiest, danciest mammoth musicals ever made. And it sure is one grand show. As produced by Jack Cummings, and directed by Roy Del Ruth, it is a big production that should be a box-office wow. Everybody sings and everybody dances, but the topper of them all is Eleanor Powell. Her dances are many and some of the routines are nothing short of sensational."

+ Film Daily p9 N 17 '36

"MGM's 'Born to Dance' has one of the best openings and greatest finishes yet seen in one of those big, lavish and entertaining productions. The opening demands attention that holds for the full length of the picture, setting a pace that would seem impossible to follow, while the finish will send an audience out yelling its praises. It's a big show. . . It is a generous order of breezy and tuneful entertainment and will give general satisfaction and register solidly at the box office. . . Eleanor Powell's dancing seems more magical each time one sees and hears it."

+ Hollywood Reporter p3 N 14 '36

+ Motion Pict Daily p8 N 16 '36

"In the best Metro fashion, 'Born to Dance' is the type show which has all angles to make it a top grosser. Backed by names, good songs, swell music, comedy, spectacle, etc., Miss Powell turns in an ace performance that will help her growing popularity. . . Looking at 'Born to Dance' from all angles, it can't miss."

+ Phila Exhibitor p30 D 1 '36

"'Born to Dance' is corking entertainment, more nearly approaching the revue type than most musical films, despite the presence of a 'book.' It is out of the ordinary both in that respect and because of its exceptional production merit. And it's box office. Cast is youthful, sight stuff is lavish, the specialties are meritorious, and as for songs, the picture is positively filthy with them. . . Eleanor Powell through 'Born to Dance' becomes a star in her second picture, which may or may not be a premature move by the studio. But the improvement in Miss Powell's work in this one as over her first film is great enough to warrant a big stretch in the billing. . . She looks better this time and she is given an opportunity to show that she's not just a good buck dancer, but an exceptionally versatile girl. As an actress she still has not arrived, as indicated in the few occasions when this plot calls for acting. . . Cole Porter's songs receive flattering treatment."

+ Variety p12 D 9 '36

"Metro gave this one the works, and it looks it—a smart, heads-up, lavish production which has a load of sure fire entertainment, well diversified about the standout dance talent of Eleanor Powell, and headed for smash returns. . . The names bracketed with Miss Powell are not showman's sinecures, but 'Born to Dance' is the kind of offering that gets noised about, quickly gathers momentum and is a natural for ballyhoo flash. And by virtue of her demonstration in this picture Eleanor Powell will be established among the cinch draws. . . The Cole Porter music and lyrics will delight the common run of tune devotees as well as the more cultivated, and two or three will certainly reach the popular hit level."

+ Variety (Hollywood) p3 N 14 '36

BOSS RIDER OF GUN CREEK. Universal  
63min N 1 '36

Cast: Buck Jones. Muriel Evans. Harvey Clark

Director: Leslie Selander

A western melodrama.

## Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 6 '36

"A, Y & C: interesting Buck Jones melodrama."

Parents' M p42 O '36

"Homely and sincere acting lift a poorly written story into the field of fair entertainment. Family."

+ — Sel Motion Pict Ag 1 '36

"[It] is an interesting melodrama, well done. Family."

+ Wkly Guide J1 25 '36

## Trade Paper Reviews

"Although there is no pretension to greatness in any aspect of the picture, yet it is up to standard."

+ — Phila Exhibitor p53 N 15 '36

BRILLIANT MARRIAGE. Invincible 65min  
Mr 25 '36

Cast: Joan Marsh. Ray Walker. Doris Lloyd. John Marlowe

Director: Phil Rosen

See issue of June 29, 1936 for other reviews of this film

## Trade Paper Reviews

"A pleasingly romantic type of story, judiciously cast with several Hollywood dependables and directed by Phil Rosen with smoothness and distinction, this Ursula Parrott yarn will prove excellent program fare. Family."

+ Box Office p31 O 10 '36

"[It is a] light romantic yarn in popular vein for the not too finicky neighborhood trade."

+ — Film Daily p3 S 19 '36

— Motion Pict Daily p8 O 29 '36

"The results are pretty sterile. . . The soggy quickie flavor of the production stacks it in the nether filler class. Pacing is such as to make it a hard strain on the attention, while the dialog, with but few occasional passages, does little to relieve the trite and dull course of the plot. The acting is about on the same level with the rest of the film's ingredients."

— Variety p16 S 23 '36

BULLDOG EDITION. Republic 58min S 20 '36

Cast: Ray Walker. Evalyn Knapp. Regis Toomey. Cy Kendall

Director: Charles Lamont

See issue of September 28, 1936 for other reviews of this film

## Audience Suitability Ratings

"A: mediocre; Y: better not; C: no."  
Christian Century p1639 D 2 '36

"Mediocre. Mature." DAR

+ — Fox W Coast Bul O 3 '36

"Though fairly well cast and directed, [it] lacks distinction."

+ — Gen Fed of Women's Clubs (W Coast)  
S 23 '36

"While the swift change of events holds interest as in most of these films, it is improbable melodrama, a second-rate picture. Adolescents, 12-16 & children, 8-12: no."

— + Motion Pict R p3 N '36

"General patronage."

Nat Legion of Decency O 8 '36

"A: fair; Y & C: unsuitable."

Parents' M p32 D '36

"The calibre of the acting and direction is good. Adults & young people."

+ Sel Motion Pict p8 O 1 '36

#### Newspaper and Magazine Reviews

"Director Charles Lamont draws [the plot threads] into a rather tight, though not outstanding, little melodrama by means of thrills—some of them lurid—and good acting. Adults."

+ — Christian Science Monitor p15 O 24 '36

#### Trade Paper Reviews

"A workmanlike blending of action and hokum on the framework of a sparse story that should interest the average audience. Family."

+ — Box Office p63 S 19 '36

"Program entertainment with newspaper-gangland theme that moves to exciting but familiar climax."

+ — Film Daily p4 S 18 '36

"Estimate: program, twin bills."

+ — Phila Exhibitor p35 S 15 '36

"It will prove exciting entertainment for many double bills. Despite at least three natural bits of strong acting and some neat megging, film does not possess enough marquee strength to attract on its own."

+ — Variety p54 O 14 '36

## C

CAIN AND MABEL. Warner 90min S 26 '36

Cast: Marion Davies, Clark Gable, Roscoe Karns, Allen Jenkins, David Carlyle, Walter Catlett

Director: Lloyd Bacon

Dance director: Bobby Connolly

Music & lyrics: Harry Warren, Al Dubin

Music director: Leo F. Forbstein

See issue of September 28, 1936 for other reviews of this film

#### Audience Suitability Ratings

"Some of the more amusing crimes committed in the name of publicity are herein exposed to the lively accompaniment of songs, dances and snappy patter. . . One must speak guardedly of the acting in this opera. Perhaps it will suffice to say that there are dances by Miss Davies and some alleged fighting by Mr. Gable. The picture will please the whole family, being excellent as a type of thoughtless magnificence well supplied with laughs." T. J. Fitzmorris

+ — America p600 S 26 '36

"A: perhaps; Y: amusing; C: little interest."

Christian Century p1438 O 28 '36

"Mature & 14-18. Mediocre." DAR

— + Fox W Coast Bul O 17 '36

"Mature." Am Legion Auxiliary

"The settings, music and costuming are very beautiful and the story is wholesome and enjoyable. Several lovely dancing scenes add interest. Family. Of little interest to children." Calif Cong of Par & Teachers

"Lavishly produced with gay musical numbers and several hilarious sequences, this picture has life, beauty and atmosphere; but it has enough material for two. Family." Calif Fed of Business & Professional Women's Clubs

"'Cain and Mabel' is just an ordinary musical comedy, with a hackneyed theme; one anticipates the action far ahead of its portrayal, so dull is the story. . . Miss Davies is not suitably cast as a singer and dancer; she lacks both talents. . . No objectionable drinking. Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 14 '36

"The director has exercised imagination and ingenuity in his handling of the production but the result is only mildly entertaining. Adults & young people."

— + Gen Fed of Women's Clubs (W Coast) N 2 '36

"Fair. Family-mature."

+ — Motion Pict Guide D '36

"Crisp, witty dialogue, beautiful costumes and some catchy music give the picture a high entertainment value. Some trite devices are used, but much may be forgiven a picture so colorful and sparkling. Adolescents, 12-16: entertaining; children, 8-12: no interest."

+ — Motion Pict R p4 S '36

"Like the pretentious living room of the nouveau riche, this overstuffed, overdressed musical comedy in which no expense has been spared, gives Marion Davies a most gorgeous setting for her many antics. Family."

Nat Council of Jewish Women N 3 '36

"A and Y: good; C: no interest."

Parents' M p42 N '36

"Only mildly entertaining. Adults & young people."

— + Sel Motion Pict p5 D 1 '36

"[It is] a swell wise-cracking spectacular song and dance show. Family."

+ — Wkly Guide O 3 '36

#### Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p13 O 10 '36

"It isn't often that one of Hollywood's opulent musical shows has so little to recommend it as 'Cain and Mabel.' In it Marion Davies and Clark Gable team up in a listless romance, tricked out with some ridiculously ornate production numbers, trivial songs and the kind of talk that baffles even resourceful character actors. Miss Davies never performed more woodenly, while Mr. Gable flounders about vigorously, trying his best to make the proceedings entertaining." Howard Barnes

— — N Y Herald Tribune p12 O 19 '36

"The current season, which had gotten thus far without any really bad pictures, yesterday hit a new low for this autumn. 'Cain and Mabel' may well be one of the most expensive on view. It is certainly the dullest. The very elaborateness of production only emphasized the paucity of imagination, the inadequacy of the star, and the general lifelessness of what might have been an amusing comedy. . . The picture's chief misfortune is its concentration upon Marion Davies, who still photographs like a young girl, but who has not yet learned how to read lines. She permits the comedy to fall completely flat, and not even Clark Gable, as the angry pugilist, is able to help her." Eileen Creelman

— — N Y Sun p18 O 19 '36

"In order that the aureate charms of Miss Marion Davies may not want for suitable settings in so gusty a flippancy as the late H. C. Witwer's 'Cain and Mabel,' Cosmopolitan has loosed the fitful dreamings of Bobby Connolly into the tale. The result is a colossus of incongruity, rather like staging a prizefight

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**CAIN AND MABEL**—*Continued*  
in the Taj Mahal. . . Miss Davies's comedy scenes are, traditionally, her best, despite the studio's notion to the contrary. Mr. Gable's roles are becoming routine matters. He needs another 'Mutiny on the Bounty.' J. T. M.  
N Y Times p22 O 19 '36

"Marion Davies and Clark Gable have no difficulty in performing the flimsy antics arranged for them in 'Cain and Mabel.' Both of them, as you know, are gifted and persuasive players, capable, when the opportunity is afforded them, of acting in the first rank. That opportunity, however, is denied them in [the film] and they must be content, as its principal players, to give placid exhibitions of themselves in a film that is considerably below par." William Boehnel  
— N Y World-Telegram p13 O 19 '36

"[The] bright little title gives you an idea of the general run of the wit of the piece. . . Warner Brothers have got their feather fans out again. All business-like, but without surprises." John Mosher  
New Yorker p79 O 24 '36

"The studio's cycle of musical spectacles, begun with the successful '42nd Street,' reaches a new low."  
— News-Wk p25 O 31 '36

"In this piece [Marion Davies] seemed utterly listless and when it came to the gorgeous pageant she looked as though she were simply posing for a lot of swell stills. . . Nor could she stir Clark Gable. He was at his best in the fight sequences with Marion twenty miles away. The truth is, both principals had to be backed up by a fine bunch of sure-fire troupers. . . As far as this critic is concerned, they saved the show." Rob Wagner  
— + Script p10 N 7 '36

"[It is] a double-feature program that follows two determined people on their climb to fame and fortune. The first climax comes when Miss O'Dare, now a musical comedy star, floats forward on a sort of Max Reinhardt setting of clouds and pipe organs to a bombastic musical rendering of 'Who.' Then she floats back off again through a collection of props from 'A Midsummer Night's Dream', 'The Great Ziegfeld,' and 'All Quiet on the Western Front.' . . These two glorious people go off to a little rose-covered cottage-garage in Jersey, and that's the end. It's the end of some very fine feelings about Mr. Gable and Miss Davies and musical comedy, too. *You see it at your own risk.*"  
Stage p24 O '36

Time p70 O 26 '36

#### Trade Paper Reviews

"Like the fistic champ that Clark Gable portrays in it, this Cosmopolitan feature matches punches with the very top-flight current films. Not only does Miss Davies give a vibrant and exquisite performance—certainly her best in recent years—but the surrounding cast is flawless, production lavish and the swiftly paced screenplay copiously packs romance, tuneful melody, pathos and humor, providing audiences with 90 minutes of glittering entertainment."  
+ Film Daily p7 O 19 '36

"Lack of story substance between numbers makes 'Cain and Mabel' an elongated screen flash act, with its merit confined to production. Cast and script drag it down to mediocre level as entertainment, which leaves everything up to Clark Gable to supply the business. It will do moderately. Marion Davies, as an ingenue star of musical shows, and Clark Gable, as a prize fighter, are woefully miscast. Gable being out of place is an additional burden on a feeble plot, and Miss Davies' shortcomings in the song and dance line make it difficult for the production numbers."  
— + Variety p15 O 21 '36

**CALIFORNIA MAIL.** Warner 56min N 14 '36

Cast: Dick Foran. Linda Perry. Ed Cobb

Director: Noel Smith

"Presenting the period in our country's history, at the time of the transition in the method of transporting the mail from the Pony Express to the stage coach lines, this picture sets forth the plots and counter plots which enmesh the hero, who discovers that not only are the redmen his enemies, but the white man also." Fox W Coast Bul

#### Audience Suitability Ratings

"Good cast, much suspense and plenty of action. Family." Am Legion Auxiliary

"This [is a] rather exciting story which, although not new, is highlighted with good riding, delightful outdoor settings and the well trained Smokey, a beautiful and intelligent horse. Family. Exciting for children." Calif Cong of Par & Teachers

"Superb horsemanship, a delightful romance and the pleasing voice of Dick Foran, 'the singing cowboy,' all contribute to the entertainment value. Family." Calif Fed of Business & Professional Women's Clubs

"Dick Foran's 'natural' performance is wasted in an unconvincing Western melodrama. Mature & 14-18. Mediocre." DAR

"A good Western of the Pony Express days. Family." Nat Soc of New England Women

"There is a great deal of rough riding, shooting and unpleasant scenes of suggested cruelty on the part of a beautiful horse. Adults & young people." S Calif Council of Fed Church Women

Fox W Coast Bul O 17 '36

"Family."

Gen Fed of Women's Clubs (W Coast)  
O 7 '36

"Combined with fine outdoor scenes and spirited action, one finds the naive conversations and overdone melodrama which were prevalent in earlier pictures of this type. . . The picture is marred for children by the use of a splendid horse in the cruel destruction of his master's enemies. Adolescents, 12-16: debatable; children, 8-12: no."  
Motion Pict R p5 N '36

"This typically old time 'Western' thriller should prove very entertaining for youngsters. . . The direction is satisfactory, the story is hackneyed and obvious. Family & junior matinees."  
+ — Nat Council of Jewish Women O 7 '36

"General patronage."

Nat Legion of Decency N 26 '36

"A & Y: good Western; C: doubtful because of suggested cruelty by the horse."  
Parents' M p38 Ja '37

"Mature."

Sel Motion Pict p7 N 1 '36

#### Trade Paper Reviews

"Another drama of the West during the period when stage-coaches replaced pony-express riders, this offers little new for followers of this type of drama. Estimate: routine."  
— + Phila Exhibitor p34 D 1 '36

**CAN THIS BE DIXIE?** 20th century-Fox 66min N 13 '36

Cast: Jane Withers. George (Slim) Summer-ville. Helen Wood. Thomas Beck. Sara Haden

Director: George Marshall

A musical which satirizes the Old South with its traditional southern colonel, and his poverty, his pride and his hankering for mint juleps.

*Audience Suitability Ratings*

"The plot is rather trite, but that is forgotten in the enjoyment of the singing and dancing. Jane Withers is cute. Family." Am Legion Auxiliary

"Some well photographed settings and amusing sequences add interest, but on the whole it is only fair entertainment. Adults & 8-18: fair." Calif Cong of Par & Teachers

"This story, evidently meant as a satire on the Southern Colonels and mint juleps, is unworthy of the fine cast. . . The picture has little entertainment value. Disappointing! Family." Calif Fed of Business & Professional Women's Clubs

"Can it, indeed? . . . Old stuff, inexpertly farcical, which should offend only Southerner. Mature & 14-18. Mediocre." DAR

"Although its continuity is poor and its action ridiculously overdrawn, [it] has nevertheless much that is entertaining for an average audience. Ducky singing and dancing is particularly good and Jane Withers, for a part of the film at least, displays a mood quieter than usual, which is very attractive. Family." Nat Soc of New England Women

"Burlesquing Southern tradition in a rather inconsequential story with a notably good cast, the picture is filled with foolish banter, which will amuse young people. No objectionable features. Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 21 '36

"Primarily a vehicle for the little star, this farcical picture is tedious and tiresome due to poor production values. Family."

— Gen Fed of Women's Clubs (W Coast)  
N 10 '36

"This musical farce has a bit of everything in it which for all time has been used in every old-fashioned drama. The story is loosely knit, the direction is uneven, the dialogue is trite and the entire production is a hodge-podge of improbabilities. Only for juvenile audiences."

— Nat Council of Jewish Women N 11 '36

"Family."

Sel Motion Pict p6 D 1 '36

*Newspaper and Magazine Reviews*

"[There are] thoroughly charming introductory scenes in this fable . . . which are not quite lived up to by the remainder of the film. But Jane Withers is in top form, and the jamboree of songs and dances with plenty of incidental plot is pleasant enough entertainment."

+ — Christian Science Monitor p19 D 5 '36

"This one will serve only to make its companion on a dual bill feel ashamed of the company it is keeping. Producers of these class B pictures protest to me that in estimating their values I should take into account their small budgets and short shooting schedules. . . This one has all the earmarks of a 'head office' crime. . . But will someone tell me why it costs more and takes longer to produce an ordinary intelligent picture than it does to make one that will not appeal even to the intelligence of a moron?"

— — Hollywood Spec p15 N 21 '36

"Satire is a delicate thing to screen, chiefly because producers, after liking an idea, become frightened prior to production. Deciding to hoke up, their darts for box office lure, the 'makings' of a vitriolic pasquinade become just so much drivel about nothing in particular. . . Outside of a musical number that features a group of heart-warming pickanninies and three colored dancers in the café sequence, it's a mighty dreary exhibit. . . [It's] the type of movie that makes audiences talk back at the screen before the final fade-out—that is, if they stay awake that long." Herb Sterne

— Script p11 N 28 '36

*Trade Paper Reviews*

"If this be Dixie, make the most of it. And by getting behind 20th Century-Fox's latest Jane Withers vehicle, exhibitors can cash in on its many exploitation possibilities. Riotous, ribald burlesque, it pokes fun at the old southern customs, caricaturing everything from the financially embarrassed Dixieland colonel to the villainous, carpet-bagging banker; it takes nothing seriously, and there's a hilariously melodramatic climax every 15 minutes. Family."

+ Box Office p51 N 14 '36

"Versatile little Jane Withers is the bright star of this satirical musical comedy whose stimulating sequences are generously spiked with swift stepping, sparkling singing and good, clean fun. . . Audiences generally will like this frothy entertainment which uses the Southland as its locale. . . Lots of laughs and lots of action."

+ Film Daily p15 N 12 '36

"About everything that could happen to ruin a picture as a piece of entertainment seems to have happened to this one. Its makers will be fortunate if it does not qualify for razz honors. It is a musical that evidently began as an attempt to satirize the Old South. . . It emerges as an unbelievably unfunny hodge-podge of synthetic caricatures, silly gags and tasteless production numbers. It is also supposed to be a starring vehicle for Jane Withers but the child is sunk in a meaningless part and a welter of banalities, as is almost everyone else in the cast. What the film's box office fate will be is a matter for unwilling conjecture."

— — Hollywood Reporter p3 N 6 '36

— Motion Pict Daily p10 N 10 '36

"20th Century-Fox spent more on this Jane Withers offering than any before, with the result a pot-pourri that should please Jane Withers fans even if probably nonsensical to others. . . Aided by good comedians, fast dancing, musical numbers, specialties, 'Can This Be Dixie?' may be difficult to figure out but it ought to please where they like that sort of thing."

Phila Exhibitor p52 N 15 '36

"While it came very close to being hash, 'Can This Be Dixie?' should prove pleasing entertainment for the not-so-discriminating adults and will click with the juveniles. It will hold its own in the duals, but will take plenty of selling by its lonesome. . . Performance all along the line is okay, Miss Withers appearing to the best advantage in comparison with her last few films."

+ — Variety p13 N 18 '36

"Jane Withers's fans will undoubtedly appreciate 'Can This Be Dixie?' but it is very dubious if general audiences will go for this one. Production is fairly well mounted and is given a generous amount of production value, but it is devoid of draw names except for Withers. . . As a motion picture standing on its own merits, [it] is definitely rated for the lower brackets of a dual biller."

— + Variety (Hollywood) p3 N 6 '36

IL CAPPELLO A TRE PUNTE. Nuovo Mondo  
79min S 26 '36

Cast: Leda Gloria, Eduardo de Filippo.  
Peppino de Filippo, Dina Perbellini

Director: Mario Camerini

Italian dialogue film without English subtitles made in Rome; also called The Three-Cornered Hat. It is based on the novel *El Sombrero de Tres Picos* by Pedro Antonio de Alarcon. In 1934 the story was used for an American musical comedy, *Revenge with Music*. "It describes the antics of a miller whose beautiful wife has captivated the Governor of the province. The Governor's unsuccessful efforts to win her love gets him into difficulties, because the miller, who has been

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**IL CAPPELLO A TRE PUNTE**—*Continued*  
thrust into prison by the Governor on a flimsy pretext, escapes, goes to the palace in the Governor's stead and reports the flirtation to the Governor's wife." (N Y Herald Tribune)

#### Audience Suitability Ratings

"Adults."

Nat Legion of Decency O 15 '36

"[It is] a delightful picturing of the classic tale. . . A spirited production, in the true spirit of Latin comedy. Family."

+ Wkly Guide N 7 '36

#### Newspaper and Magazine Reviews

"The Three-Cornered Hat" [will keep] those who can understand Italian in hilarious spirits. But for those who do not know the language, the film may prove tedious despite some of the excellent comic performances. . . The farce is crowded with ridiculous situations hinging on the mistakes the various couples make, and the dialogue appeared to be spiced with amusing double-meanings. The piece, however, includes stretches of boredom."

+ — N Y Herald Tribune p10 S 28 '36

"The audience seemed to enjoy it thoroughly, finding the comedy situations merry, entertaining, and full of laughs." M. J.

+ N Y Sun p29 S 28 '36

"It probably will be to the liking of persons enjoying costume pictures (the period is the middle of the eighteenth century), which move rapidly and smoothly to an obvious end and to the accompaniment of numerous wisecracks, some tuneful airs and much gay confusion. Leda Gloria, a highly attractive actress already a favorite with Cine-Roma audiences, is practically perfect as the attractive wife." H. T. S.

+ N Y Times p14 S 28 '36

"[It is] a brisk, tuneful, moderately amusing Italian movie." William Boehnel

+ — N Y World-Telegram p18 S 29 '36

#### Trade Paper Reviews

"A merry musical comedy of marital mistakes."

Film Daily p9 S 30 '36

+ — Motion Pict Daily p7 S 29 '36

"[It] is one of those unimportant farce-comedies that undoubtedly will be amusing to average foreign-language audiences, and nobody else. Picture depends almost wholly on snappy dialog for laugh results, pantomime verging on slapstick. With no English titles running current with rapid-fire Italian conversation, non-student of Italian vocabulary is left much in the dark."

Variety p29 S 30 '36

**CAPTAIN'S KID.** Warner-First national 68min O 31 '36

Cast: May Robson. Sybil Jason. Guy Kibbee. Jane Bryan. Fred Lawrence

Director: Nick Grinde

See issue of September 28, 1936 for other reviews of this film

#### Audience Suitability Ratings

"Pictures involving child stars and gunmen are usually of a highly improbable nature and this one is no exception to the rule. . . The blend of homely humor and melodramatic excitement evidently striven for in the film is not wholly achieved and the production is merely adequate. . . This one will have its most potent appeal among the very young."

T. J. Fitzmorris

+ — America p96 O 31 '36

"This [is a] delightful and wholesome comedy. Family." Am Legion Auxiliary

"Plenty of action, humorous situations, and good acting make this good, light entertainment for all ages. Adults & 8-18: good. Family." Calif Cong of Par & Teachers

"This picture will find favor with those who are not super-critical of story matter for it follows a routine course with the gangster element injected in a small dose to bring about dramatic suspense. Family." Calif Fed of Business & Professional Women's Clubs

"Two good songs and comedy bits enliven this pirate-treasure search. Family. Good." DAR

"An amusing mixture of pleasant comedy and melodrama. Family." Nat Soc of New England Women

"[It is] an enjoyable family picture." S Calif Council of Fed Church Women  
Fox W Coast Bul S 26 '36

"This sympathetically directed picture provides acceptable entertainment. Family."

+ Gen Fed of Women's Clubs (W Coast)  
S 16 '36

"Family."

Jt Estimates S 15 '36

Reviewed by S. M. Mullen

Motion Pict & Family p6 O 15 '36

"This picture is too inconsequential to do justice to the acting ability of May Robson and Guy Kibbee. It is an improbable comedy which may entertain because of its small town locale and the picturesque characters it portrays. Adolescents, 12-16 & children, 8-12: fair."

+ — Motion Pict R p4 O '36

"Suitable entertainment for the family and junior matinees. . . This picture maintains an atmosphere and flavor of a small New England sea-port town which is vividly created in setting, dialogue, and choice of cast while the director deserves special credit for making use of local unique characteristics."

+ Nat Council of Jewish Women S 9 '36

"General patronage."

Nat Legion of Decency O 8 '36

"A, Y & C: pleasant light comedy."

Parents' M p32 D '36

"Family."

Wkly Guide O 17 '36

#### Newspaper and Magazine Reviews

"The comedy is pretty topheavy with melodrama, but nobody takes the proceedings seriously, not even the characters themselves." (1½ stars)

Liberty p46 D 5 '36

"Formulated to appeal to the small towners of cities as well as hamlets, the . . . story succeeds very well in its attempt to capture the naive note of pinafore diversion. Frankly a fable, the heart-strings are fiddled unashamedly while the clarinets of comedy are sounded in no uncertain blasts. 'Cunning' is the term which must be applied to 'The Captain's Kid.' . . Kibbee's sweetly timed performance is the film's strongest asset." Herb Sterne

Script p13 N 14 '36

#### Trade Paper Reviews

"Despite a good performance by Guy Kibbee and a wholesome, home-spun story, this falls short on entertainment values. Family."

+ — Box Office p63 S 19 '36

"[It is a] mild entrant that will probably please the family trade because of Kibbee, little Miss Jason. Estimate: for neighborhoods, twin bills."

+ — Phila Exhibitor p34 O 1 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**CAREER WOMAN.** 20th century-Fox 70min Ja  
22 '37

**Cast:** Claire Trevor, Michael Whalen, Isabel Jewell, Gene Lockhart

**Director:** Lewis Seiler

Claire Trevor, a young idealistic lawyer just out of law school disagrees with the legal ethics shown by Michael Whalen, a worldly, disillusioned city lawyer. Her first case is that of a young mountain girl accused of murdering her father. Because of small town prejudices, the young girl is almost convicted of the crime although she is innocent. When Whalen enters the case with his theatrical methods of swaying the jury, the girl is freed.

#### *Audience Suitability Ratings*

"Suspense well sustained with comedy introduced through characterizations. Isabel Jewell is convincing as the young country girl. Adults."

**Gen Fed of Women's Clubs (W Coast)**  
N 24 '36

"This poorly constructed story never quite decides whether to be comedy or melodrama, and is very uneven in treatment and direction. . . . An adequate cast make the most of a poor script that attempts to tell too much. Mature."

— + **Nat Council of Jewish Women** N 16 '36

"Isabel Jewell, as the forlorn backwoods girl, draws a consistent portrait which seems an anachronism contrasted with her modern surroundings. Suspense is well maintained and rural types provide comedy relief for this tense melodrama. Adults. The Business and Professional Women regard the film as a regrettable travesty on court procedure."

**Sel Motion Pict** p7 D 1 '36

#### *Newspaper and Magazine Reviews*

"Here is one of Sol Wurtzel's productions that would have been able to go it alone in any house if in two or three places it had not been marred by the application to it of some picture mentality whose development was arrested before it had reached adolescence. . . . Comedy is dragged in by the heels to leave its scars on what otherwise would have been a practically perfect job of dramatic construction. However, the virtues of the production so heavily outweigh its faults that 'Career Woman' is a picture well worth seeing. It is by long odds the best thing Wurtzel has turned out in a long time."

+ — **Hollywood Spec** p14 D 5 '36

#### *Trade Paper Reviews*

"Packed with entertainment, it was given sturdy production support on which Director Lewis Seiler capitalized to make a better-than-average B picture, excellently done in every department. 'Career Woman' should be a money-maker. Family."

+ **Box Office** p23 N 28 '36

"This strong, compelling drama, which both compares and condemns the big city type of murder trial with its theatricalism and the small town form of conviction before actual court judgment, makes a most commendable program picture. . . . Lamar Trotti has fashioned an intelligent screenplay that takes some surprising twists. The dialogue is down to earth language and very fitting to the situations."

+ **Film Daily** p7 N 24 '36

"Here is a satiric comedy drama of courts and lawyers made as a class B programmer and that easily transcends this rating. It provides superior entertainment because of a frank and thought-provoking approach to real life. . . . It is well written and well made, and will make a stimulating leader on any dual bill even though it has no big name draw. . . . Michael Whalen surprises with his gay and adroit command of the comedy opportunities in his lawyer role and Claire Trevor builds effective contrast

with her earnest and sympathetic handling of court work. . . . Miss Jewell very nearly walks away with the acting honors throughout."

+ **Hollywood Reporter** p3 N 20 '36

"Comedy drama that should be best liked in small towns, this is packed with feature faces, even if short on what the marquee needs in star values. Estimate: fair program."

+ — **Phila Exhibitor** p31 D 1 '36

"Here is vigorous, intense drama of the sticks which will be relished in those communities where quick and honest emotion thrives. Built on the B budget, 'Career Woman' makes the best of its possibilities and gives Milton H. Feld an excellent credit for his first picture as associate producer. . . . It will provide sturdy dual support in the general run of houses."

+ **Variety (Hollywood)** p3 N 20 '36

**CARNIVAL IN FLANDERS.** See La Kermesse heroique

**CASE OF THE BLACK CAT.** Warner-First national 62min O 31 '36

**Cast:** Ricardo Cortez, June Travis, Jane Bryan, Craig Reynolds

**Director:** William McGann

Based on the mystery story *Case of the Caretaker's Cat* by Erle Stanley Gardner. "[It] is a complicated mystery thriller depicting the sleuthing activities of Ricardo Cortez, a criminal lawyer, and the unforeseen events that are the result of a wealthy man's will. . . . The cat of the millionaire's caretaker figures prominently throughout, as a menace, suspect and friend." [Variety (Hollywood)]

#### *Audience Suitability Ratings*

"This mystery film manages, against the prevailing fashion, to be really puzzling. So many pictures, purporting to be mysterious, are content to be incomprehensible. . . . If you have a head for clues and a willingness to match wits with the screen sleuth, this film will prove a habit-forming stimulant." T. J. Fitzmorris

+ **America** p96 O 31 '36

"A & Y: good of kind; C: doubtful value."  
**Christian Century** p1510 N 11 '36

"Adults." **Am Legion Auxiliary**

"[It] offers thrills and laughter for those who like this type of entertainment. Adults." **Calif Cong of Par & Teachers**

"The picture lacks the action and suspense necessary to hold the interest of those who like stimulating, exciting detective yarns. Disappointing. Mature." **Calif Fed of Business & Professional Women's Clubs**

"Unconvincing. Mature & 14-18. Mediocre."  
**DAR**

"[It is] an amusing murder mystery notable for particularly good acting and an absurd plot which is deftly worked up to a surprise ending. Mature." **Nat Soc of New England Women**

"[It is] a highly exciting picture in which all characters are in the hands of a very good cast and [it has] capable direction. Mature." **S Calif Council of Fed Church Women**  
**Fox W Coast Bul** O 17 '36

"Adults & young people."

**Gen Fed of Women's Clubs (W Coast)**  
O 7 '36

"This is one of those films which owe its existence to the practice of double-billing. It is a passable mystery. . . . The plot is so complicated that the cat gets lost in the shuffle. Adolescents, 12-16: fair; children, 8-12: no value."

+ — **Motion Pict R** p4 O '36



**CASE OF THE BLACK CAT**—*Continued*

"This mediocre mystery develops without the usual embellishments of suspense and unity even though the debonair Perry Mason again finds clues from thin air and solves all of the murders. Family."

— + Nat Council of Jewish Women O 7 '36

"[It is] a baffling double murder. . . Even the most capable audience detective will be surprised at the identity of the culprit. General patronage."

+ Nat Legion of Decency O 15 '36

"A & Y: fairly good; C: unsuitable."  
Parents' M p38 Ja '37

"The outcome is more surprising than credible, but it is an interesting plot. Family."

+ — Wkly Guide O 17 '36

*Newspaper and Magazine Reviews*

"That it has some good portrayals and a pictorially impressive production is about the best which can be said for 'Black Cat.' It fails to capture what is the most essential thing in a cinematic offering of this sort, the illusion of reality. . . [It] makes its screen appearance as an artificial, unconvincing and inconsequential affair." Allan Hersholt

— Hollywood Spec p23 O 15 '36

"I emerged from the preview . . . still bewildered. . . 'Lively and exciting—but darned if I know what it was all about.'" Rob Wagner

Script p15 N 14 '36

*Trade Paper Reviews*

"Although handicapped by a story that is not up to the usual Perry Mason standards, this murder mystery should do well on a dual, if given the benefit of the Mason reputation. Family."

+ — Box Office p31 O 10 '36

"The Case of the Black Cat,' is routine double bill puzzle fare. Warners have failed consistently in bringing the crisp, punchy, best-selling yarns of Erle Stanley Gardner, written around a shrewd, resourceful criminal lawyer, to the screen with the gusto and sustained interest they carry in the printed page, and this is no exception, though a mildly entertaining film."

— + Hollywood Reporter p4 S 18 '36

+ Motion Pict Daily p10 S 21 '36

"With Warren William off the Warners payroll, Ricardo Cortez now succeeds to the Perry Mason role in these detective-thrillers. The result is still the same. The show is destined for neighborhood or twin bill attention. . . Exhibitors who have found out what the others in this series have done for them can expect no more or less from this."

+ — Phila Exhibitor p34 O 1 '36

"Marked by a fine performance by Ricardo Cortez, who carries the whole show on his shoulders, 'The Case of the Black Cat' is a mystery programmer that is excellent double bill fare and should satisfy any neighborhood trade. Suspense is maintained to the final fadeout and audience interest is held to a keen pitch."

+ Variety (Hollywood) p3 S 18 '36

**CAVALCADE OF THE WEST.** Diversion 60min

Cast: Hoot Gibson. Rex Lease. Marion Shilling

Director: Harry Fraser

A western melodrama.

*Audience Suitability Ratings*

"General patronage."

Nat Legion of Decency D 17 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

*Newspaper and Magazine Reviews*

"It does not live up to the pretentious title. Family."

— + Christian Science Monitor p15 N 7 '36

*Trade Paper Reviews*

"Nice love action gives Hoot a well rounded part. This opus has plenty of thrills and suspense and all kinds of fast riding to please the fans."

+ Film Daily p12 O 6 '36

+ Motion Pict Daily p5 O 6 '36

"Estimate: Gibson in top form."

+ Phila Exhibitor p34 S 15 '36

"Using cavalcade idea in the title is an ambitious attempt for a western melodrama of the dual category. It works well out front, but disappoints on the inside viewing. . . Fits best with a modern second-run."

— Variety p29 S 30 '36

**CAVALRY.** Supreme-Republic 63min O 7 '36

Cast: Bob Steele. Frances Grant. Karl Hackett. Hal Price

Director: Robert N. Bradbury

A western melodrama of Civil War days.

*Trade Paper Reviews*

"A routine Civil War-time Western, designed for the delectation of the action belt, where it will do average duty."

+ — Hollywood Reporter p3 O 1 '36

"Western fans ought to be satisfied, with Steele turning in his hard riding, straight shooting, fighting performance as the U. S. cavalryman. Estimate: okay."

+ Phila Exhibitor p37 O 15 '36

"Following an old formula to garner laughs, Supreme Pictures has gone out and worked religiously to pluck the loose ends for its 'Cavalry.' But it won't go except for the kiddies in the forenoons and maybe a few adults on the slack end of a neighborhood bill. . . Only other redeeming feature of the picture is the photography of Bert Longenecker. He happened to hit clouds throughout the outdoor scenes and they're magnificent. It's worth the price of admission to see them. However, that won't carry the picture to any box office degree."

— Variety (Hollywood) p3 O 1 '36

**CHAMPAGNE WALTZ.** Paramount 92min Ja 29 '37

Cast: Gladys Swarthout. Fred MacMurray. Jack Oakie. Herman Bing

Director: A. Edward Sutherland

Music: Johann Strauss

Music director: Boris Morros

"The story on which the picture is built involves Gladys Swarthout as a descendant of Johann Strauss. With her grandfather she conducts a waltz palace in Vienna. The enterprise dedicated to the famous master, is a huge success until Fred MacMurray, American orchestra leader, and his manager, Jack Oakie, introduce modern jazz to the city. Opening up a cafe-dancehall in the vicinity, they virtually ruin the Strausses. The [ending] is in reverse when Oakie takes the Strausses to New York to operate a waltz palace, a huge success because of its novelty." Hollywood Reporter

*Trade Paper Reviews*

"An attempt here to build a pretentious musical production . . . proves disappointing. The idea on which the story was built, the comedy, the romance, and the specialties are all excel-

lent; but after merging these features into a picture there is still considerable lacking for real theater entertainment. The ingredients are there, but the picture misses, mainly on the score of poor producing. The picture patently shows expensive production; in fact, some of the more spectacular music numbers were put in after the film had once been completed and found to need bolstering. It is true that these phases of the picture are among its highlights of lavishness but they fail to overcome the weakness of construction and the picture's inability to hold audience interest."

— + Hollywood Reporter p3 D 5 '36

+ Motion Pict Daily p2 D 5 '36

#### CHARGE OF THE LIGHT BRIGADE. Warner 116min N 7 '36

Cast: Errol Flynn, Olivia de Havilland, Patric Knowles, Henry Stephenson, Nigel Bruce, Donald Crisp

Director: Michael Curtiz

Music: Max Steiner

Music director: Leo F. Forbstein

Based on the poem of the same title by Alfred Tennyson. The charge "into the valley of death" by the 600 English lancers immortalized by Tennyson as one of the inexplicable heroic blunders of all time is here depicted. As portrayed in the film, the charge was made on forged orders in an effort to revenge the massacre of women and children by natives at Balaclava Heights during the Crimean War.

A Guide to the study of the screen version of The Charge of the Light Brigade, prepared by Max J. Herzberg, is obtainable from Educational and Recreation Guides, Inc., 125 Lincoln Avenue, Newark, New Jersey at fifteen cents per copy.

#### Audience Suitability Ratings

"It has been established before this that spectacle is Hollywood's most successful metier but the amazing technical results achieved in this production must renew emphasis on that fact. . . It will appear immediately that the solution of the famous blunder offered herein is fictitious, slightly incredible and most unimpressive. A young major takes it upon himself to sacrifice his entire company in order to visit his wrath on the villain of Chukoti and, the personal notion persists, because he has been crossed in love and feels pretty useless anyway. Had Queen Victoria's fireside poet no more than this to go on, he would never have been moved to write the piece which provides a title for the film. But, take it all in all, we shall not see so complete a *tour de force* again for many film cycles to come. Its handsome dress and splendid photography recommend this melodrama to patrons in general." T. J. Fitzmorris

+ America p144 N 14 '36

"The Charge of the Light Brigade' is all that the title implies—a glorification of militarism and a justification of imperialistic conquest of colonial territory. . . Suggestion; protest to your theatre manager and to Warner Brothers Pictures against this war-inciting and pro-imperialistic film."

— Bul on Current Films N 17 '36

"A: notable; Y: very doubtful; C: no."  
Christian Century p1574 N 25 '36

"Regrettable cruelty to horses. Mature & 14-18. Excellent." DAR

"One of the year's outstanding films. Family." E Coast Preview Committee

"Melodrama of war pictured on a magnificent scale. . . It may not all be true in detail and the final motivation may not seem quite adequate when we have had time to think it through, but while we watch we are held by the magic of the camera and the vastness of the production. . . The picture does justice to

the subject and thereby gives us an experience too agonizing for the sensitive or for young children. Mature." Mrs T. G. Winter

+ + Fox W Coast Bul N 14 '36

"This magnificent spectacle based on the poem by Alfred Tennyson, is an achievement in the art of motion pictures. Mature audience."

+ + Gen Fed of Women's Clubs (W Coast)  
N 24 '36

"Technically 'The Charge of the Light Brigade' is a stunning picture, beautifully photographed, fast moving, admirably cast and accompanied by an exceptionally fine musical score. . . The entire film is superbly dramatic. For sheer sensationalism the final charge of the brigade has never been equaled in pictures. . . The sequence runs fifteen minutes, and the scenes of carnage are unbearably realistic. At this time of international unrest and mutual suspicion the social value of such a picture is debatable. The savagery of the fighting, the horror of the massacre (after a truce had been offered and accepted), arouse not only excitement in the spectators, but also actual mad emotions of hatred and lust for killing. The production glorifies war, makes revenge the motive for the final sacrifice, vindicates insubordination. As a bit of warlike realism it cannot be beaten. Its interpretation will depend upon the individual. Adolescents, 12-16: very poor; children, 8-12: impossible."

Motion Pict R p6 N '36

"The blend of historical fact and fiction results in an exceptionally fine picture. General patronage."

+ + Nat Legion of Decency N 5 '36

"Semi-historical in character, this picture is a remarkable production. . . Because of its warlike realism, reviewers are raising the question of the social value of the picture which they feel glorifies war. It is hardly screen fare for sensitive children. A & Y: stirring spectacle; C: no."

Parents' M p32 D '36

"The photography and the musical score contribute much to the dramatic power of the action-filled drama and the acting is of a notably high calibre. One of the year's outstanding films. Family."

+ + Sel Motion Pict p9 N 1 '36

"[It is] a stunning production which reaches a fine climax in the ride into the 'valley of death.' Suggested for schools and libraries. Family. Outstanding."

+ + Wkly Guide O 31 '36

#### Newspaper and Magazine Reviews

"Despite the praise accorded to this highly fictional film drama based on the blunders at Balaclava and inspired by Tennyson's poem, many filmgoers will demure at supporting a production which involved wanton cruelty to animals. Adults."

Christian Science Monitor p19 D 5 '36

"The Tennyson poem now relives to inspire a thundering thrill, a magnificent panorama of surging action that sweeps with almost breath-taking motion to the tragic attack. . . It is with a stark realism such as the motion picture camera has rarely ever before captured that the Light Brigade rides again. . . Warner Brothers may well be proud of Michael Curtiz's direction. Too, the photography and musical scoring are as thoroughly a dramatic part of the production as the excellent work of virtually all of the players." J. P. Cunningham

+ + Commonweal p76 N 13 '36

"Hal Wallis, Hollywood's premier producer of big and important pictures during the past twelve months, adds to his imposing list another that will be acclaimed by the world as one of the finest creations the screen has to its credit. . . [He has] given us a bit of film entertainment that is physically massive, heroically thrilling and emotionally appealing. Writers, director and cast acquitted themselves brilliantly."

+ + Hollywood Spec p7 O 24 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**CHARGE OF THE LIGHT BRIGADE—Cont.**

"Condemn this story as a romantic glorification of war lust, you nevertheless will be held by its pace, excitement, and sweep. It is done with admirable scope and accuracy of detail and the final charge has high drama. . . Off hand we wonder why Flynn isn't top man in Hollywood. He has dash, he is handsome, he knows enough about acting to more than get by. Don't shy away from 'The Charge of the Light Brigade' because it is history wrapped in pretty costumes. History frequently is highly dramatic. And this will hold your interest, we assure you." (3½ stars) Beverly Hills

Liberty p59 N 21 '36

"The history in 'The Charge of the Light Brigade' is not sound history. It is not really history at all, but high-pressure fiction of the dashing uniformed school. . . Since the picture is grand blood-and-thunder entertainment, expertly directed, lavishly produced, enacted with ease and charm if no particular force, these cavillings may seem unkind. Movie reviewers, however, are unlike the gallant brigade. Theirs not to do or die; theirs but to wonder why. And this film leads to a bit of wondering if, in spite of some hurt feelings, the true story wouldn't have made a more powerful film. . . [It] may not teach history, but it offers as many thrills, both of visual beauty and melodrama, as any moviegoer has a right to demand." Eileen Creelman

+ N Y Sun p41 N 2 '36

"The Frères Warner, bless 'em, may not give a hang for history, but they do know how to turn out a smashing and spectacular adventure film. 'The Charge of the Light Brigade,' which has taken what will unquestionably prove to be a long term lease of the Strand, is the 1936 model of 'Lives of a Bengal Lancer.' Like its magnificently melodramatic predecessor, it is a virile and picturesque saga. . . [The] picture, which might have been accounted [in its first half] a larruping action tale, crashes into its spectacular climax. . . Tennyson described the charge and the Warner cameras have photographed it just that way. It's a sight to see. . . While it smacks more of Kipling than of Tennyson, 'The Charge of the Light Brigade,' is a grand movie." F. S. Nugent

+ + N Y Times p24 N 2 '36

"The film will cause you to hold your breath, while you watch with enjoyable suspense the furious charge of the gallant six hundred. Acted by a superior cast. . . The Charge of the Light Brigade provides a legitimate wallop for jaded filmgoers in search of new dramatic territory. . . In addition to being lively, exciting and handsomely photographed, the film is excellently acted." William Boehnel

+ + N Y World-Telegram p43 N 2 '36

"Tennyson's poem immortalized the Lancers' brave ride at Balaclava; Warner Brothers' stirring and spectacular film, 'The Charge of the Light Brigade,' will do it all over again. Michael Curtiz's direction, the photography, and the musical score deserve the adjectives that will be lavished on them. . . A romantic subplot. . . threads through a series of exciting, sometimes horrible, incidents to knit them into a plausible and well-balanced whole. Shrewd casting, which brackets Errol Flynn and Olivia de Havilland in the leading roles, does not stop with the stars. . . A masterpiece of its kind—conceived on a gargantuan scale—the film was more than three months in the making."

+ + News-Wk p24 O 31 '36

"This Charge is a sort of earth-bound 'Captain Blood' (with none of its romantic fervor, however). . . There are some people in it, too. Grown-up people who act strangely adolescent and undisciplined for such a heroic occasion. Rarely in this production could we find the dignity and personal integrity of conduct that are associated with the event Tennyson so nobly commemorated. . . The cast of supporting players. . . create a truly inspiring background upon which the 'stars' etch weak and wavering portraits. When the Charge begins,

we are prepared for a rousing justification for all that has gone before. And what happens? Six thousand gallant souls ride on and on and on, amidst a terrifying noisy musical accompaniment, and win Balaclava with mirrors. We weren't once fooled, and that's fatal."

+ — Stage p14 D '36

"Its significance in literature, as the inspiration of Tennyson's famed ballad, will be considerably enhanced by this picture. 'The Charge of the Light Brigade' explains the confusion in the Crimea as romantically as possible. If the result is untrustworthy as research, it is superlatively valid as entertainment, with an honest emotional ring that makes it one of the outstanding cinemas of the season. . . Combining in fresh and spontaneous form the kinetic appeal of 'Lives of a Bengal Lancer' with the patriotic fervor of 'Cavalcade,' 'The Charge of the Light Brigade' will be important to cinema students less for the solution it offers as to the riddles of the Light Brigade than for the mystery it deepens as to why the U.S. cinema industry can wave the British flag so much more effectively than its own."

+ + Time p21 N 2 '36

**Trade Paper Reviews**

"All of Hollywood's favorite superlatives, 'colossal,' 'gigantic,' 'tremendous,' etc., can be applied to this production without any fear of over-rating. For the first time in four years of reviewing pictures, I was completely carried away by a picture, and at the finale wanted to break out in loud applause, but being alone in a screening room I controlled myself. . . I cannot praise too highly the direction of this picture. It is outstanding."

+ + Canadian Moving Pict Digest p8 N 7 '36

"Warner Bros. have again turned to history and the result is one of the most important pictures of the year. The battle scenes, with the British horsemen charging through the 'valley of death,' have never been excelled on the screen, and will thrill every spectator. Michael Curtiz's direction is his best to date, and he has handled the spectacular and intimate scenes equally well."

+ Film Daily p8 O 20 '36

"As a gripping spectacle, 'The Charge of the Light Brigade' is an outstanding example of the motion picture at its best. It is all motion picture, a highly fictionalized and imaginary account of a historic incident known to every man, woman and child whose education passed the McGuffey readers. A ready-made audience awaits it and it is destined for hit business wherever it plays. . . The result is a rarity in film treatment, a production that loses nothing of intimacy through the spectacular. The characters are so moving that women patrons will not be repelled by the brutalities of massacre and warfare."

+ Hollywood Reporter p4 O 17 '36

"Warners have produced another box office giant in a picture that looks headed for top grosses. . . Estimate: topnotch."

+ Phila Exhibitor p37 N 1 '36

"Warner Bros. has turned out a magnificent production. . . It is an elaborate, nicely geared thrill picture that is calculated for big box office where properly ballyhooed. And its exploitation possibilities are countless. Sure to grab heavy male trade, it also holds added interest for juvenile clientele. . . It is strictly up to the exhibitor to cash in, because the film is one of the type that will build after a good opening."

+ Variety p18 N 4 '36

"Superbly wrought entertainment of smash calibre which will gun for box office records. Assuredly one of the finest pictures Warners has turned out, it will rate critical superlatives. . . Without neglecting appeal to feminine audiences, it is in its military melodrama a natural for men. It has in high degree that quality of excitement, physical clash and emo-

tional tension which may be counted on for wide word-of-mouthing to bolster aggregate weight of cast names and battle-action implication of poem which has been read by every school child 'round the world."

+ Variety (Hollywood) p3 O 17 '36

**CHARLIE CHAN AT THE OPERA.** 20th century-Fox 65min Ja 15 '37

**Cast:** Warner Oland, Boris Karloff, Keye Luke, Gregory Gaye, Nedda Harrigan

**Director:** H. Bruce Humberstone

Charlie Chan is called in to solve a threatened murder of an opera star. Before he is through two murders are committed. In his bland Chinese manner he solves the crimes.

#### *Audience Suitability Ratings*

"One of the best of the series. The picture is interestingly photographed, well staged and acted and directed with finesse. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) N 24 '36

"[It is] one of the most elaborately produced of the Charlie Chan murder mysteries. . . . The well chosen cast performs admirably one of the best stories in this series. Adults."

+ Nat Council of Jewish Women N 16 '36

"General patronage."

Nat Legion of Decency D 17 '36

"In addition to the high standard of direction and acting that has characterized all the Charlie Chan mystery films, 'Charlie Chan at the Opera' has rather more pretentious settings and background than usual. . . . The operatic sequences and backstage scenes give distinction to a well-constructed and logically developed story. Mature."

+ Sel Motion Pict p7 D 1 '36

#### *Newspaper and Magazine Reviews*

"'Charlie Chan at the Opera' is by far the best of the recent crop of Chan pictures. . . . Once the story gets under way, it flows smoothly and swiftly. . . . Warner Oland, the perennial, who has just signed for ten more Chan pictures, performs," the title rôle with his customary dexterity." T. M. P.

+ N Y Times p16 D 5 '36

"Just as Charlie Chan never fails to solve the most baffling of homicides so do the films in which the perennial Chinese sleuth appears seldom fail in their mission to entertain. And the latest . . . is no exception. . . . Warner Oland is perfect as Charlie and Nedda Harrigan, Frank Conroy, Boris Karloff, as well as all the others in the cast, help to make these lethal high jinks diverting entertainment." William Boehnel

+ N Y World-Telegram p27 D 7 '36

#### *Trade Paper Reviews*

"This choice blood-curdling story, teaming together Warner Oland and Boris Karloff, gives Hollywood free rein to parade before John Public its ace thriller. Family."

+ Box Office p21 D 5 '36

"This Charlie Chan with its mystery laid in an opera house is one of the best of the series. . . . H. Bruce Humberstone, the director, has provided the piece with plenty of that quality while injecting a swift pace that never lets down. The climax is held to the very end. The mysterious happenings are interpolated into the operatic numbers and together they make for interesting entertainment."

+ Film Daily p7 N 16 '36

"It is the best Charlie Chan done yet. John Stone has given it first-rate production; H. Bruce Humberstone has contributed a lively, intelligent, humorous brand of direction which

never lets the piece hesitate a moment; Scott Darling and Charles Belden have turned in a screen-play in keeping with the direction, Bess Meredyth must have turned them over a good story to work on, and everybody in the cast troupe to complete satisfaction."

+ Hollywood Reporter p3 N 12 '36

+ Motion Pict Daily p10 N 13 '36

"Probably tops in this Chan series, 'Charlie Chan at the Opera' has the benefit of an additional name, Boris Karloff. . . . The operatic background is interesting; Oland, Karloff are very good; the result is an ace Chan."

+ Phila Exhibitor p31 D 1 '36

**CIBOULETTE.** Cipar 100min S 11 '36

**Cast:** Simone Berriau, Therese Dorny, Madeleine Guitty, Robert Burnier

**Director:** Claude Lara

**Lyrics:** Francois de Croisset

**Music:** Renaldo Hahn

Musical comedy film in French produced in France without English sub-titles. Based on the stage success of the same title by Francois de Croisset. "Dated in the Eighteen Sixties, the story of 'Ciboulette' is the extravagant account, largely in verse, of the way a country maid, bringing her uncle's produce to the Paris market, finds her future husband under a load of cabbages, just as a fortune teller has told her." (N Y Times)

#### *Audience Suitability Ratings*

"A pleasant operetta featuring Renaldo Hahn's lovely music. Adults."

Nat Legion of Decency S 24 '36

#### *Newspaper and Magazine Reviews*

"'Ciboulette' is a little too foreign for an American reviewer altogether to appreciate. Although the lyrics, translated along with a plot synopsis by a most considerate management, are occasionally witty, the story is surprisingly ingenious for these days of 1936. . . . The music is pretty, undistinguished and typically French. The cast could answer almost the same description. . . . As there are no English subtitles, the picture will be most relished by those who understand rapid French dialogue." Eileen Creelman

+ — N Y Sun p19 S 15 '36

"[It has arrived] here for the entertainment of persons enjoying a frothy mixture of pleasing music, slapstick adventure, wisecracks and period costumes." H. T. S.

N Y Times p20 S 12 '36

#### *Trade Paper Reviews*

"Generally entertaining operetta, with tuneful music, plenty of comedy and a colorful costume background."

+ Film Daily p7 S 14 '36

+ Motion Pict Daily p11 S 17 '36

**CODE OF THE RANGE.** Columbia 54min O 9 '36

**Cast:** Charles Starrett, Mary Blake, Edward Coxen

**Director:** C. C. Coleman, Jr.

A western melodrama.

#### *Audience Suitability Ratings*

"General patronage."

Nat Legion of Decency O 22 '36

"A, Y & C: usual Western."

Parents' M p38 Ja '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**CODE OF THE RANGE—Continued**

"A mildly diverting, unimportant western story filled with action and excitement. . . A mild love affair meanders through the tale without hindrance to the action. The photography is good and the ease of the actors on horseback contributes much to the speed and movement of the somewhat complicated plot. Family."

+ + Sel Motion Pict p9 D 1 '36

"A range war between cattlemen and sheepmen done with less of the wild and woolly effect of most Westerns of its type. Family."

Wkly Guide O 10 '36

*Trade Paper Reviews*

"Intrigue, murder have their place, so, too, do love, romance, but there is nothing which particularly sets this apart from the routine Western. Production good, acting adequate."

+ - Phila Exhibitor p32 N 1 '36

**COME AND GET IT.** United artists 103min  
N 6 '36

Cast: Edward Arnold. Joel McCrea. Frances Farmer. Walter Brennan. Mary Nash

Directors: Howard Hawks. William Wyler

Based on the novel of the same title by Edna Ferber. Arnold traces the rise of a lumber king in the 80's who fails in love but succeeds magnificently in his worldly achievements.

*Audience Suitability Ratings*

"The chief merit of this film . . . is Edward Arnold's full-bodied characterization of a rugged individualist in the lumber business. . . The film frequently generates power and intensity and is recommended to adults." T. J. Fitzmorris

+ America p168 N 21 '36

"A: notable; Y: unwholesome; C: no."  
Christian Century p1639 D 2 '36

"What a picture! . . . This is handled with vigor, realism, and skill. Fine cast. Excellent bits. Family, but mature for children. Excellent." DAR

"Edna Ferber's story . . . is superbly produced. Logging scenes are tremendously impressive. . . There is no let-down. . . The cast, which is made up mostly of unknown players, is expertly chosen for type and quality. One would like to say a word in praise of each one, beginning with Edward Arnold who gives a noteworthy performance. The dual direction is smooth and masterly; the writing, the musical score and the technical values all contribute to the high level of the picture's entertainment quality. Mature." Mrs T. G. Winter

+ + Fox W Coast Bul N 14 '36

"Magnificent scenic effects and an excellent cast make this a picture outstanding in entertainment value. Adults." Am Legion Auxiliary

"[It] is ably directed and strongly developed. Edward Arnold gives a fine performance as Barney Glasgow. Adults; excellent; 14-18: possibly; 8-14: beyond. Mature-family." Calif Cong of Par & Teachers

"[It is] another artistic triumph for recording and photography. This film is outstanding if for no other reason than the majestic grandeur of these opening sequences. But there is no let-down of interest as we follow the career of Barney Glasgow. . . This film reproduces the manners and dress of the period 1884-1907 with authentic realism. Outstanding. Mature." Calif Fed of Business & Professional Women's Clubs

"An excellent adaptation of Edna Ferber's novel. Adults & young people. E Coast Preview Committee

"A strong, realistic drama, magnificently staged and exceptionally well acted by a distinguished cast. Family." Nat Soc of New England Women

"Advocating reformation and upholding good standards in social and commercial life and showing logging from tree to finished board, this presentation is sophisticated in theme and is suitable for the mature." S Calif Council of Fed Church Women

+ + Fox W Coast Bul N 28 '36

"An outstanding achievement marked by the combined efforts of two skilled directors. . . In all—superfine entertainment. Mature audience."

+ + Gen Fed of Women's Clubs (W Coast)  
N 10 '36

"Edward Arnold never gave a finer portrayal. . . The direction is masterly, the photography, particularly of cutting lumber and logging it to market, is magnificent, and the entire production is human and pulsating. Excellent for adults."

+ + Nat Council of Jewish Women N 11 '36

"A & Y: excellent; C: mature."  
Parents' M p38 Ja '37

"Outstanding. Mature."

+ + Sel Motion Pict p3 D 1 '36

"Well cast and directed with thrilling scenes of lumbering in the Wisconsin forests. Mature. Outstanding."

+ + Wkly Guide N 7 '36

*Newspaper and Magazine Reviews*

"A gripping screen drama, sometimes brutal, always powerful, which shows the rise of a lumber baron. . . Direction and photography are outstanding and the film is strongly acted. Adults & young people."

+ Christian Science Monitor p13 N 21 '36

"Our most distinguished individual producer scores another success with his picturization of Edna Ferber's 'Come and Get It.' It is a big story, told within a big frame, a story of human emotions which intelligent screen writing and expert direction make understandable. . . Once I wrote that only on a picture's faults can a review of it grow to fat proportions. All hope of writing an extended review of 'Come and Get It' ended with the above paragraph. All the rest would be but a parade of superlatives. . . All in all, 'Come and Get It' is a notable contribution to what has been on the whole a season of notable productions."

+ + Hollywood Spec p7 N 7 '36

"Edward Arnold plays Barney Glasgow through the years—but he is not entirely believable as the younger rugged lumberjack. Actually the picture is stolen by a newcomer, Frances Farmer. . . She carries 'Come and Get It' to whatever interest you will encounter in its length. And there is a grand character performance—of a wild, simple, honest Swede lumberjack—by Walter Brennan. If you like rugged he-man drama, here it is." (2½ stars) Beverly Hills

Liberty p43 D 12 '36

"Edna Ferber's saga . . . has been made into a vivid and exciting motion picture. Keeping strict faith with its lusty and colorful background of American life a generation ago, the work has strength, beauty and conviction. . . Robustly acted and staged in sweeping cinematic strokes, the film betters the book in nearly every respect. Essentially it is the brilliant portrayal of the leading role by Edward Arnold that gives the photoplay power and distinction. . . In something of a masterly fashion, he moves through the rather fortuitous ending, making the figure of Barney sympathetic rather than ridiculous, when Lotta chooses to marry his son. . . [Frances Farmer] is attractive and sings pleasantly, but she rarely rises to the emotional exigencies of either characterization. . . Treating its source material with laudable license, 'Come and Get

It's a rousing screen re-creation of a colorful period in our not too remote past." Howard Barnes

++ N Y Herald Tribune p24 N 12 '36

"Edna Ferber's entertaining, full-blooded story of the lusty Barney Glasgown is now a fairly entertaining film, but neither lusty nor full-blooded. Somewhere in the recording of 'Come and Get It,' the gusto was lost, and it's probable that happened before cameras were set up, during the casting of the yarn. [It] is handsomely photographed and produced, carefully directed, written in excellent taste. This one, unlike most of its predecessors, has not that perfection of casting to which Mr. Goldwyn has accustomed his pampered audiences. Edward Arnold, for all his efforts, is not quite the Barney of the novel. . . The film, lacking the power of one with something definite to say, still offers sufficient amusement. Frances Farmer is responsible for much of this." Eileen Creelman

+ — N Y Sun p25 N 12 '36

"Chalk up another hit for Samuel Goldwyn, one of the few producers in Hollywood who refuses to be content with mediocrity. His film version of Edna Ferber's 'Come and Get It' is as fine in its way as those earlier Goldwyn successes of this year, 'These Three' and 'Dodsworth.' . . Edward Arnold, in the central rôle, gives a virile and full-blooded characterization. . . Frances Farmer, first as Lotta Morgan, the cabaret singer, and then as her daughter, is not merely a delight to the masculine eye, but an actress of more than usual merit, and Mr. Goldwyn is to be congratulated for having recognized it. . . You won't find 'Come and Get It' a thoroughly Ferber work, but enough of her has been retained and enough good Goldwyn added to make it a genuinely satisfying picture." F. S. Nugent

++ N Y Times p31 N 12 '36

"The maddening thing about the tedious and dawdling [film] . . . is that it contains several perfectly good and valid reasons—there are moments of fine drama and expert acting in it—for suspecting that it could easily have been a lively and robust career story of a two-fisted lumberjack. But somewhere along the line something went wrong and the result is a formless clutter of characters and incidents of interest to few, if any, cinema-goers. Indeed, it is difficult to recall a better example of how bad one and the same film may be in the period of some ninety-odd minutes." William Boehnel

— + N Y World-Telegram p19 N 12 '36

"The story opens in a lumber camp and ends at a garden party, which, of course, is progress. I myself was somewhat more taken with the early scenes of lumber-jack society, and especially with such a saloon brawl as one seldom sees, even in movies. . . Seldom, indeed, have the movie people let their story lag; where they haven't been able to put in a good fight, they have edged situations with humor, and you don't have to snooze much. . . The film is nicely turned out, with a care for detail. Fine lumber-camp sets, good furniture of the times (around the turn of the century), and the cast dressed to the last rat of the ladies' hair in the style of the day." John Mosher

+ New Yorker p89 N 7 '36

"Coming on the heels of Goldwyn's exceptionally successful 'Dodsworth' the picture proves that—currently at least—the producer has something of the Midas touch as well as the showman's. . . Frances Farmer excels in the dual rôle of a cynical cabaret singer and her daughter. . . Paramount lent her to Goldwyn as a minor player; she returns to her own studio a fledgling star. . . The burden of the film rests squarely on Edward Arnold's hefty shoulders. The second phase of his characterization is no easy assignment, but he manages the feat of making an unlikely infatuation both credible and deeply moving. The film is well worth seeing."

+ News-Wk p60 N 14 '36

"Arnold has never had so good a character or enacted one so well. His is a veritable triumph. And Frances Farmer is right up with him. She shows a versatility as the hard-boiled entertainer and afterward as the sweet young daughter that is acting of a very high order. . . What a picture! Credit Merritt Hulburd, and, of course, that Old Master of screen beauty and success, Sam Goldwyn." Rob Wagner

++ Script p12 N 14 '36

"Barney's early disposition, and the bawdy days of nineteenth century Wisconsin make much more effective cinema than the luxury-toned mannerisms of the later period. The logging scenes are masterpieces of photographic crescendo, and we feel sure that the cabaret sequence, wherein Barney and Lotta, the dance hall girl, twirl trays at the mirrors, will go down in picture history as a *tour de force* of silent comedy. . . There are sure, accurately characterized performances by every member of the cast. So perfectly costumed and created are the persons in 'Come and Get It' that it is difficult to imagine them doing anything else. Edward Arnold, of course, is an example of inspired casting. . . It is a rare event when you can't think of the stars' names and have to call them Swan and Lotta and Karie and Emmy Louise. *You must have the idea by now. You are supposed to be buying a ticket.*"

++ Stage p14 D '36

"The result, against a background first of lumber camps and small-town saloons, later of early 20th-Century urban plutocracy, is an extraordinarily warm and lively picture of one of the few romantic aspects of the U. S. which the cinema has so far neglected."

++ Time p37 N 16 '36

#### Trade Paper Reviews

"As meaty as your Thanksgiving turkey is Samuel Goldwyn's film version of Edna Ferber's surging saga of a lumber baron, his loves and his lusts. Fact is, the picture improves on the book, since it eliminates the anti-climatic sequences found in the best seller. It is top flight entertainment for all ages and classes and will vie with Goldwyn's recently released 'Dodsworth' for revenue honors. The entire cast excels. Family."

+ Box Office p51 N 14 '36

"Here is another highly entertaining picture bearing the Samuel Goldwyn label. . . [It] has more warm human tender touches than a dozen pictures. . . The thrilling logging scenes which open the picture with a bang were directed by Richard Rosson. One of the year's outstanding character performances is given by Edward Arnold, and Walter Brennan is close on his heels with a lovable portrayal as his friend."

+ Film Daily p11 O 29 '36

"Samuel Goldwyn has contributed a completely worthy companion piece to his 'Dodsworth.' Though radically different in subject, both dramas are American to the core; are authentic and moving studies of character, and have a wide range of appeal. The new film will attract and delight an even larger audience, for it reaches deeply into the roots of everyday life. It can be counted on for a magnificent box office record. As a production it is literally superb—one of the outstanding pictures of the year."

+ Hollywood Reporter p3 O 27 '36

+ Motion Pict Daily p10 O 28 '36

"Edna Ferber's draw, the excellence of the picture, should help build it into a substantial grosser. Estimate: good job throughout."

+ Phila Exhibitor p52 N 15 '36

"For the first half hour or so 'Come and Get It' is smashing, slam-bang entertainment. Then it fades. It doesn't fade so much that it is ever very bad, but enough to make the latter part seem mediocre by comparison. It will do pretty fair business. . . There are no pro-



**COME AND GET IT—Continued**

duction flaws in this picture; its fault is that it throws its Sunday punch hurriedly and has little in reserve for a follow-up. . . Arnold has the big part and does the biggest and best job in a cast that's extremely spotty. . . As the dance hall lady [Frances Farmer] overdoes the hardboiled stuff to an extreme and tends to make it a burlesque rather than a sincere study. . . From a production standpoint, Sam Goldwyn, as usual, shoots the works. It's regrettable the story isn't worthy of it all."

+ — *Variety* p12 N 18 '36

"'Come and Get It,' brilliantly transposed from the Edna Ferber tale . . . has to an extraordinary degree a quality of difference which sets it off and which will claim for the production highest popular and critical praise. Not heavy with magic names, it will bear exploitation, but has in itself all the elements of fine drama. . . Edward Arnold probably gives the most sensitive, human and compelling performance of his career."

+ *Variety* (Hollywood) p3 O 27 '36

**COME CLOSER, FOLKS.** Columbia 61min N 7 '36

**Cast:** James Dunn, Marian Marsh, Wynne Gibson, Herman Bing

**Director:** D. Ross Lederman

A pitchman or sidewalk hawk gets into the good graces of a girl who owns a department store. After he almost ruins the store by unloading a consignment of worthless merchandise on the unsuspecting customers, he has a change of heart and stages a sensational sale which wins back the customers and also wins the girl for the repentant pitchman.

*Audience Suitability Ratings*

"A: absurd; Y & C: better not."

*Christian Century* p1594 N 25 '36

"[It is] a mildly amusing comedy. . . Performances and characterizations are pleasantly snappy and, together with some good comedy, serve to put over an unpretentious story that is average entertainment. Family."

+ — *Sel Motion Pict* p9 D 1 '36

"[It is] an amusing comedy of rapid-fire salesmanship. Family."

+ *Wkly Guide* O 31 '36

*Newspaper and Magazine Reviews*

"[It is] an amusing patter on the theme of the main stem pitchman, with the juvenescent Jimmy Dunn as the sidewalk salesman who could have sold monocles in Mongolia if Columbia Pictures hadn't provided more likely wares and sales territories." J. T. M.

+ *N Y Times* p17 N 23 '36

"Those high pressure street corner salesmen, who sell, among other things, watches that run for ten minutes for two bits to the gullible public, come in for some dubiously humorous consideration in 'Come Closer, Folks,' a clumsy and feeble little comedy drama. . . Save for the pleasant people in it, who make the film seem considerably more entertaining than it actually is, there is nothing to recommend in 'Come Closer, Folks,' which is loaded down with musty prattle and complications that are embarrassing for their lack of ingenuity." William Boehnel

+ — *N Y World-Telegram* p19 N 23 '36

*Trade Paper Reviews*

"A cleverly-constructed story which will click in the neighborhood spots."

+ *Box Office* p21 D 5 '36

"Just a good Class B exhibit, that will get the laughs in the subsequent runs and the drop-ins. Made for light diversion and not to be taken apart by critical audiences."

+ — *Film Daily* p7 N 24 '36

"Obviously directed at the B market, this modest little programmer is a more than ordinarily worthy representative of its class, packing some rollicking comedy and cleverly-constructed farce situations, with which the majority of the cast do first-rate."

+ *Hollywood Reporter* p3 N 28 '36

+ — *Motion Pict Daily* p20 N 24 '36

"Best for neighborhoods, small towns, it has a generally pleasing tone that might offset its lack of names. Exploitation angles, in view of the pitchman background, should be very big."

+ *Phila Exhibitor* p49 N 15 '36

"James Dunn has become so typed that there is probably little hope for his escape from such material as 'Come Closer, Folks.' . . Not only is it highly fantastic subject matter, but 'Come Closer, Folks' is never more than casually diverting. It is of minor box office value and on most dual bills, to which it points, the booking will be as the No. 2 feature. [It contains] every known liberty in film-making and story-spinning figures. . . The plot is equalled in its inconsistency only by the triteness of the dialog and the brashness which is permitted Dunn in courtroom, store and other sequences."

+ — *Variety* p15 N 25 '36

"'Come Closer, Folks' is good clean comedy, well suited for any type of audience. There are plenty of laughs through the whole picture. [It] is excellent material for any dualer. James Dunn as the fast-talking racket salesman is right in character and does a swell job."

+ *Variety* (Hollywood) p3 N 28 '36

**CONFLICT.** Universal 60min N 29 '36

**Cast:** John Wayne, Jean Rogers, Tommy Bupp, Frank Sheridan, Ward Bond

**Director:** David Howard

Based on the novel *The Abysmal Brute* by Jack London. A melodrama of crooked prize fighters.

*Audience Suitability Ratings*

"[It is] somewhat dated but filled with action. . . An obvious lesson on cheating runs through the plot, which is played in a straightforward manner, with little emotional feeling, but which carries a ring of truth. Family."

+ — *Sel Motion Pict* p9 D 1 '36

*Trade Paper Reviews*

"[It is a] satisfactory program offering with a good role for John Wayne."

+ — *Film Daily* p3 N 28 '36

"An action comedy drama of prize fighting in the gay nineties that has what it takes to please them in the hamlet houses. . . The picture is well made for its class. The script of Charles Logue and Walter Weems does not bother much with subtleties or probabilities but packs in a maximum of two-fisted brawls."

+ *Hollywood Reporter* p4 N 23 '36

+ — *Motion Pict Daily* p14 N 27 '36

"Producer Trem Carr takes John Wayne off his horse and moves from the oat burners to the action dramas. The transition is well received by the audience and 'Conflict' brings 60 minutes of good entertainment. It can well round out any dualer and will undoubtedly meet the enthusiastic applause of the [children] who bicycle up to the foyer for the week-end matinees. . . 'Conflict' is not important as a picture, but it will fill the bill where the audiences demand plenty of slugging and action."

+ — *Variety* (Hollywood) p3 N 23 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**COUNTRY GENTLEMEN.** Republic 60min N 9 '36

**Cast:** Ole Olsen. Chic Johnson. Joyce Compton. Lila Lee

**Director:** Ralph Staub

"The story is laid in a small town, where Olsen & Johnson land in jail because of a mistaken kidnap charge. There is a veterans' home nearby and the boys have just got their bonus. It's too much of a temptation to Johnson, while Olsen, who has developed a romantic interest in the town's prettiest widow, played by Lila Lee, wants to go straight." Hollywood Reporter

*Audience Suitability Ratings*

"A, Y & C: good."

Parents' M p38 Ja '37

*Trade Paper Reviews*

"This Olsen-Johnson mirth maker represents one of Republic's best efforts to date, and the crazy clowning of the pair, together with a double share of their sure-fire vaudeville gags, makes the picture a cinch for any spot, particularly where their stage unit has played. Family."

+ Box Office p31 O 31 '36

"Here is a wild comedy that will garner a nice quota of laughs as a program offering. Olsen and Johnson, vaudeville headliners, bring their riotous stage antics to the screen."

+ Film Daily p7 O 24 '36

"Just as delightful a little comedy as has rolled off the production lines for many a moon. In addition to the kind of slapstick which Olsen & Johnson have made their monopoly, it is loaded with precious dialogue, much of it John P. Medbury's, swell comedy situations, and a cohesive story. . . It is the best picture work this comedy pair has ever done and will probably lead them into a fine film future as the industry could well use another reliable laugh team."

+ Hollywood Reporter p3 O 21 '36

+ Motion Pict Daily p3 O 22 '36

"Estimate: okey for neighborhoods, small towns."

Phila Exhibitor p33 N 1 '36

"Republic's presentation of 'Country Gentlemen' is an excellent transformation of typical Olsen and Johnson stage comedy to the screen. There are plenty of laughs and enough action to make it swell comedy material to carry the light end of an otherwise serious dualer and in the smaller spots it will even do for top billing."

+ Variety (Hollywood) p3 O 21 '36

**CRAIG'S WIFE.** Columbia 75min S 25 '36

**Cast:** Rosalind Russell. John Boles. Billie Burke. Jane Darwell

**Director:** Dorothy Arzner

See issue of September 28, 1936 for other reviews of this film

*Audience Suitability Ratings*

"[It] emerges as strong and mordant dramatic fare. . . The film strikes out at domestic vices in a strain which is both literate and intelligent and at all times engrossing. These qualities invite adult interest."

T. J. Fitzmorris

+ America p24 O 10 '36

"A: very good; Y: mature but good; C: no."

Christian Century p1374 O 14 '36

"This fine play gives Rosalind Russell her best role: a disagreeable personality skillfully portrayed. Expertly directed by Dorothy Arzner. Mature & 14-18. Excellent." DAR

+ + Fox W Coast Bul O 3 '36

"Very good. Adults & young adults."

+ + Motion Pict Guide D '36

"It is an exceedingly interesting problem drama, directed and acted with sensitive appreciation of the different values. Miss Russell is very fine and is ably supported by a well-chosen cast. Adolescents, 12-16: mature and of little value; children, 8-12: no."

+ Motion Pict R p4 O '36

"[It is] a strong portrayal of a selfish woman. Adults."

Nat Legion of Decency O 1 '36

"A: excellent; Y: mature but good; C: no interest."

Parents' M p32 D '36

"A strongly human and realistic story, tragic in its significance, but well balanced with humorous situations and with its suspense perfectly timed. Adults & young people."

+ Sel Motion Pict p8 O 1 '36

"The film deals honestly with the play from which it was taken, and is so well done it makes excellent adult screen fare. Mature. Outstanding."

+ + Wkly Guide S 26 '36

*Newspaper and Magazine Reviews*

"Rosalind Russell . . . made Harriet Craig a figure to remember, and showed herself an actress of distinction. . . The story moves to an inexorable climax that has a justice that is foreign to most movie presentation. The play was directed by Dorothy Arzner, Hollywood's first woman director and it is an achievement of note, a picture that should be near the head of any listing of the year's best pictures." Laura Elston

+ + Canadian M p37 N '36

"[It is] a finely interpreted movie version of George Kelly's 1926 Pulitzer Prize Play. Adults & young people."

+ Christian Science Monitor p17 O 31 '36

"Columbia has given in 'Craig's Wife' a dramatic gem of the social problem type, perhaps the best of those which conform to the notion that such problems worked out entirely in dialogue can be sold to the public at a profit. . . Dorothy Arzner gave it direction so brilliant that one wonders why her name has been absent so long from the screen, and all members of the cast give excellent performances. . . Still 'Craig's Wife' is not box-office. It is a photographed play, not a motion picture, and motion picture audiences will not be satisfied with it. . . But while 'Craig's Wife' will not please the many, it certainly will please the few discriminating ones who are willing to accept the stage as it is presented on motion picture screens."

Hollywood Spec p7 S 26 '36

"Dorothy Arzner has directed with intelligence but little warmth. Even Rosalind Russell as Harriet Craig is frigid and impersonal. Much better is John Boles as the husband." (2 stars) Beverly Hills

Liberty p36 O 10 '36

"Shrewdly, Columbia cast Rosalind Russell in the rôle of Mrs. Craig. It not only gave her a welcome freedom from the type of rôles that had become almost habitual, but gave her a chance to prove a talent heretofore muffled by previous performances. John Boles's portrait of the first patient and then violent Craig neither adds to nor subtracts from his stature as a screen leading man. It is a routine job."

Lit Digest p28 O 10 '36

"The trouble is perhaps John Boles, who is too much the handsome dummy for us to care whether he asserts himself or not. But more likely it is Rosalind Russell, who as Craig's wife does a very attractive piece of acting in the wrong key. She permits us almost to love and pity her; nice emotions, but destructive of the main point, which should be that she deserves everything she gets." Mark Van Doren

— Nation p502 O 24 '36



**CRAIG'S WIFE**—*Continued*

"More or less credible morality play on the theme 'People who live to themselves are generally left to themselves.' Succeeds to a greater degree than 'Dodsworth' in getting down to basic causes, though none too well. Rosalind Russell performs title role with great credit. Film estimate: you're doing all right."

+ — *New Theatre* p34 N '36

"With Rosalind Russell giving a brilliantly sensitive portrayal of an unlovely woman, 'Craig's Wife' is a faithful and arresting screen transcription of George Kelly's celebrated play. . . Her performance reveals acting gifts that have been mostly latent in her earlier assignments. . . You should not go to the Music Hall expecting to find a diverting entertainment in 'Craig's Wife.' . . It does not always come through with clear-cut dramatic unity, but neither did the Kelly play. It is to the great credit of the producers that they have not distorted the grim context of the offering with saccharine amendments." Howard Barnes

+ *N Y Herald Tribune* p17 O 2 '36

"It may be tempting the fates to say so, but we cannot resist noting that Hollywood appears to have found the magic stone for converting good plays into better pictures. . . Columbia has been able to do quite well with Mr. Kelly's drama of domestic infelicity. . . Rosalind Russell and John Boles have translated the whole into a thoroughly engrossing photoplay which has a point to make, keeps it constantly in view and drives it home viciously at the end." F. S. Nugent

+ *N Y Times* p29 O 2 '36

"There's no lightness, practically no lightness, in the new 'Craig's Wife.' Perhaps it isn't necessary, for this is a good picture and tells its story well, but I do seem to remember that in George Kelly's original play there was a humor, sardonic and vicious though it was, that edged the whole performance. . . John Boles merely goes through the paces of the exploited husband. . . I fear that actually he doesn't make himself much more interesting than his wife's mantel ornaments. . . Miss Russell carries the film to a high point, gives it life, and certainly presents a thorough analysis of a species. The whole thing is distinctly interesting, sensible, and even stirring." John Mosher

+ *New Yorker* p90 O 10 '36

"The result is a superb picture likely to be listed among the ten best of the year. . . Miss Russell's fine characterization and the excellent portrayal by John Boles likewise reflect the woman director's skill. Columbia Pictures, which won the Academy of Motion Picture Arts and Sciences award two years ago with 'It Happened One Night,' a comedy, has a good chance to repeat with a tragedy."

+ + *News-Wk* p27 S 26 '36

"Columbia has contributed a gem to the ocean of cinema offerings, an intelligent, tersely phrased drama that rates with any season's best. It's the rare type of film that is not forgotten at the theater's exit, that clings in the minds of spectators because of the luminous glow kindled by flawless craftsmanship. . . A woman's picture as to credits and I mean credits. Director Dorothy Arzner supplies cerebral, tip-flight megaphone work. . . A capital 'A' picture." Herb Sterne

+ + *Script* p12 S 26 '36

"With the exception of one or two examples of inept casting, this play has received intelligent screen treatment. . . It is only John Boles who disappoints with a wooden and uninspired version of the romantic husband whose eyes are opened to the calculating dishonesty of his wife. *Will keep you dry on a rainy afternoon.*"

Stage p24 O '36

"The screen version exhibits to good advantage the talents of two ladies. Her brilliantly vitriolic portrayal as Mrs. Craig is likely to be a turning point for Actress Rosalind Russell, heretofore noted for her smooth handling of light comedy roles. The work of

Dorothy Arzner, Hollywood's only woman director, is equally distinguished for giving pace without apparent effort to a picture that might, with less expert treatment, have seemed pedestrian."

+ *Time* p32 O 12 '36

*Trade Paper Reviews*

"Bitter, relentless, yet restrained, the story of a house that was too perfect to be a home—superbly enacted by Rosalind Russell as Craig's wife and aided by a quiet and sincere performance by John Boles as Craig. . . It is obviously aimed to attract women audiences and will be a strong money-earner because of the domestic angle. Adults."

+ *Box Office* p19 S 26 '36

"George Kelly's Pulitzer Prize play . . . emerges upon the sound-screen as a faithful translation of the original, its appeal necessarily to the adult audience, and particularly at least one section of the so-called feminine adult audience."

+ *Film Daily* p10 O 2 '36

"Drama that women should like, this has the benefit of good performances by hero Boles, heroine Russell. Estimate: well done."

+ *Phila Exhibitor* p34 O 1 '36

"[It] is a forceful character study whose value is enhanced by markedly good performances, notably Rosalind Russell's, but its appeal will be limited. The finished product suggests support from a class element rather than the masses. It is more of a woman's than a man's dish and more for the adult than the adolescent. While the producers have sought to give pictorial body to a play that dealt largely in dialog in delivering its message, the failure to insert comedy relief and give greater strength to a subsidiary love interest deprives the subject of better entertainment and appeal chances. . . Miss Russell deserves stardom after her work in this one. She has no easy time as Craig's shrewish wife, but gives it all the bite the character contains, embittering everybody against herself in the most beautiful manner."

*Variety* p15 O 7 '36

**CRIME OVER LONDON.** Criterion-United artists 80min

Cast: Joseph Cawthorn, Basil Sydney, Margaret Grahame, Paul Cavanagh

Director: Alfred Zeisler

Dialogue film produced in England. When American gangsters find the going too tough in the States, they hie themselves to London where they are foiled by Scotland Yard after an ingenious attempt to steal the bonus checks of a large department store.

*Audience Suitability Ratings*

"This complicated and involved story lacks the element of surprise, and is long drawn out in its development. The characters are types rather than individuals, and no very great demands are made on the capable cast. . . The direction is, on the whole, competent and workmanlike. The settings are mainly of the department store, and are as magnificent and lavish as the most exacting shopper could desire. Suitability: adults & adolescents."

+ — *Mo Film Bul* p169 O '36

*Trade Paper Reviews*

"The story has all the ingredients for excitement and suspense, but is treated in such an episodic manner, with continuity spinning from one loose thread to another, that interest flags long before the close. . . Alfred Zeisler's direction is hampered by a script that defies the development of suspense, and his underlying flair for satiric treatment of melodramatic happenings gets submerged through a too hesi-

tant handling of situation and development of character."

— Hollywood Reporter p11 N 23 '36

+ Motion Pict Daily p15 N 4 '36

"Creditable attempt to do a gangster picture in England. . . Story won't stand close analysis, but should prove a class feature over here [England] and a superior programmer in America. . . Picture may not please the critics, but should serve its purpose."

+ Variety p14 N 11 '36

#### CRIMINAL LAWYER. RKO 70min

Cast: Lee Tracy, Margot Grahame, Eduardo Ciannelli, Erik Rhodes

Director: Christy Cabanne

"[Tracy] is a wisecracking trickster with a thirst for liquor and a bad legal record. But when he finds himself headed for the governorship he takes his job, though not his love affairs, seriously and finally sacrifices his career by an open-court confession of past perfidies to convict the criminal who has been his chief client." Hollywood Reporter

#### Trade Paper Reviews

"[It is] a synthetic combination of crime, criminals and the tricks by which they are saved from the law. . . The picture has little to recommend it except the performances of Tracy and one or two others in the cast. Its place is the duals, chiefly as support. The ingredients are over-familiar but Tracy's role and the way he plays it yield moments that are believable and effective."

+ Hollywood Reporter p3 D 4 '36

+ Motion Pict Daily p4 D 7 '36

"'Criminal Lawyer' will rank high among the B pictures in the current output and will be a welcome addition to any dualer. Built around a sophisticated theme, it still has enough honest love interest and comedy to make it interesting for all classes of patrons. . . Tracy's portrayal of the lawyer is an entertaining and convincing one. The same can be said for Miss Grahame. Eduardo Ciannelli is a very menacing heavy in the role of the gambler and his work in this picture should lead to more important parts. . . 'Criminal Lawyer' is a safe booking for any program."

+ Variety (Hollywood) p3 D 4 '36

#### LA CROISIÈRE JAUNE. See Yellow cruise

#### CROOKED TRAIL. Supreme 59min J1 25 '36

Cast: Johnny Mack Brown, Charles King, Lucille Brown

Director: S. Roy Luby

A western melodrama.

#### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 3 '36

"A, Y & C: good."

Parents' M p42 N '36

"Good entertainment of the hard riding, hard shooting type, with a novel plot and plenty of action. Family-juvenile."

+ Wkly Guide Ag 29 '36

#### Trade Paper Reviews

"Generally well made, this has Johnny Mack Brown as a personable, upright hero. Estimate: satisfactory."

+ Phila Exhibitor p53 N 15 '36

## D

#### DANIEL BOONE. RKO 77min S 25 '36

Cast: George O'Brien, Heather Angel, John Carradine, Ralph Forbes

Director: David Howard

Music & lyrics: Jack Stern, Harry Tobias

Music directors: Hugo Riesenfeld, Arthur Kaye

The story tells of the exploits of Daniel Boone who organized a great wagon train to penetrate the Indian country of Kain-tu-kee.

A Photoplay Study Guide to Daniel Boone has been prepared by W. Paul Bowden. The Guide is obtainable from Educational and Recreation Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey at fifteen cents a copy.

#### Audience Suitability Ratings

"The movies have evidently discovered that a dash of historicity can elevate the ordinary Western thriller out of the juvenile class and give it more general appeal. In this melodramatic account of our foremost frontiersman are all the unblushing allurements of the serial picture plus the color and educational content of history. The result of this blending is respectable excitement. . . If you are impressed by elemental struggles in the great outdoors, this film is likely to keep you on the edge of your seat along with giving a vivid notion of the hardships met and overcome in the receding wilderness." T. J. Fitzmorris

+ America p18 O 17 '36

"A: perhaps; Y: good, but grim; C: doubtful."

Christian Century p1478 N 4 '36

"A good cast and splendid direction make this vividly real. Family." Am Legion Auxiliary

"[It] will have some interest and appeal for children. Not especially well cast, perhaps, and leaving the feeling that little has been done with a theme that offered great possibilities. Family. Exciting for young children." Calif Cong of Far & Teachers

"Beautiful scenery, excellent photography, a capable cast and thoughtful direction make this one of the better picture productions. Very good. Family." Calif Fed of Business & Professional Women's Clubs

"Fine photography. Harrowing for children. Mature & 14-18. Good." DAR

"Family." E Coast Preview Committee

"A family film, although exciting for young children." Nat Soc of New England Women

"Bravery, honesty and gratitude are exalted in this picture, which is free from drinking and objectionable 'sex' episodes. This production, with very good direction, casting and photography, is noteworthy and will inspire all with an appreciation of our heritage. Family." S Calif Council of Fed Church Women

"As semi-historical melodrama it will interest the not-too-critical. Family-mature." Mrs T. G. Winter

Fox W Coast Bul O 17 '36

"Family-mature."

Gen Fed of Women's Clubs (W Coast) O 7 '36

"Good. Family, except for sensitive children." + Motion Pict Guide D '36

"Careful research on the life of Boone and the customs of his time make this a film which should stimulate an interest in history and give a clearer understanding of the ambition, sacrifice and steadfast courage of those who came before us. Adolescents, 12-16: good except for the sensitive; children, 8-12: probably harrowing."

+ Motion Pict R p5 O '36

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



**DANIEL BOONE—Continued**

"Family."  
Nat Council of Jewish Women O 7 '36

"The skillful maneuvering of fact and fiction results in a colorful episode of the era of frontiersmen. General patronage."  
+ Nat Legion of Decency O 8 '36

"A & Y: good; C: good but exciting."  
Parents' M p32 D '36

"Family."  
Sel Motion Pict p9 N 1 '36

"Highly satisfactory entertainment. . . Suggested for schools and libraries. Family. Juvenile."  
+ Wkly Guide S 26 '36

*Newspaper and Magazine Reviews*

"Colorful and relatively accurate historical Western about one of America's most famous pioneer scouts. Its outdoor heroics are directed chiefly to the younger generation and may be found a bit patent by their elders. Family."  
+ Christian Science Monitor p15 N 7 '36

"Hardly creditable to the admirable attention given by Hollywood of late to films of early America pioneering through the wilderness is this effort to retell some highlights in the life of one of America's greatest frontiersmen. . . Dramatic values are lost, although there is a stirring siege of the settlers' stockade and some excellent outdoor photography. It is more the melodramatic George O'Brien outdoor 'thriller' than a historical document." J. P. Cunningham

— + Commonweal p20 O 30 '36

"It is evident that George A. Hirliman's new Western release was made for the specific purpose of entertaining children. That it unquestionably will fulfill its mission, immediately stamps it as a successful picture. Were it to be judged in terms of pure cinema instead of purpose, this unfair measure would relegate 'Daniel Boone' into the trial-and-error category. . . 'Daniel Boone' though ribbed with flagrant cinematic errors, is nevertheless lusty, and provides clean and genuine entertainment for small-town consumption and for our great Kid Tradition: the Saturday Matinee. You may prefer a book, but by all means send the kiddies." Paul Jacobs

Hollywood Spec p12 S 26 '36

"Further evidence of Hollywood's knack of distorting historical characters into stock figures of blood-and-thunder fiction is presented in 'Daniel Boone.' . . Though the film is supposed to be a chapter from the trapper's life, it resembles a dozen others of a genre which languished when the screen started to talk." T. M. P.

N Y Times p23 O 24 '36

"The cinema and historical romance join hands hospitably in 'Daniel Boone,' which permits us to take an intimate peep at the violent life of the American wilderness away back in 1775. . . [The story] is related in a sometimes tepid, sometimes bloodcurdling but reasonably entertaining melodrama." William Boehnel

+ — N Y World-Telegram p13 O 26 '36

News-Wk p35 O 3 '36

"It turned out better [than 'Ramona'] partly because it is a relatively faithful adaptation of history, partly because Cinemactor O'Brien's chesty musculature fits perfectly the average conception of famed Long Hunter Boone, a middle-sized man who, wrote Audubon, 'appeared gigantic.'"

+ Time p28 O 5 '36

*Trade Paper Reviews*

"Stepping out of the Saturday-matinee Western class, George O'Brien carries with him a naturalness and buoyancy which makes

Daniel Boone a living character in a film of consistent action and interest. Family."  
+ Box Office p19 S 26 '36

"As an outdoor drama this picture is one of the best of that type, and with its Daniel Boone historical background it takes on an added importance that should make it desired by every exhibitor who can possibly play outdoor fare. George O'Brien, as Daniel Boone, is all that the character should be."  
+ Film Daily p8 S 22 '36

"Loaded with high-power melodrama, with a historical background of America's harsh, exciting frontier days, this one would appear set to go places at the average boxoffice. For the deluxe houses it may not stand alone, but for the neighborhoods and subsequent run places, it's sure fire."

+ Hollywood Reporter p4 S 18 '36

+ — Motion Pict Daily p2 S 19 '36

"Where these frontier dramas please, this should do very well. It's superior in technique, in action, in massacre, in stars who play their roles believably. O'Brien, particularly, makes a fine Daniel Boone. He should be an idol for the [children]."

+ Phila Exhibitor p35 O 1 '36

"Allegedly based on the life of Daniel Boone, frontiersman, this film loses all claim to authenticity or honesty of purpose by giving a once-over-lightly to the matter of the sated Virginians who robbed Boone's band of hearty pioneers as rapidly as the latter found and settled new ground. Producer preferred to point his attention instead towards a lot of phoney histrionics and make-believe hysterical Indian fighting. But maybe he was right. The first, honest way might have resulted in nothing more than another dull historical item; this way he has a good Indian picture to sell."

+ Variety p14 O 28 '36

"With the presentation of 'Daniel Boone,' George O'Brien says adieu to the type of Western in which he has so long been a favorite with certain audiences and in certain localities and goes into the more pretentious type of action dramas. . . There is a touch of realism in the wagon train sequences and in the Indian maneuvers. The sound recording by Hal Bumbaugh has been well handled under obviously difficult circumstances."

+ Variety (Hollywood) p3 S 18 '36

**DEVIL IS A SISSY. MGM 92min S 18 '36**

Cast: Freddie Bartholomew, Jackie Cooper, Mickey Rooney, Ian Hunter, Peggy Conklin

Director: W. S. Van Dyke

See issue of September 28, 1936 for other reviews of this film

*Audience Suitability Ratings*

"Along with satisfying the expected audience demand for gripping entertainment, this film will prove important for its intelligent discussion of a really vital problem. . . The young players give appealing performances and [the] director, with theatrical good sense, has steered the plot away from heavy sermonizing. If the picture deals almost wholly with juvenile adventures, its interest is not exclusively for children. It is probably more important that responsible adults should see and learn something from it." T. J. Fitzmorris

+ America p600 S 26 '36

"A & Y: very good; C: doubtful."  
Christian Century p1438 O 28 '36

"In spite of the over-loaded story the picture is good entertainment due to the understanding direction and excellent acting of all of the principals. Freddie Bartholomew is charming as the son. Family; tense for children. (The execution of Gig's father although shown only

in its effect on his family is very tense.)"  
Calif Cong of Par & Teachers

"The cast is a notably fine one, excellently directed, in a story which will have great popular appeal. Family." Calif Fed of Business & Professional Women's Clubs

"Fine portrayals of boy types by three of the screen's best juvenile actors. Family. Good." DAR

"This is primarily an absorbingly interesting film, very dramatic with good comedy relief. In addition, without being in the least 'preachy,' it demonstrates convincingly the value of sympathetic understanding in schools and juvenile courts for underprivileged boys. A worthwhile film with something for any type of audience. Family." Nat Soc of New England Women

"This picture with its gripping lesson for children, is especially suitable for the family." S Calif Council of Fed Church Women  
+ Fox W Coast Bul S 19 '36

"Most interesting and engrossing entertainment. Family-mature."  
+ Gen Fed of Women's Clubs (W Coast) S 8 '36

"Best of the month. Outstanding. Family."  
+ + Jt Estimates S 15 '36

"[It is] an unusual, moving, and human story. The acting of the three boys is excellent. Freddie Bartholomew gives a striking performance. His efforts to win the approval of the gang, his elation and his success, and misery at his subsequent dismissal are naturally and vividly portrayed. The other boys support him admirably. . . Here is a story of everyday life which has humour, pathos, realism, and drama. Suitability: family." E. P.  
+ Mo Film Bul p172 O '36

"The play moves swiftly and entertainingly by reason of excellent acting and skilful direction." S. M. Mullen  
+ Motion Pict & Family p1 O 15 '36

"This startling human document deals with one of the most pressing of our social problems. . . The story reflects the point of view of real boys under modern metropolitan conditions and is an absorbingly interesting study of a phase of life which receives too little attention. It is artistic, unified and coherent. Adolescents, 12-16; harrowing but may depend upon the individual; children, 8-12: no."  
+ Motion Pict R p5 O '36

"Freddie Bartholomew, Jackie Cooper and Mickey Rooney are remarkably good, being human and natural. Freddie is rather painfully 'cheerio' at times, but that is part of what it's all about. But they are all astonishingly lacking in cuteness and other fictional characteristics of screen children. More like something Mark Twain would have written if he'd had New York streets for his setting. . . Altogether it is one of the best kid pictures that has been made, and [the director] is obviously responsible for a striking part of its excellence. Rated honorable mention." J. S. H.  
+ + Nat Bd of R M p3 S '36

"Notably cast, understandingly directed and with an appealing story, this picture will prove interesting to audiences of all ages. . . A fine respect for the juvenile court is maintained and the influence of family relations is clearly demonstrated. Family."  
+ Nat Council of Jewish Women S 9 '36

"A, Y and C; excellent."  
Parents' M p42 N '36

"Family."  
Sel Motion Pict p3 O 1 '36

#### Newspaper and Magazine Reviews

"Efficient acting scarcely compensates for the cumbersome, anti-climactic story of 'The Devil Is a Sissy.' It is a down-to-the-pavement affair, which, when it appears to have gone its length, takes a new lease on its maudlin activities. Although W. S. Van Dyke's direction is

painstaking, it is surprising that he should have undertaken the task, which could very well have been entrusted to a person far less expert." Mordaunt Hall

+ Boston Transcript p7 O 17 '36

"There is a good deal of hokum in the story but it has enough real humor and pathos to put it above the average." Laura Elston

+ Canadian M p38 N '36

"Van Dyke has really produced a child picture which sticks to child values for at least three quarters of its playing time. . . The acting . . . is remarkable. Family."  
+ Christian Science Monitor p17 O 31 '36

"This is a stirring moralization on the why and wherefore of young crime and an excellent narration on righteousness that might exert some form of influencing control at least over the developing embryo. . . The play is by no means strictly a juvenile performance." J. P. Cunningham  
+ Commonweal p504 S 25 '36

"I am afraid when grownups read that the three leading parts are played by children, they will regard it as entertainment for little people only, the result being that they will deny themselves a cinematic treat. . . 'The Devil Is a Sissy' has inherent entertainment value sufficient to make it do better at the box-office than 'Romeo and Juliet.'  
+ Hollywood Spec p9 S 26 '36

"This original movie yarn has an interesting sociological twist—but a lot of melodrama is tacked on the end, with the result that an intriguing story flops in its final reels. . . The story has an undercurrent of sharp social observation and it is shrewdly pointed—until it goes gangster for a climax." (3 stars) Beverly Hills  
Liberty p37 O 17 '36

"'The Devil Is a Sissy' is a straightforward, warm motion-picture describing the Americanization of a gently-bred, very British little boy. . . Amazingly captured by Director W. S. Van Dyke are the swift changes in boyish temperament. One moment the ill-assorted trio is shattered by a surge of fight spirit, the next the three are illuminated and made real by a flash of boyish understanding, comradeship. . . Freddie has never been more easy and natural in any of his films; it is possible this is his best."  
+ Lit Digest p24 S 26 '36

"Head and shoulders above anything of its kind so far, the film [in its second half] begins to slide downhill on its need for ethics. . . If there was ever an image of the boy's life as boys live it, this is it. It has several good people, especially Mickey Rooney, Jackie Cooper, Gene Lockhart, and Freddie Bartholomew; but it is the more special work of Rowland Brown, who did the story and the best part of the direction. In spite of the structural faults already suggested, the picture in its good parts is as sweet and clear as Tom Sawyer's whistle, and I'll go bond that the exact like of it, nudging us so intimately with the thought that we were young once, has not been seen in any art or form." Otis Ferguson  
+ New Repub p310 O 21 '36

"This is a sentimental film—wholeheartedly, deliberately, properly sentimental. . . There are many films foully, degradingly sentimental: this is not one of them—and that should be enough. Not that we enjoyed the missionary good-companionship of a New York magistrate straight-talking to a couple of tough urchins, man to man, in favour of their reform to respectable citizenship; but we saw his point and knew he was right. . . The gallant, semi-articulate attempts of the two hooligans (Jackie Cooper and Mickey Rooney) either to subdue or to express feeling, Ian Hunter's easy control of parental affection, and the perky, puffed-up imitation manhood of Freddie Bartholomew, made it frequently an excellent film. Easily the best of these performances was Master Rooney's: that needed no pinch of salt."  
+ New Statesman & Nation p672 O 31 '36



**DEVIL IS A SISSY—Continued**

"The strangely terrible tragedies and exaltations of childhood have been compounded into a powerful and moving screen drama in 'The Devil Is a Sissy.' . . In the climax, with its mixture of Horatio Alger melodrama and moralizing, the mood is somewhat shattered, but the film remains one of the cinema's really fine studies of youth. Roland Brown has written a tale for it that is for the most part relentlessly honest; W. S. Van Dyke has staged it brilliantly and the acting is vividly compelling. . . It is, essentially, an illuminating research into the emotions of childhood that is so signally successful, in the main, that it becomes a distinguished and impressive photoplay." Howard Barnes

+ + N Y Herald Tribune p8 O 17 '36

"Oddly enough, three child stars prove much better than one, in this case, at any rate. 'The Devil Is a Sissy' is good screen fare for grown-ups, and there should be some way to show it to every child and parent in the metropolitan tenement districts. . . 'The Devil Is a Sissy' is a picture that should prove as entertaining to grown-ups as to children." Eileen Creelman

+ N Y Sun p15 O 17 '36

"'The Devil Is a Sissy,' having a soft-hearted plot at its core, is not as ruthless as the Kingsley play ['Dead End'] in its examination of gangster-breeding, but within its optimistic limits [it] contains a shrewd understanding and vivid portrait. . . Although the film slips off into familiar and lachrymal grooves toward its conclusion, it is fresh and crisp and natural most of the way, and it has been served extraordinarily well by its cast. . . The film has been directed by W. S. Van Dyke. . . That, in itself, should be assurance enough of a thoroughly entertaining picture." F. S. Nugent

+ N Y Times p21 O 17 '36

"All and sundry are hereby informed that here is one of the most charming, touching and altogether delightful films of the autumn cinema season. To be sure, a large part of 'The Devil Is a Sissy' is pure and unadulterated hokum, another part is a moral to the effect that going straight and being honest is a tough job, and still another part is downright melodrama. But what a skilful mixture of these ingredients it is! Seldom have Hollywood maestros brewed such a palatable dish from such common garden variety staples." William Boehnel

+ + N Y World-Telegram p7a O 17 '36

"It is concerned, with the hoodlums on our streets, but in a more conventional big-story style than was 'Dead End,' and it hasn't the language, by any means, of that play. . . Adults are minor in this piece, but the young people carry the thing along with considerable ability under the tutelage of W. S. Van Dyke." John Mosher

New Yorker p79 O 24 '36

"Despite the plot hokum, the film has enough humor and pathos to pull it above average."

+ — News-Wk p28 S 26 '36

"Great heart interest plus natural comedy make this something for the entire family. Adults will notice that Woody Van Dyke's direction does a great deal to gloss over some of the clap-trap passages from the writing department. . . What should have been a sharp hail-storm of discerning comment becomes the slush of sentimentality through a 'fraidy-cat attitude which replaces truth with triteness. Or maybe censorship demands that everything be scanned through rose-colored glasses.'" Herb Sterne

+ Script p12 N 14 '36

"There is something enormously engaging in Master Bartholomew's crisp politeness against a background of slums and Public Schools. . . Those three fine young players, Freddie Bartholomew, Mickey Rooney, and Jackie Cooper, proceed to ignore the social implications and moral undertones of the plot, and make a pic-

nic of acting together. *It is a picnic everybody will enjoy.*"

+ Stage p24 O '36

"'The Devil is a Sissy' is a strange title for a valiant and moving little story about three boys on a Manhattan tenement street. . . The final scenes in which [Freddie] re-establishes himself are over-sentimental but not cluttered up enough to spoil the mood of an unusual picture."

+ Time p31 S 28 '36

**Trade Paper Reviews**

"Estimate: nice job throughout."

+ Phila Exhibitor p34 S 15 '36

"[It] is surefire film entertainment for the family trade. Plenty of pathos for the sentimentalists among the parents, and strong object-lesson stuff for the juveniles, with a dash of gangsterism and general roughneckery, which, however, is well pointed up and neatly skirts the shoals of pulpsteering. . . Under Frank Davis' expert production, fortified by W. S. Van Dyke's sterling direction, it jells all the cross-sections into a surefire cinematic entertainment of above par proportions."

+ Variety p15 O 21 '36

**DEVIL ON HORSEBACK.** Grand national  
67min S 15 '36

Cast: Lili Damita. Fred Keating. Del Campo

Director: Crane Wilbur

Filed in Hircolor. "The story shows how the 'damn best caballero in Mejico' kidnaps a prima donna he had admired on the screen and woos her in his mountain lair, despite the wishy-washy opposition of her American boyfriend. The girl never quite makes up her mind, and in the end goes back to the United States." Hollywood Reporter

**Audience Suitability Ratings**

"A, Y & C: poor."

Parents' M p46 Ja '37

**Newspaper and Magazine Reviews**

"While the plot is ancient and the songs a bit sour, this color production contains many beautiful scenes."

+ — News-Wk p30 O 10 '36

**Trade Paper Reviews**

"The new Hircolor process adds considerably to this musical melodrama of Latin America, the film lacking only a real box office name to make it suitable for first-runs everywhere. Action, romance and generous comedy also enliven an otherwise routine Western, but it is the gorgeous outdoor shots in soft greens, blues and orange that will bring in the most favorable word-of-mouth publicity. Family."

+ — Box Office p31 O 10 '36

"[It is] a musical melodrama with wide variety of ingredients aimed at popular appeal."

+ Film Daily p9 S 30 '36

"A well-meant attempt at colorful Mexican romance in brilliant color and songs, but it does not quite come off. It is largely reminiscent of 'The Dancing Pirate' but is far below that standard in color and casting. . . Strong box office names in the leads might have lifted the production into the B class, but Lili Damita is so badly miscast that the director's intention to capture her beauty of face and hair for the glory of Hircolor results in nothing more than a demonstration that her hair is titian and her face white. Keating has little to do but look wise and dispiritedly fill the part of a jealous lover."

+ — Hollywood Reporter p4 O 5 '36

— + Motion Pict Daily p6 S 30 '36

"This produces a Latin personality with a voice that registers fairly glamorously on the sound track, a dark physiognomy which may carry appeal to metropolitan neighborhood women. He is Del Campo. . . The color helps this picture greatly; for story, action and acting are wanting in conviction, competence. Estimate: for neighborhoods, first part of twin bills."

+ — Phila Exhibitor p36 O 15 '36

**DIMPLES.** 20th century-Fox 79min O 16 '36

Cast: Shirley Temple, Frank Morgan, Helen Westley, Robert Kent

Director: William A. Seiter

Music & lyrics: Jimmy McHugh, Ted Koehler

Music director: Louis Silvers

"The story is laid in the New York of 1850, when actors were social outcasts and the stage production of 'Uncle Tom's Cabin' was the sensation of the year. Shirley is the granddaughter of Professor Eustace Appleby, a broken-down actor of the day who lives by his wits and is given to flamboyant speeches and petty larceny." Hollywood Reporter

#### Audience Suitability Ratings

"A, Y & C: disappointing. Only fairly good." Christian Century p1510 N 11 '36

"Shirley is her own winsome self and very entertaining in her new songs and dances although the story is not one of her best. Family, Adults & 8-18: good." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Shirley Temple is excellent as Little Eva; but the finest characterizations are those of Helen Westley and Frank Morgan. Family, but mature for children. Good." DAR

"An absurd story, labored and far-fetched, which, despite elaborate settings, all but submerges the little star and a distinguished cast. The dubious ethics of this least attractive of the Shirley Temple vehicles make it suitable only for mature audiences." Nat Soc of New England Women

"Wholesome in value in the main, it is negative in ethical contribution. Family." S Calif Council of Fed Church Women

"It's a good deal of a story and a clever grouping of many kinds of types. Best, of course, are the new and very clever songs and clever tap dancing, in which we have enough of variation from her previous triumphs to keep entertainment values at their highest. Family." Mrs T. G. Winter

Fox W Coast Bul O 10 '36

"While the film is built around the talented little star, the large well-chosen cast make worthy contributions, with Frank Morgan and Helen Westley outstanding."

+ Gen Fed of Women's Clubs (W Coast) S 28 '36

"The picture has real charm, although the story is slight and serves chiefly as a vehicle to display the abilities of the starlet." S. M. Mullen

+ Motion Pict & Family p4 O 15 '36

"Good. Family."

+ Motion Pict Guide D '36

"Obviously it is impossible to make all pictures featuring Shirley Temple equally good, but this one is disappointing. The story is below par, and Shirley herself though expert as ever in singing and dancing, and enticing with her glowing personality, is not quite the charming unaffected child we have learned to love. . . Perhaps the picture would be more

enjoyable if Shirley's followers had not been taught to expect better entertainment. Adolescents, 12-16: yes; children, 8-12: passable."

— + Motion Pict R p5 O '36

"With its setting of old New York before the Civil War, some good atmospheric background and the remarkable charm and talent of the delectable little star, this improbable story is never for one moment real or convincing. Family & junior matinees."

Nat Council of Jewish Women O 1 '36

"Splendid opportunities are given to present the talents of the child star. General patronage."

+ Nat Legion of Decency O 15 '36

"A, Y & C: excellent."

Parents' M p32 D '36

"Family."

Sel Motion Pict p4 N 1 '36

"Family."

Wkly Guide O 17 '36

#### Newspaper and Magazine Reviews

"The story . . . shows up the immense versatility of Shirley. . . If some of her many emotional scenes seem a little forced, she more than makes up for them by her dancing, which is crisp, competent and assured." M. E. P.

Boston Transcript p7 O 17 '36

"Family."

Christian Science Monitor p15 O 17 '36

"I would advise your seeing [Shirley's] previous picture again. I can not recall its story, but I am sure it can not be as poor as the new one. . . I venture the opinion that Darryl is not doing right by our Shirley, that he is failing to develop her full value as one of his company's assets. He persists in presenting her as an entertaining child carrying the full weight of her pictures by revealing each time her full bag of tricks. The fact that she is an accomplished actress, not merely a hoover and singer, does not seem to have occurred to Shirley's producer. . . She does everything well enough to make one impatient to see her in something more worthy of her talents."

+ — Hollywood Spec p19 O 10 '36

"There are a lot of prominent players in the background of the Temple antics, but what chance is there for them? Even my favorite exponent of dramatic indolence, the dusky Step-in Fetchit, is buried beneath the Temple supercuteness. If your weakness is Shirley Temple, here's your evening's entertainment." (2 stars) Beverly Hills

Liberty p36 N 7 '36

"Acting has been wisely substituted for antics throughout most of the new Shirley Temple photoplay. . . After a series of vehicles in which the favorite child of our day was rapidly becoming a rather dreadful pint-size version of a night-club entertainer she gets the chance again to display her genuine and remarkable artistry. With excellent assistance from Frank Morgan, Helen Westley and her other supporting players, she achieves an appealing and entertaining characterization in a pleasant screen drama." Howard Barnes

+ N Y Herald Tribune p10 O 10 '36

"Shirley put on a good show for her fans, rewarding their enthusiasm with her usual extraordinary exhibition of personality and talent. She sang, even more often than usual, introducing a song or two that will probably haunt the radios for a while. She danced, tapping through modern routines in pre-civil war settings. . . The plot, reduced to terms so simple that not the youngest of Shirley's fans can miss the point, is enough, and no more, to carry the songs, dances and Temple personality. The cast, however, is a good deal more than that." Eileen Creelman

+ N Y Sun p11 O 10 '36

"Dimples' is not the best Temple, nor the worst. The tiny Duse, or the Duse in small doses, executes a few clever tap routines in

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**DIMPLES—Continued**

the Bill Robinson manner early in the film and is cute—the very word—in the petticoats, button shoes and pantalettes of the Fifties. But her Little Eva performance is shameless bathos, and so is the love song she sings with her arms twined about the suffering neck of Mr. Morgan." F. S. Nugent

+ — N Y Times p21 O 10 '36

"That amazingly incredible youngster, Shirley Temple, is up to her old tricks again of disarming young and old with her winning personality and remarkable talent and so all who adore this unbelievable youngster (and who doesn't?) had better rush right over to the Roxy and see 'Dimples,' in which Miss Temple is at her best. . . Miss Temple has a grand time singing, dancing, making wisecracks, weeping, keeping her grandfather out of trouble and patching up a lovers' quarrel. So grand a time, indeed, that it becomes infectious, and you enjoy it almost as much as she does. Frank Morgan does a perfectly swell job—as, indeed, he always does—as the light-fingered Professor, Miss Westley is superb as Mrs. Allen, and the young lovers are played well enough by Miss Byron and Mr. Kent." William Boehnel

+ N Y World-Telegram p6a O 10 '36

"Not, probably, her greatest work, yet up to her standard, and rich with interpretative values and undercurrents, 'Dimples' must delight the great following of the artist. . . Obviously this is a film you can't afford to miss." John Mosher

+ New Yorker p95 O 17 '36

"Another reason for hosannas from the Shirley Temple worshippers. This time the little girl gets big helping hands from Frank Morgan and Helen Westley."

News-Wk p29 O 17 '36

"The boys who write Shirley Temple stories have a tough job to find anything new. . . Usually Shirley is all-sufficient for any picture, but this time she has grand competition—or rather help—in Frank Morgan and Helen Westley. . . Nunnally Johnson has another feather for his producer's cap." Rob Wagner

+ Script p10 O 31 '36

"Cinemactress Temple's public, still bigger than that of any adult cinemactress, should be delighted by this pre-Civil War period piece directed by William Seiter."

+ Time p64 O 19 '36

**Trade Paper Reviews**

"This picture could be reviewed in two words—Shirley Temple. That's all that showmen need know about it, except that it brings the same high percentage of entertainment, popularity and revenue-grabbing possibilities that have featured all of the recent Temple pictures. Family."

+ Box Office p27 O 3 '36

Canadian Moving Pict Digest p6 O 31 '36

"Shirley Temple's new vehicle has all the ingredients that make for a box-office natural. Her dances, as staged by Bill Robinson, highlight the picture. There are a number of them; they are clever, neat, and catchy, with that distinctive Temple touch, and they are well spotted. . . In this picture, Shirley shows a greater assurance in her acting and in her lines and she still retains all her childish charm."

+ Film Daily p7 S 26 '36

"Another topnotch Shirley Temple vehicle that will be sure-fire with everyone everywhere, which means a box office landslide from top to bottom. The amazing child duplicates all her best features of previous pictures and adds a new one or two in a neatly tailored story based on a happily conceived idea. . . The direction of William A. Seiter does extremely well by the story and keeps Shirley at her most natural best, capturing also something of

a Dickens flavor throughout, an effect that is aided by the admirable period sets."

+ Hollywood Reporter p3 S 23 '36

"With several songs, excellent dancing, this will do good Temple business, which means plenty. Estimate: top Temple."

+ Phila Exhibitor p37 O 15 '36

"Exhibitors have no need to worry about this one. It should easily match the grosses of the recent line of Shirley Temple releases, but it won't be due to the fact that 'Dimples' is solid, expertly fashioned entertainment. It's anything but that. All that the production does is closely follow the pattern set from 'way back, for the youngster, missing not a single trick, whether it comes to jerking tears, dancing, singing or bringing true love together."

+ Variety p15 O 14 '36

"Filled with proved and established entertainment for the vast Shirley Temple audience, 'Dimples' again hits the sure box-office sock formula. . . In song and dance the Temple trouper shows definite progress, especially in the tap routines staged by Bill Robinson. She does new intricacies with a precision and verve which will delight those to whom this phase of the youngster's gifts seems most promising. . . Picture gives Miss Temple spotlight most of the way, but supporting roles are not so subordinated as in some previous offerings."

+ Variety (Hollywood) p3 S 23 '36

**DODSWORTH.** Goldwyn-United artists 90min S 18 '36

Cast: Walter Huston. Ruth Chatterton. Paul Lukas. Mary Astor. David Niven

Director: William Wyler

Based on the novel of the same title by Sinclair Lewis and the play by Sidney Howard. "Dodsworth [is] a rugged American whose business has been his life and who is unspoiled by success. Married for twenty years, he has a grown daughter and a wife whose obsession is a dread of middle age and a longing for social adventure before it is too late." (Hollywood Reporter)

**Audience Suitability Ratings**

"A: excellent; Y and C: entirely too mature." Christian Century p1478 N 4 '36

"Excellent. Mature & 14-18." DAR

+ + Fox W Coast Bul O 3 '36

"[It is] a worthy interpretation of Sinclair Lewis' notable story. . . A handsomely mounted picture, understandingly directed, which will appeal to adult audiences. Adults: worthwhile; 14-18: mature; 8-14: no." Calif Cong of Par & Teachers

"Excellent. Mature & 14-18." DAR

"An excellent and engrossing rendering of Sinclair Lewis' significant story—one of those pictures that affects one like a cross section of actual people living today and grips one because it shows not only the outer events of their lives but the changes that go on inside. Mature." Mrs T. G. Winter

Fox W Coast Bul O 10 '36

"'Dodsworth,' the pinnacle of distinguished screen entertainment, is a most admirable adaptation of the Sinclair Lewis novel. A truly great picture."

+ + Gen Fed of Women's Clubs (W Coast) S 28 '36

"Here is a story of real people, shown as they really are. The irony of the original has not been lost, and is pointed by clever and witty dialogue. The film has been very well cast, and is brilliantly acted. Walter Huston is wholly admirable. . . The direction is very skillful and sensitive, and helps to give dignity and charm to a film of quite unusual quality and interest. Suitability: adults & adolescents."

+ Mo Film Bul p172 O '36

Reviewed by H. M. Le Sourd  
Motion Pict & Family p6 N 15 '36

"Excellent. Adults & young adults."  
+ + Motion Pict Guide D '36

"Sometimes stage plays are translated into the medium of the cinema so successfully that they lose none of the glamour of the more personal stage contact with the players. This seems especially true of 'Dodsworth.' Too bitter and sardonic in theme for youthful appreciation, it should have special interest for mature audiences because of the splendid adaptation and high production values. Adolescents, 12-16: too mature; children, 8-12: no interest."

+ Motion Pict R p5 O '36

"This outstanding drama with its universal appeal, fine cast, expert direction and tense, absorbing story proves an excellent version of the well known stage play. Family."

+ + Nat Council of Jewish Women O 7 '36

"Objection: divorce is the solution of the plot. This classification has been made strictly on the basis of moral values contained in the film. Adults."

Nat Legion of Decency O 1 '36

"A: excellent; Y: too mature; C: no interest."  
Parents' M p32 D '36

"Mr. Howard's sure dramatic touch, combined with an excellent cast and a universal problem, have resulted in a good movie. . . Mary Astor, Paul Lukas, the Bay of Naples, Mt. Vesuvius, the fountains in the Place de la Concorde in Paris—everybody and everything in the entire piece does a good job. But better than all the rest is Walter Huston as Sam Dodsworth, looking as if he had been born into the part." Ernestine Taggard

+ Scholastic p17 N 21 '36

"The dialogue, sophisticated, clever and witty, deserves special mention. One of the season's exceptional films. Adults & young people."

+ + Sel Motion Pict p9 O 1 '36

"A fine study of two types of Americans splendidly acted and impeccably produced. Mature."

+ Wkly Guide S 26 '36

#### Newspaper and Magazine Reviews

"Samuel Goldwyn has rung the bell. . . No more natural or likeable character than Samuel Dodsworth, as impersonated by Walter Huston, has been seen in a film. . . This production is sure to send Hollywood stock up in the estimation of many. . . It is impossible to say too much in praise of this contribution, for it is so free from the slightest nonsensicality." Mordaunt Hall

+ + Boston Transcript p4 O 10 '36

"It certainly does stand out among the ruck of everyday movies, as a drama of quality and sincere feeling. It is real, where so much that comes to the screen touches reality not at all. . . Ruth Chatterton, as Fran Dodsworth, the first satisfactory role she has had in a considerable period of time, makes the most of it. If her playing has a fault it is the pitiless stressing of her character's cheap and easy selfishness. . . 'Dodsworth' is obviously not a play for children and that not for any reason but that the issues would not be clear to adolescent minds, but for those beyond that category it should prove a wholly satisfactory evening." Laura Elston

+ Canadian M p36 N '36

"This is a film transcription of more than passing interest. . . although some of the suspense of the play has been lost through the film technique of parallel sequences. Adults." Christian Science Monitor p15 O 17 '36

"[It] gives as excellent an account of itself in film form as it did when it first captured a vast audience as a best-selling novel, and then as a play that ran for almost two years on the Broadway stage. If anything, the

motion picture gains over the stage production in photographic display of color, richness and variety from the novel's European setting." J. P. Cunningham

+ + Commonweal p532 O 2 '36

"To Samuel Goldwyn and Merritt Hulburt must go credit for one of the season's greatest pictures. Sam paid \$160,000 for the rights to the story. To justify the investment a great picture had to be made from it, and Sam saw that such a picture was made."

+ + Hollywood Spec p8 S 26 '36

"Samuel Goldwyn's tasteful, conscientious production of Mr. Lewis's novel catches all the pathetic trivialities of Fran Dodsworth's mad efforts to taste life, and all the bitterness of Sam Dodsworth's disillusionments. Walter Huston plays Sam simply and humanly. . . Ruth Chatterton contributes one of the best performances of her career. Mary Astor has never been better in pictures than as the other woman. . . William Wyler's direction is both restrained and admirable." (3½ stars) Beverly Hills

Liberty p43 O 31 '36

"'Dodsworth' [is] a film which uses the best of the novel, the shape of the play and emerges as a winning production."

+ Lit Digest p20 O 3 '36

Reviewed by Mark Van Doren  
Nation p502 O 24 '36

"If Mary Astor had done nothing else she could call herself an actress for her look of radiant bliss in the last thirty feet of this film. [It is] a look that sends this audience into the street as happy as Mr. Huston. . . Miss Chatterton . . . plays an unsympathetic part with great spirit, but it is Mr. Huston's rusticated figure that builds the success. There are dull moments—but none when he is visible. . . Altogether it is a most happy configuration."

+ New Statesman & Nation p672 O 31 '36

"Strength lies definitely on the side of the performances—Huston as Sam Dodsworth, Ruth Chatterton as Fran, Ouspenskaya contributing an outstanding characterization as the Baroness Von Obersdorf. The Howard-Lewis play is to our mind pretty small potatoes. Film estimate: you're doing all right."

New Theatre p34 N '36

"In its screen reincarnation 'Dodsworth' is a handsome, provocative and sometimes emotionally compelling photoplay. . . At the risk of seeming to cavil, it must be added that the film, for all its striking virtues, is a yes-and-no offering. . . There is a diffusion of interest in episodic events. Mr. Huston is as gravely intense, vibrant and endearing as he was behind footlights, but Ruth Chatterton fails rather badly in realizing the universal feminine implications of Mrs. Dodsworth. . . The chief difficulty with Miss Chatterton's portrayal is that she makes the hero's wife so completely contemptible that her hold over him, even after infidelities with an international financier in Biarritz, appears ridiculous. . . For the most part Mr. Wyler has brought the Howard scenario to the screen with pace and distinction, linking the fragments together neatly as the action shuttles back and forth across two continents. . . 'Dodsworth,' on the whole, is an excellent screen entertainment, which falters because its brilliance is neither evenly distributed nor sustained." Howard Barnes

+ N Y Herald Tribune p19 S 24 '36

"Hollywood can once again be proud. 'Dodsworth,' the film, is, if anything, just a shade better than 'Dodsworth,' the play; and it was a grand play. It's a fine picture, distinguished by acting and direction as much as by Sidney Howard's intelligent, resourceful adaptation of his own work. . . 'Dodsworth' is still another of this season's films on the must list." Eileen Creelman

+ + N Y Sun p20 S 24 '36

"Mr. Howard, who must be considered Mr. Lewis's personal dramatic translator, has adapted his play to the screen with the seri-



**DODSWORTH—Continued**

ousness of an author who has studied his work long. . . Mr. Goldwyn has had the wisdom to accept his judgment; William Wyler, the director, has had the skill to execute it in cinematic terms, and a gifted cast has been able to bring the whole alive to our complete satisfaction. . . [It is] a work which already has attained something of the stature of an American classic. The film version has done more than justice to Mr. Howard's play, converting a necessarily episodic tale, interrupted by fourteen curtains, into a smooth-flowing narrative of sustained interest, well-defined performance and good talk." F. S. Nugent

+ + N Y Times p29 S 24 '36

"Here is a brilliantly acted, thoroughly absorbing film of the first order. I could, I suspect, tell you at length of the film's excellent acting by Walter Huston, Ruth Chatterton and Mary Astor, of the superior screen translation Sidney Howard has made, of the fine direction by William Wyler and the quite magnificent production Mr. Goldwyn has given it. But why waste words. Instead I shall simply advise you to see it at once and enjoy its many virtues to the full." William Boehnel

+ + N Y World-Telegram p23 S 24 '36

"It would have been an inexcusable accident had Walter Huston's 'Dodsworth' not been fine. But there hasn't been any accident, and the Huston 'Dodsworth' should please people who saw the play and people who didn't. . . Paul Lukas and Odette Myrtil have worked together to give us the Lewis story and the Lewis idea. Apparently, Miss Chatterton alone had opinions of her own. I feel that Miss Chatterton has looked upon things and seen them in a different light. . . The result is confusing again and again. . . With everybody else working definitely to present Sinclair Lewis's idea, Miss Chatterton has managed to blur only occasional scenes with her majestic performance, and the whole survives, really, more as Sinclair Lewis's conception than as Ruth Chatterton's." John Mosher

+ New Yorker p77 O 3 '36

"Crowded houses last week proved that Miss Chatterton is cast in a hit and that Miss Astor still has plenty of supporters. Both actresses register their best performances of recent years. . . Well directed by William Wyler, 'Dodsworth' is a film to break a date for—and its ending will leave most date breakers grimly content."

+ + News-Wk p34 O 3 '36

"Will Wyler's direction is nothing less than superb. Not one 'movie' cliché or 'sure-fire' gag. Such naturalness has rarely been seen on the screen." Rob Wagner

+ Script p10 O 3 '36

"'Dodsworth' is a very well-made and well-acted film, with an essentially trivial subject. . . Mr. Walter Huston is admirable as the devoted and uncultured husband. . . Like 'These Three,' another realistic film produced by Mr. Goldwyn, 'Dodsworth' is a little marred by almost incessant music, a relic of the small orchestras which used to accompany silent films. . . No one, I think, will fail to enjoy 'Dodsworth,' in spite of its too limited and personal plot, the sense it leaves behind of a very expensive, very contemporary, Bond Street vacuum flask. Naturalness is so rare on the screen that it is difficult not to over-praise any picture which possesses it, but more than naturalness is needed for deep enjoyment."

Graham Greene

+ Spec p808 N 6 '36

"That terrifically engrossing study of a retired tycoon and his first pleasure trip has at last reached the screen, where we are inclined to believe it should have been all the time. . . When a perfectly satisfying drama finds means of improvement, we don't know the word for it, except 'Dodsworth.' . . This, we think, is excellent 'Dodsworth.'"

+ + Stage p14 N '36

"[It is] directed with a proper understanding of its values by William Wyler, splendidly cast and brilliantly played."

+ Time p31 S 28 '36

**Trade Paper Reviews**

"A superlatively fine picture. Flawless in every department, this Samuel Goldwyn production will be a smash hit from Broadway to Main Street. Adults."

+ Box Office p19 S 26 '36

"The picture is decidedly one for a mature audience, and not for children. The picture is not offensive in any way, but would have no appeal for the juvenile mind. Already established as a box-office champion in the big cities, it should draw equally well in small towns. This picture is Box-Office."

+ Canadian Moving Pict Digest p8 O 17 '36

"Here is a Class A picture that should do excellent business at every box-office. It has ingredients that will appeal to all types of audiences and ranks with the best of the Samuel Goldwyn offerings. The picture follows the play faithfully and the screenplay is by Sidney Howard, who dramatized Sinclair Lewis' famous novel."

+ Film Daily p3 S 19 '36

"Samuel Goldwyn triumphs with this superlative production of Sinclair Lewis' noteworthy best-seller as translated to the stage and thence to the screen by Sidney Howard. A distinguished aggregation of talent contributes to making this penetrating study of late married life a vivid dramatic document. It will win the unstinted plaudits of a very wide audience and, with the names of the author, the book, the play, the dramatist and the players, it can be counted on for big box-office returns, especially in class houses."

+ Hollywood Reporter p3 S 16 '36

+ Motion Pict Daily p10 S 17 '36

"Literate drawing room drama enlivened by nice settings, excellent action, this is best for the older folks, class trade, but a production that will find approval everywhere. Estimate: well done throughout."

+ Phila Exhibitor p38 O 1 '36

"'Dodsworth' is a superb motion picture which yields artistic quality and box office in one elegantly put together package. It rates maximum enthusiasm. It is one of the best pictures of this or any year and a golden borealis over the producer's name. Word-of-mouth should be terrific and for that reason exhibitors might well single it out for special babying."

+ + Variety p17 S 30 '36

"[It] seems certain to gross handsomely from the keys down to the subsequents on the strength of its many entertainment elements plus marquee allure. For several of the players it spells new tops. Walter Huston is 'Dodsworth' to the core. . . Ruth Chatterton adds new laurels to her list of screenings. To many, including this reviewer, this will seem her best performance. . . Mary Astor contributes a performance so vivid and appealing and of such fine artistic merit that she seems now to be just coming into full screen maturity."

+ Variety (Hollywood) p3 S 16 '36

**DON'T TURN 'EM LOOSE.** RKO 66min Ag 28 '36

Cast: Lewis Stone. James Gleason. Bruce Cabot. Louise Latimer. Betty Grable

Director: Ben Stollhoff

See issue of September 28, 1936 for other reviews of this film

*Audience Suitability Ratings*

"A: waste of time; Y & C: no."  
Christian Century p1438 O 28 '36

"The result is a gruesome film made all the more harrowing by Bruce Cabot's realistic performance as Ruthless Killer No. 1, whom nothing can and nobody seems to wish to stop. Suitability: adults."

Mo Film Bul p150 S 30 '36

"Fair. Adults."

+ — Motion Pict Guide D '36

"Since the question of parole is a timely and vital issue, it is a pity that the story was not made more plausible. . . The melodrama becomes almost farcical. Good acting on the part of the leading characters barely redeems it. Although in the end the wages of sin is death, a discriminating audience will find the play more dramatic than convincing. Adolescents, 12-16: exciting and too melodramatic; children, 8-12: far too lurid."

— Motion Pict R S '36

"Mature."

Nat Bd of R M S '36

"A and Y: more dramatic than convincing; C: too tense."

Parents' M p42 N '36

"A tense drama, vividly acted, which holds the attention and presents a needed and down-right message without mincing matters. Mature."

+ Sel Motion Pict p4 O 1 '36

*Newspaper and Magazine Reviews*

"As a grim, occasionally humorous treatment of gangsters and gunfire, this comes as a speedily told and smartly enacted bit of rough-house." (2½ stars) Beverly Hills

Liberty p51 O 3 '36

"'Don't Turn 'Em Loose' has warrant for being as an editorial against the lax and sentimentalized activities of parole boards in general, and as such is valid and authentic stuff. It is also exciting melodrama. If one considers it as an essay in creative characterization and construction it is something else again. . . Just what it may be that makes Mr. Cabot attractive to the cash customers of the world's cinema theaters is, unhappily, lost upon this chronicler of dramatic fatuities. What he knows about acting would be scant credit to the Third Citizen of Verona in an amateur charity performance of 'Romeo,' and his personal beauty can scarcely launch ships or fire topless towers. . . 'Don't Turn 'Em Loose' is farish run-of-the-mine melodrama."

Lucius Beebe

+ — N Y Herald Tribune p19 S 24 '36

"It is the parole system which the picture pretends to have under scrutiny, and if you believe there actually is an underlying social purpose behind its excitements then you should be of a mind today to toss all parole boards before a grand jury. . . Mr. Cabot's performance is properly icy; Lewis Stone as the father is a dignified and relentless instrument of the gods. . . For the record, it may be listed as a fast-moving, easily told piece of crime fiction, but it leaves the parole system, as such, pretty much as it found it." F. S. Nugent

N Y Times p20 S 25 '36

"A bargain in horror films, 'Don't Turn 'Em Loose' not only permits you to ponder over the ills of the parole system and study a psychopathic case, but also wallow in thrills that will keep you on tenterhooks from beginning to end." William Boehnel

N Y World-Telegram p24 S 25 '36

"[It is] a slight dissertation, with plenty of gunfire, on the parole problem." John Mosher

+ — New Yorker p77 O 3 '36

News-Wk p35 O 3 '36

*Trade Paper Reviews*

"Strong gangster picture hitting parole system carries suspense and punch for action fans."

+ Film Daily p11 S 24 '36

"'Don't Turn 'Em Loose' will probably prove disappointing at the box office. . . Stone turns in an even performance. At times Cabot lays on the menace a bit too heavily."

— Variety p17 S 30 '36

**DRAEGERMAN COURAGE.** Warner-First national 60min O 24 '36

Cast: Jean Muir, Barton MacLane, Henry O'Neill, Robert Barrat, Addison Richards

Director: Louis King

See issue of September 28, 1936 for other reviews of this film

*Audience Suitability Ratings*

"Commendably restrained direction keeps all shots free of the hysterical horror which might easily have marred the entertainment value of this excellently photographed and properly focused story. Adolescents, 12-16: very tense and harrowing; children, 8-12: no, too much realism, story unsuitable."

+ Motion Pict R p4 S '36

"A and Y: realistic and good; C: too tense."

Parents' M p42 N '36

"Mature."

Sel Motion Pict p4 O 1 '36

*Newspaper and Magazine Reviews*

Reviewed by Laura Elston  
Canadian M p40 D '36

"[It is] played in a clipped, terse manner, and builds to a taut degree of suspense. . . Though the ultimate outcome of the story is seldom in doubt, there is about the whole story a swift undercurrent of danger that gives the picture a gruesomely fascinating air." (3 stars) Beverly Hills

Liberty p51 O 3 '36

**DUSTY ERMINE.** Twickenham 75min

Cast: Ronald Squire, Jane Baxter, Arthur Macrae, Anthony Bushell

Director: Bernard Vorhaus

Based on the play of the same title by Neil Grant. Filmed in England. "Plot concerns the return from prison of a skilful forger into the home of his brother, a noted, but briefless, High Court barrister. Young nephew of the ex-convict inherits his talent and joins an international gang in the Alps. Uncle scents the trail and, unwilling that the boy shall follow in his footsteps, tries to save him. When cornered, he takes the blame upon himself and returns to jail." (Variety)

*Audience Suitability Ratings*

"The director has imposed a good rhythm both of mood and of tempo. Altogether, this film is good material well handled. Suitability: adults & adolescents."

+ Mo Film Bul p147 S 30 '36

*Trade Paper Reviews*

"An amusingly contrived crook thriller, delightfully staged in the Austrian Alps. Handled with originality and a sense of characterization, the production puts across the haziest of incidents with verve and a bid for realism."

+ Hollywood Reporter p3 S 26 '36

+ Motion Pict Daily p5 S 22 '36



## E

**EAST MEETS WEST.** Gaumont British 72min  
S 1 '36

Cast: George Arliss. Lucie Mannheim.  
Godfrey Tearle. Romney Brent

Director: Herbert Mason

Dialogue film made in England. "Arliss plays the sultan of a small oriental country which has a harbor coveted by both England and Japan. The wily potentate realizes this and plays one against the other with such cunning that he secures a treaty with both countries, plus a sum of money from both, and with both concluding it was an excellent deal for their respective governments." (Variety)

*Audience Suitability Ratings*

"Characterization now offered by Arliss recalls the wily Oriental he created in 'The Green Goddess' just clearly enough for one to make unfavorable comparisons. . . Romney Brent, Lucy Mannheim, and Godfrey Tearle assist Mr. Arliss in making the creaky intrigue credible, but for the public at large it will remain merely another finely etched portrait in that actor's varied gallery. The story has a distinctly adult flavor."

+ — America p120 N 7 '36

"Mediocre. Mature & 14-18." DAR

"Small scale pageantry is introduced to color a shabby story of the romantic variety. The characters are over-dramatized and weakly portrayed, with the exception of the polished work of George Arliss. . . The story lacks novelty and the direction is weakly handled. Adults & young people." E Coast Preview Committee  
Fox W Coast Bul O 3 '36

"In this colorful, English-made picture of intrigue, George Arliss excellently portrays a clever Sultan of the far East. . . The plot is slight, but the direction and cast are good. Exciting. Mature." Calif Fed of Business & Professional Women's Clubs

"A pretentious melodrama centered about an unpleasant triangle story which a large cast and exotic settings fail to make other than labored and unreal. Mature." Nat Soc of New England Women  
Fox W Coast Bul O 10 '36

"This British made picture, featuring George Arliss, fails to give this fine actor opportunity to demonstrate his dramatic ability and for that reason will disappoint many, tho it is well photographed and pretentiously produced. Family."

+ — Gen Fed of Women's Clubs (W Coast)  
S 28 '36

"This is not one of George Arliss' better vehicles. . . The unsavory marital relations of an English scoundrel and his wife are a prominent part of the plot, and smuggling of liquor to the natives brings about the unpleasant and unconvincing denouement. Adolescents, 12-16: not recommended; children, 8-12: no."

— Motion Pict R p6 N '36

"An ideal vehicle for George Arliss. Adults."  
+ Nat Legion of Decency O 1 '36

"A & Y: colorful oriental drama; C: little interest."  
Parents' M p32 D '36

"Colorful and full of movement, with Arliss in the crafty sort of part he does so well. The cast is good. Family."

+ Wkly Guide S 26 '36

*Newspaper and Magazine Reviews*

Reviewed by Laura Elston  
Canadian M p37 N '36

"[It is a] slight but pleasantly ornate pageant picture. . . Written, directed, and acted with care. Adults & young people."

+ Christian Science Monitor p15 N 28 '36

"The results sadly lack success, chiefly because of shabby story, over-dramatization and unpolished direction. We doubt if even Mr. Arliss was deeply impressed as he set about to express his rare talents in the portrayal of the suave, oriental potentate." J. P. Cunningham

— Commonweal p104 N 20 '36

"This British made picture offers an interesting study for members of motion picture appreciation classes. It defies every cinematic law, rule, practice—whatever you wish to call it. It does not reflect knowledge by its producers of the first principles of screen entertainment. Yet it is honestly and ambitiously made, well directed, photographed acceptably and acted in a thoroughly satisfactory manner. . . As a motion picture it merely is an enlightening demonstration of what not to do on the screen."

— — Hollywood Spec p15 O 10 '36

"Mr. Arliss gives a misleading vitality to the plot's mechanical motivations, for he makes the rajah an inscrutable, shrewd student of Western weaknesses. . . The rest of the acting is just passable. But who cares? There's Mr. Arliss." (2 stars) Beverly Hills  
Liberty p44 O 31 '36

Manchester Guardian p13 D 1 '36

"[Arliss] misses no chance to be pompous, flawlessly finished, and not a little boring, though for his fans his mannered performance and familiarly impressive presence may be a treat. It is his misfortune that he has been supplied here with a wheezy vehicle which does not seem altogether sensible, or at any rate very important, as it unravels its tangled skeins across the screen. . . The direction, despite efforts to be fascinating, results too often in yawns, not because of lethargy, as happens in English pictures betimes, for it is frantically active, but rather because of a dull conception of what constitutes entertainment." Marguerite Tazelaar

— N Y Herald Tribune p14 O 31 '36

"What remains to be discussed is whether it was worth Gaumont British's while, after all, to record on film the absurd hodgepodge of love triangles, rum-running, diplomatic intrigue and mob hysteria. . . Had the producers achieved, in telling their story, some of the imperial sweep of 'Lives of a Bengal Lancer,' the answer might be in the affirmative, but 'East Meets West' seems to be a parochial affair, centering about a river of the size of the Gowanau Canal. . . A sizable cast plays the thing rather badly, for the most part, with a deal of posturing and salaaming and far too much bandying of diplomatic obliquities." J. T. M.

— N Y Times p24 O 31 '36

"'East Meets West' is a minor Arliss affair. . . He is overwhelmingly polite throughout, and, in fact, the film is a little weighed down with those Eastern ceremonials. There isn't much to be weighed down, either." John Mosher

— New Yorker p90 N 7 '36

"George Arliss goes back to his favorite role—the smirking diplomat. . . Arliss makes the best of a shoddy story. His supporting cast is weak in the knees."

— + News-Wk p28 S 26 '36

"Mr. George Arliss again appears as host of a fancy-dress party and does his standard performance of the wily Disraeli, this time in turban and oriental robes. . . Eagerly attempting to repeat the success achieved by William Archer's 'Green Goddess,' the current excursion into the hoko-political machinations of an eastern potentate lacks the raw melodrama and vivid spleen of the earlier piece. . . Lucie Mannheim explodes the theory that all European-trained actresses are expert technicians and amply discloses that ill-treated wives, east of Suez, suffer not so much from hubby's wickedness as from St. Vitus' dance of the eyebrows." Herb Sterne

— + Script p10 O 10 '36

"[The] plot is more complicated than credible. There is a lot about treaties and rum-running in the Moslem countries and aphoristic Englishmen. *You've seen it all before.*"

Stage p14 N '36

#### Trade Paper Reviews

"Returning to familiar ground, George Arliss gives us one of the Oriental characterizations at which he excels in a super-thriller filled with color, drama and suspense. The brilliant actor's portrayal of a wily Oriental rajah is here matched by another from Romney Brent whose performance is also suavely effective. Family."

Box Office p27 O 3 '36

"Playing his part with tongue-in-cheek, George Arliss seems to be getting a lot of fun out of this extravagant extravaganza of the East, for even in the most heart-breaking scenes, the smug smirk never leaves his oily countenance. Off-hand, we would say this production will prove great fun for the kiddies, but it is hardly to be taken seriously as enlightened fare for grown-ups. . . We enjoyed it as much as did George Arliss, who has a fine sense of humor. Anyone with a sense of humor will get a great kick out of it."

Film Daily p3 S 19 '36

"Plot, though extremely slight, is handled with pace and a subtle sense of climax. Arliss holds again the role of prime mover in a game of diplomatic chess, a fresh slant being the clash of racial prejudices between blacks and whites. . . The story development strains rather unnecessarily on credulity at times, but redeems itself in a swiftly handled climax."

+ — Hollywood Reporter p5 S 5 '36

"GB has spent many dollars on the show with melodramatic mob scenes. What the show will do, however, depends totally on the Arliss draw. Production, British in aspect, is generally of a fair level, but Arliss is the main selling angle. Estimate: depends on Arliss."

Phila Exhibitor p35 O 1 '36

"George Arliss is all this one has to offer for the American market, and it's doubtful that even Arliss can accomplish much in its behalf. The star carries a role similar to his rajah in 'The Green Goddess,' but the resemblance ends with the costume department's contribution. Story is melodramatic in old time manner and shot through with deep political intrigue whose significance may be clear in England, but is lost over here. . . There are several mob scenes, and the picture is first rate in the production way. But that doesn't get it to first base."

— + Variety p18 N 4 '36

**EASY TO TAKE.** Paramount 65min N 6 '36

Cast: Marsha Hunt, John Howard, Eugene Pallette, Richard Carle, Douglas Scott

Director: Glenn Tryon

"John Howard, a radio advisor to boys, is made guardian to the supposedly wealthy Douglas Scott, a spoiled brat of eleven. From the publicity that hits the papers, the boy's sister believes John is a fortune hunter and publicity hound. Instead of the girl and her family being so rich, they are actually broke and John is supporting them." Film Daily

#### Audience Suitability Ratings

"Family." Am Legion Auxiliary

"Intimate views of a broadcasting station in action, amusing situations and wholesome comedy make this good family entertainment. Family & junior matinee." Calif Cong of Par & Teachers

"About the only entertainment value in this production is the facial impressions of Carl Switzer and his rendition of 'Love in Bloom.' . . A sequence of an amateur hour on the radio

with junior artists is distasteful rather than amusing. Mature." Calif Fed of Business & Professional Women's Clubs

"Family, but mature for children. Mediocre." DAR

"The whole is fresh and stimulating and the broadcast hour is outstanding and above the average. Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 14 '36

"[It is] a lightly amusing comedy. . . Satisfactory acting and direction. Family."

+ Gen Fed of Women's Clubs (W Coast) N 2 '36

"Although the theme is unusual and the story novel, providing many a laugh and moments of genuine entertainment, this film sadly droops to its climax. . . The direction is jerky, with humor poorly spaced. Family."

— + Nat Council of Jewish Women N 3 '36

"General patronage."

Nat Legion of Decency N 5 '36

"A, Y & C: poor."

Parents' M p46 Ja '37

Sel Motion Pict p5 D 1 '36

#### Newspaper and Magazine Reviews

"This satire on radio had a good idea—but the thing doesn't jell very well. . . The humor poked at radio has its amusing moments here and there, but mostly the comedy drags along to the end. The cast is merely passable, we regret to report." (1½ stars) Beverly Hills

Liberty p46 D 5 '36

#### Trade Paper Reviews

"An amateurish film which bears the stamp of hurried production schedules and a careless script. Its story subject was handled disappointingly throughout, and what could have been an entertaining little satire turns out to be a hodge-podge of poorly developed situations. Family."

— Box Office p27 O 24 '36

"This should make pleasing program fare. With a lot of juvenile stuff, its main appeal will be to the family trade. The most entertaining part of the picture is the [children's] radio show, in which Carl (Alfalfa) Switzer stands out with his suffering rendition of 'Love in Bloom' and little Billy Lee sings a western song and does a neat tap routine. The piece is a comedy drama, in which the plot, although formula, has been handled in an interesting manner."

+ Film Daily p8 O 20 '36

"Making all the customary allowances accorded the B product, this is still pretty sorry stuff, something that will make most fans regret they waited to see the second picture. . . With a pretty girl and a few comics in [the film] it looks [as if] the picture-makers should have gone to town, but in its development the idea falls flatter than a butterfly under glass."

— Hollywood Reporter p4 O 17 '36

— + Motion Pict Daily p11 O 19 '36

#### Trade Paper Reviews

"Estimate: for neighborhoods, twin bills."

+ — Phila Exhibitor p33 N 1 '36

"'Easy to Take' is obviously a program picture and although it has several good laughs, it will not rise above the level of mediocrity. It will find its best value as comedy relief on a dueler with a strong first line attraction. . . The story is a very obvious one that has been stretched a little too far."

— + Variety (Hollywood) p3 O 17 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**ECSTASY.** Eureka 85min

**Cast:** Hedy Kiesler, Jaromir Rogoz, Albert Mog

**Director:** Gustav Machaty

A silent film produced in Czechoslovakia with "dubbed in" English dialogue. It is not to be confused with *Ecstasy* of Young Love. This film won the prize in the International Film Show in Italy last year. It was produced several years ago and was held by the Customs Department until recently. "When the passionate nature of a young wife finds no response in her cold and elderly husband, she finds fulfillment in the arms of another man, thereby driving her husband to suicide." (Nat Legion of Decency)

*Audience Suitability Ratings*

"[The love] affair, accompanied by heavy-handed symbolism, is portrayed solely on an animal plane. 'Bestiality' would be a far more descriptive title than 'Ecstasy.' Condemned."

— Nat Legion of Decency My 21 '36

*Newspaper and Magazine Reviews*

"It is certainly not the artistic triumph its advance acclaim would lead one to believe. But, if the film has no distinction in its playing and dialogue, it is at least an amazingly frank and sensuous pictorial record of a sexual theme. Indeed, so daring are some of the scenes that one wonders how they ever passed our usually rigid censorship. . . . Despite the picture's artistic ambitions, however, it remains no more than a plodding celluloid aphrodisiac. Still, in its occasional good moments 'Ecstasy' has a memorable quality that makes it worth your while to sit through the long and drab portions." (2 stars) Beverly Hills

Liberty p58 S 5 '36

"It appears in what is termed 'an uncensored version' to prove that it has little merit as propaganda in the cause of lechery. . . . Ponderously directed, given to the type of gingerbread symbolism Von Sternberg touted in 'The Salvation Hunters,' the story unreels as an arty trifle that will offend no one but those who object to bad acting and slipshod craftsmanship." Herb Sterne

— Script p10 J1 25 '36

*Trade Paper Reviews*

"'Ecstasy' offers a distinct tonic to art theatres, a picture excellently cast, marvelously acted, superbly directed, exquisitely photographed. For run-of-mine houses, however, this Czechoslovakian entry is not suited. . . . Customers seeking a picture tinged with the indelicate, if not actually lascivious, will for the most part be disappointed."

+ Phila Exhibitor p49 My 15 '36

**ELLIS ISLAND.** Invincible 65min N 5 '36

**Cast:** Donald Cook, Peggy Shannon, Jack LaRue, Joyce Compton

**Director:** Phil Rosen

Three immigrant bandits rob a bank of a million dollars and are sentenced to a ten year prison term. When they are released and about to be deported from Ellis Island they attempt to recover the funds which they had hidden but are hindered by a government agent.

*Trade Paper Reviews*

"Although 'Ellis Island' is restricted by release to the neighborhoods, it deserves far better fate, both because it offers more in production than the average picture of its ilk, and because it is amusing and exciting screen fare. It ranks favorably with the good class B output from the majors. . . . Obviously hokum, and actually faulty by way of holes in the story

and too frequent coincidence, the picture has been given a tongue-in-the-cheek treatment with plenty of comedy relief to truly minimize its defects."

+ — Hollywood Reporter p3 N 25 '36

+ — Motion Pict Daily p8 N 30 '36

"Marked by some swift action and lively fun, 'Ellis Island' is fair enough comedy melodrama for the lower brackets on dual programs. Picture starts in a rather serious vein, but turns out to be a travesty on tough gangsters, with the gunmen the butt of some amusing kidding."

+ — Variety (Hollywood) p3 N 25 '36

**EMPTY SADDLES.** Universal 65min D 20 '36

**Cast:** Buck Jones, Louise Brooks, Harvey Clark

**Director:** Lesley Selander

Based on the novel of the same title by Cherry Wilson. A western melodrama.

*Audience Suitability Ratings*

"A somewhat unusual western story, packed with excitement, fast-paced dramatic action, mystery and superb riding. . . . The natural scenic effects are of exceptionally high quality. Family." E Coast Preview Committee

+ Fox W Coast Bul N 21 '36

"General patronage."

Nat Legion of Decency N 5 '36

"A, Y & C: fair Western."

Parents' M p46 Ja '37

"Buck Jones handles a characteristic role in satisfactory fashion and the slight comedy and mild romance are well handled. Family."

+ Sel Motion Pict p10 N 1 '36

*Trade Paper Reviews*

"Several new angles and Buck Jones' usual capable performance as a hard-riding, square-shooting son of the saddle makes this an above par offering in the Western class. Family."

+ Box Office p27 O 24 '36

"This Buck Jones Western has some hard riding, shooting and some fistic encounters and it should prove satisfactory fare of its type. Buck looks great on his horse, 'Silver,' and he gives an all-round capable performance and his riding is outstanding. He strives hard to keep things interesting, but an involved story hinders him. The fact that there is no menace until late in the story retards the suspense until that time."

+ — Film Daily p3 O 17 '36

"This Buck Jones Western must be set below par because of a rambling and cluttery story that is almost menaceless until the last reel or two and then, in the final chase and battle, is confusing and inconclusive. An earnest attempt has been made to give first aid with touches of comedy, but even this is not always effective and it leaves suspense at loose ends too often. Buck has a large and devoted following that will forgive much, but he must beware of departing too far from the basic pattern."

— + Hollywood Reporter p3 O 14 '36

+ — Motion Pict Daily p7 O 19 '36

"With most of the punch at the end, Jones fans, however, should be satisfied."

+ Phila Exhibitor p36 N 1 '36

"With a good story, plenty of hard riding, an abundance of shooting and a picturesque mountain locale, 'Empty Saddles' comes out as a Western which is sure to appeal to the audiences that like gallopers. The yarn has plenty of suspense, numerous spooky situations, a good love theme and enough of the western touch to top a western dualer or fill out the action requirements of a mixed bill and leave the cash customers well satisfied."

+ Variety (Hollywood) p3 O 14 '36

**END OF THE TRAIL.** Columbia 69min S 18 '36

Cast: Jack Holt. Louise Henry. Douglass Dumbrille

Director: Erle C. Kenton

Based on the novel Outlaws of Palouse by Zane Grey. A western melodrama of the days after the close of the Spanish-American War.

*Audience Suitability Ratings*

"A: trash; Y and C: no."  
Christian Century p1374 O 14 '36

"Virile entertainment. Family."  
+ Nat Bd of R M S '36

"General patronage."  
Nat Legion of Decency O 1 '36

"A, Y & C: poor."  
Parents' M p32 D '36

"An exceptionally good Zane Grey Western laid in the period of the Spanish American War, that includes realistic scenes of the battle of San Juan Hill and the usual quota of cattle rustling, hard riding and thrilling adventure. . . The direction is smooth, the photography excellent and the acting exceptionally good. Family."

+ + Sel Motion Pict p9 O 1 '36

*Newspaper and Magazine Reviews*

"Superior Zane Grey Western. . . Direction, acting and photography are well above par. Family."

+ Christian Science Monitor p17 O 31 '36

"The producers have gone to great trouble in disguising this Western yarn of cattle stealing. . . For a simple, elemental evening in the theater—in fact, a *very* simple, elemental evening." (1 star) Beverly Hills  
Liberty p31 O 24 '36

*Trade Paper Reviews*

"This Jack Holt vehicle finds the star in a fitting he-man role. Packing two guns, a devastating right hand punch and a sense of humor, he hurtles through danger with confidence and abandon that will exhilarate the most jaded of audiences."

+ Film Daily p3 O 31 '36

+ Motion Pict Daily p6 S 18 '36

"Here is a Western on which to go to town. For the most part heavy drama, with some comedy intervals, ending with Holt heading toward the noose, 'End of the Trail' should give patrons practically everything they are seeking."

+ Phila Exhibitor p34 O 1 '36

"One of the better Jack Holt Westerns. Contains some Spanish-American war stuff plus wild west drama, action, romance and laughs. Also, a couple of gay mesa tunes. Holt and Guinn Williams make a good team, and Louise Henry is a charming love interest."

+ Variety p19 N 4 '36

**EVERYTHING IS THUNDER.** Gaumont British 66min O 1 '36

Cast: Constance Bennett. Douglass Montgomery. Oscar Homolka

Director: Milton Rosner

Dialogue film produced in England. Based on the novel of the same title by Jocelyn Lee Hardy. A wartime tale of a Canadian officer's attempt to escape from prison in Germany. He is picked up by a street waif who helps him escape from a detective who is following. The detective, in love with the girl, eventually allows them to go free and kills himself.

*Audience Suitability Ratings*

"[It] will put a strain, not only upon the nerves, but also the credulity of audiences. This type of film runs so much to a pattern,

with the inevitable romance between two people whose countries are at war and the subsequent conflict of loyalties, that only the brightest direction can endow it with interest and suspense. Such direction is in evidence here. . . Less circumspect in the matter of ethics than Hollywood, the producers of this film have dragged in a suicide which has not even the excuse of dramatic necessity. Such a mock heroic conclusion adds years on this already aged plot. The picture is for adults." T. J. Fitzmorris

America p624 O 3 '36

"A: very poor; Y & C: useless."  
Christian Century p1574 N 25 '36

"There is an admirable dramatic quality to the production and while it suffers from a certain choppyness and the theme is not a novel one, the direction and acting leave nothing to be desired. Adults & young people." E Coast Preview Committee

Fox W Coast Bul O 3 '36

"The story of the escape of a British Officer from a German prison camp and his encounter with a girl of the streets, who gives him shelter, has been told many times. . . The direction is somewhat choppy, numerous cut-backs obscure the development of the plot, and the ending is so abrupt that the picture seems unfinished. Adolescents, 12-16: no; children, 8-12: no interest."

— + Motion Pict R p6 O '36

"Mature."  
Nat Bd of R M S '36

"Objectionable in part. Objection: suicide."  
Nat Legion of Decency S 24 '36

"A: somewhat choppy spy story; Y: doubtful; C: no."

Parents' M p32 D '36

"Adults & young people."  
Sel Motion Pict p9 O 1 '36

*Newspaper and Magazine Reviews*

Reviewed by Laura Elston

Canadian M p38 N '36

"Adults."

Christian Science Monitor p15 O 24 '36

"This came close to being a fine melodrama of the World War. It misses by a considerable margin—but it does provide Constance Bennett with her best film role in several years. . . This romance of the hunted prisoner and the prostitute is haunted by fear, but it will get you, thanks to Miss Bennett's vivid, moving performance and the adequate aid of Douglass Montgomery. The direction is excellent, for Milton Rosner catches the feeling of a war-gutted city smudged over with horror and terror, with blood and hunger." (2½ stars) Beverly Hills

Liberty p43 N 28 '36

"Constance Bennett is much too good for the streets of Berlin. Douglass Montgomery has an exciting time escaping from prison and is convincing in his amatory capture. Oscar Homolka plays an unremunerative part with suitable terseness. In all, exciting and entertaining stuff."

+ New Statesman & Nation p257 Ag 22 '36

"Many a slipping Hollywood career has found the air of the London studios salubrious, but this over-seas melodrama does little to revitalize the fortunes of the two Americans who get top billing. A vapid piece, it leans heavily on crude dramatics that cannot stand the strain. . . Whatever possibilities the yarn possessed have been nullified by flagrantly lax direction, inept dialogue and considerable overplaying by the cast." Herb Sterne

— Script p11 S 26 '36

"This English film is good entertainment, very ably directed and admirably acted by two of its three international stars. As for Miss Constance Bennett it would be unfair to say much. I suspect that her blurred blonde per-



**EVERYTHING IS THUNDER**—*Continued*  
 performance can be laid to the account of our maleficent Board of Censors, who have imposed on Miss Bennett the complicated task of acting a prostitute without ever mentioning her profession. . . The film is very good entertainment of a kind, the kind that deals with disguises and pursuits and incredible resourcefulness, with policemen on the stairs and hunted men in bathrooms. Captain Hardy's book, from which the film is drawn, was better than that."  
 Graham Greene  
 + Spec p307 Ag 21 '36

### Trade Paper Reviews

"The dramatic moments are frequent during this profoundly moving wartime story which has been directed with an intense feeling for the romantic but slight regard for action or suspense. Constance Bennett is attractive, though not ideally cast as a pretty waif of Berlin, but Douglass Montgomery contributes a gripping screen portrayal of an escaped prisoner and the rest of the cast is capable. Family."  
 + — Box Office p21 D 5 '36

"This melodrama is fairly good entertainment for audiences generally, especially those whose tastes for love triumphant over all obstacles transcend such elements as plausibility of plot, technical solidity and the brighter facets of acting skill. The picture gets under way slowly, due to lengthy prologue-sequences."  
 + — Film Daily p9 N 20 '36

"A war-time melodrama, put over with a punch and a sense of suspense values which make it rank as good entertainment, not only here, [London] but doubtless in America, where fans may come to see Bennett in her first British picture and remain to be thrilled by the surge of crisp melodrama put over by Douglass Montgomery and Oscar Homolka. . . All told, a British production of some real merit. It has a few minor faults which carpers might seize upon, but as melodramatic entertainment it is there."  
 + Hollywood Reporter p6 Ag 5 '36  
 + Motion Pict Daily p6 Ag 3 '36

"GB has produced another interest-holding war melodrama, with two American names to help it at the box office. . . Production is of the better brand from GB, with plenty of selling angles."  
 + Phila Exhibitor p35 O 1 '36

"British film producers apparently have one favorite theme for picture stories—the World War. . . 'Everything Is Thunder' is another along these lines, but so weak in plot and general production that it is doubtful of getting by on this side of the Atlantic. Strictly for the dualers. . . British standards in productions of this type of story are closely followed: dim lighting is a British idea of heightening the dramatic moments; dense, smoky fog is another and Milton Rosner's jumpy direction cannot be considered an asset. Acting is okay all around, the Bennett-Montgomery-Homolka trio carrying the entire story."  
 — + Variety p14 N 25 '36

## F

**FALLING IN LOVE** (English title). See Trouble ahead

**15 MAIDEN LANE.** 20th century-Fox 65min  
 O 30 '36

Cast: Claire Trevor, Cesar Romero, Douglas Fowley, Lloyd Nolan

Director: Allan Dwan

"Locale is biggest gem retailing center in the world, Maiden Lane, in New York City, and

its fashionable social and underworld extensions. Plot rests on activities of a jewelry insurance firm in running down identity of high-class gem dealers who buy baubles from thieves and recut them." Variety (Hollywood)

### Audience Suitability Ratings

"A: depends on taste; Y: better not; C: no."  
 Christian Century p1670 D 9 '36

"Fairly interesting for adults." Am Legion Auxiliary

"The picture is well produced, with good casting and excellent direction, and is good entertainment for those who like murder mysteries. Adults." Calif Cong of Par & Teachers

"[It] has continuity and a spirited if obvious climax. . . While the production has the fault of most crook films—too many killings—with the added one of disclosing probable methods of jewel thieves, it has more originality than the majority. Adults." Calif Fed of Business & Professional Women's Clubs

"Informative diamond cutting sequence; much shooting. Mature & 14-18. Mediocre." DAR

"The plot is full of action and sustained suspense, with a nice balance of mystery and comedy, the dialogue is clever and the acting convincing. There are some interesting shots showing the art of diamond cutting. Adults & young people." E Coast Preview Committee

"While several of the situations seem overdrawn, the whole moves along at an even tempo, is full of surprises and never lags and there are no offensive sequences, although there are several murders committed in the end. Mature." S Calif Council of Fed Church Women  
 Fox W Coast Bul N 14 '36

"For a picture of this type, it is exceptionally good—a nice blending of action, mystery, excitement and suspense. The direction is excellent and the dramatic work convincing. Family-mature."  
 + Gen Fed of Women's Clubs (W Coast)  
 N 2 '36

"Good. Adults & young adults."  
 + Motion Pict Guide D '36

"This is a well sustained, suspenseful program picture in which there are some surprising angles and hairbreadth escapes. The audience is spared the usual romance and an interesting explanation of gem cutting is informative and dramatic. Family."  
 + Nat Council of Jewish Women N 3 '36

"General patronage."  
 Nat Legion of Decency O 22 '36

"A: fair; Y & C: unsuitable."  
 Parents' M p46 Ja '37

"Adults & young people."  
 Sel Motion Pict p10 N 1 '36

### Newspaper and Magazine Reviews

"Although Allan Dwan gives it the directorial accelerator, this is only a fair melodrama. Adults."  
 + — Christian Science Monitor p15 O 24 '36

"Uniformly excellent. . . [The cast] bring reality's vivid touch to each characterization, inducing through their support those mood-building moments which make any picture great entertainment. '15 Maiden Lane' is just exactly that." Paul Jacobs  
 + Hollywood Spec p21 O 10 '36

"This is more than an entertaining melodrama. It takes you into the inside of the wholesale jewelry business and it shows the guarded handling of gems—even takes you to the ringside at the actual splitting up of a large diamond by professional cutters. Of course there is a story. Oddly enough, it is sharp, unsentimental, fresh in treatment."  
 (2 stars) Beverly Hills  
 Liberty p57 N 14 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Having all the earmarks of technical proficiency, the new film moves smoothly, but the smoothness is not the result of a well-knit and interesting story. For this, credit is due its director, Allan Dwan, and the anonymous individual who supervised the film's cutting. . . Lloyd Nolan, who is capable of better things, is sadly wasted in a minor rôle as a sergeant of detectives in the diamond district." T. M. P. N Y Times p21 O 17 '36

"Small excuse can be found for the so-called melodrama, '15 Maiden Lane.' . . Films like this are thrown together rather than produced, and although their offense is usually grievous and calls for harsh methods, they really aren't worth the effort. Not to be attended by movie-goers who have something better to do, the best way to deal with '15 Maiden Lane' is to dismiss it with a gentle little spank of impatience and a wish that in the future, Hollywood impresarios will remedy their ways and realize that idle actors had better remain idle than be used in bogus, inefficient and shambling stories like this one." William Boehnel

— N Y World-Telegram p19 O 20 '36

"A crook film with many of the expected ingredients, but sufficiently different in development to hold interest on a double bill. . . There is every indication that the programmer couldn't have been placed in more capable hands than those of producer Sol Wurtzel and director Allan Dwan. Dwan was responsible for many of the hectic epics made during the early screen career of the senior Fairbanks and he still has the knack of making hokum ingratiating. . . Douglas Fowley is convincing as the go-between for the insurance company and the racketeers. A sturdy style and a clipped manner give this Fowley fella impact. . . Claire Trevor is improving, and while one can still manage to restrain emotional outbursts as to her Thespian talents, it must be admitted that [she] has never looked lovelier." Herb Sterne

+ Script p10 N 28 '36

#### Trade Paper Reviews

"Packed with excitement and implausibility, '15 Maiden Lane' is a smoothly finished product which will be welcomed by audiences that are just a little bit tired of heavy, emotional dramas. Family."

+ Box Office p31 O 10 '36

"Here is a highly satisfying program picture. Much credit is due Allan Dwan for keeping the action moving fast and not overlooking the lighter moments. Cesar Romero gives an excellent performance as a suave jewel thief who is also a ruthless killer."

+ Film Daily p10 S 29 '36

+ Motion Pict Daily p2 S 26 '36

"Estimate: for neighborhoods, twin bills." + Phila Exhibitor p37 O 15 '36

"Unpretentious little crook opus, threading through familiar lanes with a bit of new scenery here and there. For the duals, and evidently so intended."

— + Variety p15 O 14 '36

"Exploiting comparatively fresh phase of jewel banditry by focusing on alliance between thieves and apparently reliable dealers, '15 Maiden Lane' offers moderately exciting, suspenseful and neatly turned out melodrama, good for its share of entertainment and returns on general run of duals."

+ — Variety (Hollywood) p3 S 25 '36

**FLYING DOCTOR.** National-Gaumont British 87min

Cast: Charles Farrell, Mary Maguire, James Raglan, Margaret Wyner, Joe Valli

Director: Miles Mander

Dialogue film made in Sidney, Australia. This film depicts the epic work done in saving lives by the Australian Flying Medical Association.

#### Trade Paper Reviews

Canadian Moving Pict Digest p13 N 14 '36

"'The Flying Doctor' does not fly quite so wide, high and handsome as expected, but nevertheless has its fine moments, rating between a special and a stock programmer. It suffers from the common Australian complaint of a choppy story and patchy interest. . . Farrell gives one of his most attractive performances as the 'sun-downer' or hobo. . . His acting is smooth, natural, boyish, his voice strangely without the American accent to which we have become accustomed."

— + Hollywood Reporter p3 O 20 '36

+ — Motion Pict Daily p11 N 5 '36

"With experts sent down [to Australia] by Gaumont-British to assist in production, it was expected that a good job would be done. And with such a star as Charles Farrell it looked as though an Australian production could break into the American field. But take Farrell out and the whole picture, with the exception of Joe Valli, would go floppo insofar as cast is concerned. If this picture does break into the American market the best that can be hoped for it is on the double-decker time, and chances are that American buyers will nix the film even for that. . . As it stands now the picture just rambles from point to point without very much meaning, and the real interest does not begin until the picture reaches its final climax."

— Variety p23 O 21 '36

**FLYING HOSTESS.** Universal 65min N 22 '36

Cast: William Gargan, Judith Barrett, William Hall, Astrid Allwyn, Andy Devine, Ella Logan

Director: Murray Roth

Based on the novel Sky Fever by George Sayre. The tale of three trained nurses who become air hostesses. One of them, turned down because she fainted at her first hospital operation, disguises herself and makes a 5000 foot delayed parachute jump. She wins the love of two pilots and after numerous complications, chooses one.

#### Audience Suitability Ratings

"[It] is pleasantly sprinkled with romance and moments of real excitement." T. J. Fitzmorris

+ America p192 N 28 '36

"Modern and breezy entertainment. . . This [is an] interesting film. Family." Am Legion Auxiliary

"The picture is tense and exciting with good comedy relief. Excellent acting on the part of William Gargan and Judith Barrett. Adults & young people." Calif Cong of Par & Teachers

"Interesting because of subject. Family." Calif Fed of Business & Professional Women's Clubs

"The scenes in which [the hostess] takes the controls, and guided by an unseen hand at the home port, brings her fog-bound plane to a safe landing, is sure to capture the interest of any audience. Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 14 '36

"Stimulating, exciting, dramatic and intensely interesting is this picture in which we are given an excellent insight into the rigid training given to 'flying hostesses.' . . [It is] high in entertainment value and of universal appeal. Family."

+ Gen Fed of Women's Clubs (W Coast) N 2 '36

"Family,"

+ — Nat Council of Jewish Women N 3. '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**FLYING HOSTESS—Continued**

"This is an average, but interesting picture, which tells of the training necessary to make hostesses acceptable to airplane executives. . . Family."

+ — Sel Motion Pict p8 D 1 '36

"[It is] a light and breezy story. . . Some nice flying. Family."

+ Wkly Guide N 7 '36

*Newspaper and Magazine Reviews*

"'Flying Hostess,' is a competent, exciting tribute to the valor of the girls who quiet air passengers, treat their ills, serve meals to them. Judith Barrett, Universal's new star hope, is pretty and admirable in the title rôle. The picture pleased critics; will please audiences."

+ Lit Digest p23 N 28 '36

"It serves to introduce Ella Logan . . . whose flair for comedy and unsettled headgear is amusingly capitalized in the film. Hollywood's scrutiny of the flying hostess is undeniably romantic, but we suppose certain extravagances may be condoned in the presence of an agreeable and fairly exciting little melodrama." F. S. Nugent

+ — N Y Times p29 D 14 '36

"While it may not be a contribution of exceptional merit, it at least has the virtue of a thrilling and gripping climax which lifts it above the ordinary run of films of this genre. . . The film gets off to a lethargic and commonplace start. But once it reaches its climax . . . it will keep you on pins and needles with excitement." William Boehnel

+ — N Y World-Telegram p19 D 14 '36

"[It] is a better-than-average program picture. [The] screen writers . . . have availed themselves of every opening for comedy, and their skilful treatment sends the story humming along at a merry clip. . . Miss Barrett has a lustrous loveliness, and although she is still ill at ease in her more casual scenes, she meets the dramatic demands of her rôle ably. . . But I save all my superlatives for Ella Logan. A comedienne of absolutely top abilities, an enchanting songstress, she will beyond any doubt be a Big Name in Pictures." Molly Lewin

+ Script p10 D 5 '36

*Trade Paper Reviews*

"A sprightly aviation picture, which, although a bit formula as to story, is still acceptable entertainment and can hold its own as a top-bracket dueler. Family."

+ Box Office p29 N 21 '36

"A pleasant comedy melodrama of the commercial air service that departs in one particular from the formula that is rapidly crystallizing into the classic pattern for flight plays. This departure engages a group of Universal's newly assembled young players and gives youthful verve and freshness to an otherwise conventional offering. With brisk dialogue writing and careful exposition of the flying work added, the whole sums up to a better-than-average support piece for the duels."

+ Hollywood Reporter p3 N 2 '36

+ Motion Pict Daily p9 N 4 '36

"It should please despite lack of strong names. Estimate: pleasing program."

+ — Phila Exhibitor p53 N 15 '36

"[It] displays an amount of suspense and laughs that will satisfy the majority of audiences. . . Despite the fact airplane stories are hitting the screen right and left, 'Flying Hostess' hits a definitely new note in this field. The main thread of the story may be termed improbable, but the romance of flying, the educational background of air hostesses, and the showmanlike use of suspense in the film make the production an entertaining bit. Exhibitors won't go wrong on this one, but it must be spotted on a dual."

+ Variety (Hollywood) p3 N 2 '36

**FOLLOW YOUR HEART.** Republic 85min S 5 '36

Cast: Marion Talley. Michael Bartlett. Nigel Bruce. Luis Alberni. Henrietta Crossman

Director: Aubrey Scotto

Dances: Larry Ceballos

Music: Victor Schertzinger

See issue of September 28, 1936 for other reviews of this film

*Audience Suitability Ratings*

"A: good of kind; Y: good; C: little interest." Christian Century p1639 D 2 '36

"Family, but mature for children. Excellent." DAR

+ + Fox W Coast Bul O 17 '36

"In this operetta we have a light, romantic story, loosely knit, which gives the impression that with better direction or better editing it would have been provided with the balance and emphasis to make it dramatically effective. . . Michael Bartlett's previous screen experience shows in his fine acting and singing, to the unfortunate disadvantage of Marion Talley in her first screen effort. But in her songs she is her real self, fully satisfying." S. M. Mullen

+ — Motion Pict & Family p5 N 15 '36

"The story is neither original nor convincing. It is obviously designed to give Michael Bartlett and Marion Talley as many opportunities as possible to burst into song. Both sing well and are well recorded. Marion Talley's speaking voice is, curiously enough, nearly as unpleasant to listen to as her singing voice is delightful. The supporting cast gives a good account of itself, and provides some amusing incidents, notably the hunt and the occasion when the whole troupe turns the cooking of the dinner into an operatic sequence. The settings are effective, and the song and dance numbers well staged. Suitability: family." E. P.

+ Mo Film Bul p172 O '36

*Newspaper and Magazine Reviews*

"Elaborate song and dance numbers, some good comedy and a patent film romance provide a picture which is entertaining if not outstanding. Adults & young people."

+ Christian Science Monitor p17 O 31 '36

"It is unfortunate that the material for [Marion Talley's] picture should be so wanting in coherence, grace and interest, and that the star herself was not more carefully coached in the art of acting, and not more deftly photographed. . . Miss Talley possesses for film recording a beautiful and exquisitely trained voice. . . In construction and treatment the film is a hodgepodge of bungled ideas, threadbare and dull in their conception and execution." Marguerite Tazelaar

+ — N Y Herald Tribune p18 O 22 '36

"Rouben Mamoulian, who directed Nino Martini in 'The Gay Desperado,' is not the only director to discover that an opera singer is often more acceptable when surrounded by comedians. Aubrey Scotto tried the same trick in 'Follow Your Heart.' . . The trick doesn't come off quite as well this time. It takes brilliant direction and a sparkling supporting cast for this stunt. 'Follow Your Heart' has neither. It doesn't, however, do badly with what it has. Miss Talley—although her performance is lifeless and heavy, photographs well. She speaks flatly, with a Middle West twang. But she sings delightfully. . . The musical numbers prove the brightest part of the film." Eileen Creelman

+ — N Y Sun p23 O 22 '36

"Republic's talent-crammed operetta, 'Follow Your Heart,' with Marion Talley and Michael Bartlett, both of operatic repute, in its cast, fails to be the first-class entertainment it was

designed to be. . . Grand opera seldom bothers to school its votaries in the dramatic arts, and mere voices, however glorious, cannot blind screen audiences to palpable weaknesses in the story framework of a photoplay. . . Aubrey Scotto's direction is too definitely aimed at one objective—music—and every one's efforts seem to be regimented toward setting the stage for the exercises of the operatic headliners. . . Miss Talley's operatic selections are excellently performed, especially her selection from 'Mignon,' but her speaking voice registers poorly on the sound track." J. T. M.  
— + N Y Times p31 O 22 '36

"[It] must be registered among the current cinema season's weaklings. . . Miss Talley and Mr. Bartlett lift their golden voices deftly and charmingly in this aria and that and acquit themselves handsomely, as do the members of the supporting cast. . . But their efforts, however gallant, are unable to overcome a cumbersome script and some lethargic direction." William Boehnel  
— + N Y World-Telegram p21 O 22 '36

"Marion Talley sings quite agreeably with Michael Bartlett in 'Follow Your Heart,' but I like to think of the film itself as just a preliminary experiment for the diva." John Mosher  
New Yorker p77 O 31 '36

#### Trade Paper Reviews

"It's the most pretentious—and perhaps best—musical turned out by an independent studio, but is not up to the mark set by the best major efforts. Should do fair business. . . Michael Bartlett, who is co-starred should go places. He had a bit in a Grace Moore picture, 'Love Me Forever' and has done some other film work, but this is his best effort. . . Miss Talley doesn't photograph any too well. And the director hasn't managed to keep things any too well knit; scenes frequently run away and into each other. Miss Talley's voice records well and she has several good numbers to handle; a couple of operatic arias are intertwined with musical comedy songs pleasantly. . . Whether or not it gets business to compare with the major musical efforts, picture should prove to Republic that [spending money] for production and talent can pay; returns should be good enough for that, despite the film's faults."  
+ — Variety p14 O 28 '36

**FORBIDDEN HEAVEN.** Republic 76min S 26 '35

Cast: Charles Farrell, Charlotte Henry

Director: Reginald Bond

Produced last year but just given general release.

See issue of March 30, 1936 for other reviews of this film

#### Newspaper and Magazine Reviews

"[It is a] not too happy rewrite of the 'Seventh Heaven' theme."  
+ — Christian Science Monitor p14 S 12 '36

#### Trade Paper Reviews

"This is a mildly absorbing drama. . . The action runs along amiably in fairly obvious channels, with nothing particularly novel in the development, but the yarn has a fairly good vein of human interest."  
— + Film Daily p7 Ag 29 '36

"The independent producers haven't done right by Charles Farrell in 'Forbidden Heaven.' The story is too stodgy, slowly paced and miserably directed to serve as a come-back picture. Despite its countless flaws, it does show a more vigorous Farrell; one who reads his lines well and whose voice no longer looms

as a handicap. . . The attempt to recall 'Seventh Heaven,' both in the title and some of the plot material, is obvious. . . Resemblance obviously was sought on the theory probably that if it clicked once, it might again in different garb. But it doesn't, and mainly because the punch situations are telegraphed home."  
— Variety p16 S 9 '36

**FOUR DAYS' WONDER.** Universal Ja 10 '37

Cast: Jean Dante, Kenneth Howell, Martha Sleeper, Alan Mowbray

Director: Sidney Salkow

Based on a novel of the same title by A. A. Milne. "A young high school girl, addicted to detective stories, fancies herself capable of solving mysteries until a real one confronts her. Many innocent persons become involved before her aunt's death is proved to be an accident." (Nat Legion of Decency)

#### Audience Suitability Ratings

"A weak production interesting only to young people." Am Legion Auxiliary

"The absurd antics of the two detectives offer an unpleasant contrast to the normal actions of the young people and turn an otherwise fair social drama into a mediocre farce. Adults & 14-18: poor; 8-14: no." Calif Cong of Par & Teachers

"Evidently meant as a satire on mystery stories and for the purpose of launching a second Simone Simon, but failing utterly on both counts due to over and inept acting on the part of the cast and under directing on the part of the director. . . Staunch defenders of double bills may like this—the more discriminating audiences will be bored. Mature." Calif Fed of Business & Professional Women's Clubs

"Mature-family. Mediocre." DAR

"The story lacks coherence and the film is merely another program filler. Family." Nat Soc of New England Women

"Mediocre." S Calif Council of Fed Church Women

Fox W Coast Bul O 24 '36

"The ineffective handling of this Milne story, the lack of suspense, unreal situations and slapstick comedy makes the picture most unconvincing. Alan Mowbray does a fine piece of work as the conceited author but too much was exacted of the little newcomer, Jean Dante. Family-mature."  
— + Gen Fed of Women's Clubs (W Coast) O 14 '36

"The quality of A. A. Milne's imagination is difficult to transfer to the screen. . . The actors are sufficiently successful in their interpretation of their roles, but the director has 2½ times overstressed the action, losing the light touch required by the story. While no great heights of comedy are reached, the picture is agreeably entertaining. Adolescents, 12-16: yes; children, 8-12: mature."  
+ — Motion Pict R p6 N '36

"Universal is to be complimented upon the way in which this whimsy is presented on the screen. Family & junior matinees."  
+ Nat Council of Jewish Women O 14 '36

"General patronage."  
Nat Legion of Decency N 5 '36

"A, Y & C: fair."  
Parents' M p46 Ja '37

"The cast is well chosen, the members interpret their parts with great delicacy and understanding, and the direction indicates a keen appreciation of the story value. Adults & young people."  
+ Sel Motion Pict p10 N 1 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**FUGITIVE IN THE SKY.** Warner 58min N 28 '36

**Cast:** Jean Muir, Warren Hull, Gordon Oliver, Carlyle Moore, Jr.

**Director:** Nick Grinde

The story deals with the journey of a transcontinental airplane whose passengers include a G-man, a desperate public enemy, a reporter and some bond thieves.

*Audience Suitability Ratings*

"The production values are far better than the vehicle they served. A matter of taste for adults." Calif Cong of Par & Teachers

"There is plenty of excitement, but lack of originality in plot or treatment prevents it from being anything more than a filler on a double bill. Disappointing. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature & 14-18." DAR

"Family, exclusive of young children." Nat Soc of New England Women

"Unusually realistic scenes and acting by a well chosen cast in capable directorial hands provides entertaining and highly exciting picture. Family." S Calif Council of Fed Church Women

Fox W Coast Bul O 31 '36

"The picture, replete with suspense relieved by timely comedy, is satisfactorily cast and directed, meriting special mention for its photography, lighting, sound and scenic effects."

+ Gen Fed of Women's Clubs (W Coast) O 17 '36

"The sequence showing the plane fighting its way through a dust storm is thrilling and beautifully photographed. Unfortunately the story does not live up to its setting, as there are too many characters, and the plot is involved and illogical. The actors are capable if not outstanding. Adolescents, 12-16: no; children, 8-12: no."

+ Motion Pict R p6 N '36

"Because of its maintained suspense and uncertainty, this picture is entertaining. Adults."

+ Nat Council of Jewish Women O 21 '36

"A: average thriller; Y & C: unsuitable." Parents' M p46 Ja '37

"Suspenseful, but inexpertly produced. Mature."

+ Sel Motion Pict p6 N 1 '36

*Trade Paper Reviews*

"This film adds a title to the long list of average mystery thrillers. While it has none of the stock elements of chill-producing horror, the picture gets by on its able direction and sincere acting. Family."

+ Box Office p31 O 31 '36

"Although its story isn't new and its action isn't hair lifting, 'Fugitive in the Sky' is so convincingly and lightly handled by capable performers that it is certain to appeal in the secondaries, for which type of billing it was ostensibly budgeted. George Bricker's original story of the gangster rampant in a transcontinental airliner is fast becoming American folklore, but his treatment skilfully makes use of every entertainment value and maintains interest from start to finish."

+ Hollywood Reporter p3 O 23 '36

+ Motion Pict Daily p12 O 26 '36

"The old familiar story of the reporter, the G-man, the stewardess, the gangster—in the transcontinental plane—has been repeated here with results seemingly best for twin bills. The story has been done before so many times that it will seem too familiar. Estimate: for neighborhoods, twin bills."

+ Phila Exhibitor p37 N 1 '36

"Warners has churned out just an average [mystery story] in 'Fugitive in the Sky.' Film is another of those things aimed at the class B audience and is obviously set for second billing on double bills. It's another run-of-the-mill story with nothing new to offer the picture public. Yarn is practically a duplicate of the story released by another major studio some months ago which in its original form wasn't so hot. Only difference is Warners' scenario genius concocted the substitution of a dust storm for a snow storm."

+ Variety (Hollywood) p3 O 23 '36

**G****GARDEN OF ALLAH.** United artists 80min N 20 '36

**Cast:** Marlene Dietrich, Charles Boyer, Tilly Losch, Basil Rathbone, Joseph Schildkraut, John Carradine, C. Aubrey Smith

**Director:** Richard Boleslawski

**Music:** Max Steiner

Based on the novel and play of the same title by Robert Hichens. Filmed in technicolor. This is the third version of the film produced. It is the tale of a self-tortured Trappist monk who breaks his final vows and escapes to the desert where he falls desperately in love with a woman who too has gone to the desert to find peace. Torn by love and his awakened sense of religion, he leaves the woman to return once again to his celibate's cell.

*Audience Suitability Ratings*

"This is, unquestionably, the finest thing yet done in technicolored films and one of the most impressive offerings, all around, of a prodigal season. . . In previous versions, the motivation of the runaway monk was a bit cloudy, obscured by an undue emphasis on the sensational, but under Mr. Boyer's superb treatment his breach of conduct becomes understandable without losing its enormity. . . His sincerity and the violence of his inner struggle make the monk truly tragic rather than sordid and the final renunciation is both logical and emotionally satisfying. . . Boyer, in an exacting role, is at his best since 'La Bataille' and Marlene Dietrich plays with beautiful sincerity. The film is far beyond young audiences but it can be recommended to adults as screen fare of the first importance." T. J. Fitzmorris

+ + America p192 N 28 '36

"A: novel; Y: doubtful; C: no."

Christian Century p1670 D 9 '36

"Well worth seeing for its beauty alone, with its gorgeous scenery, coloring and lighting, this picture is highly entertaining. . . A beautiful love story, dramatically told. Adults & young people." Am Legion Auxiliary

"The production qualities are so fine, the desert scenes so magnificent, and the color so exquisite, that it affords an hour of rare pleasure, even though the theme of the story is remote from modern sympathies. Adults: excellent; 14 & 18: mature; 8-14: no." Calif Cong of Par & Teachers

"[It] is artistically a triumph, but dramatically it has not the same successful appeal. . . Charles Boyer manifests a fine understanding of the role, but Marlene Dietrich is a bit too emotionally restrained to make the character seem real or alive. Joseph Schildkraut adds the only joyous note and it is very welcome. Disappointing. Mature." Calif Fed of Business & Professional Women's Clubs

"Rarely effective technicolor desert scenes, artistic direction, the cameo-like beauty of M. Dietrich, and the exceptionally fine characterization of C. Boyer make this drama . . . unforgettable. Mature & 14-18. Excellent." DAR

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"This well known romance . . . seems remote from present day problems. . . Scenes of the desert are breath-takingly lovely and the hub-bub of exotic life in the native bazaars is vividly presented. Family." Nat Soc of New England Women

"[It] is brought to the screen in beautiful glowing colors. The story seems, however, to be only a secondary issue as the high dramatic points are conspicuous by their absence. The silences of the melancholy pair convey little of their inner struggle, except when Boris witnesses the seductive movements of the dancing girl. Joseph Schildkraut . . . gives an excellent portrayal of those picturesque characters and relieves the monotony. . . From a pictorial standpoint it will interest the mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 21 '36

"Pictorially this production is a magnificent achievement in color. Mature audience. . . The direction is superb, in the skilful hands of Mr. Boleslawski, who has been mindful of every detail necessary to the perfection of cinema art and highest commendation merited by sound and camera men. A picture of rare beauty, charm, and high entertainment value."

+ Gen Fed of Women's Clubs (W Coast)  
N 2 '36

"Color photography has never appeared to greater advantage than in this picture. . . The story is dated. Twenty years ago it seemed daring romance. Today, audiences may find it difficult to be emotionally stirred because a Trappist monk breaks his vows, ventures into the world, samples its joys and then returns to the monastery for penance. The desert idyll is too far removed from modern life to seem real or important. Charles Boyer has a role in which an harassed conscience makes him constantly serious and darkly introspective. Miss Dietrich photographs to advantage in the medium, but a more emotional actress might have made the plot seem more vital. Adolescents, 12-16: no value; children, 8-12: no."

+ Motion Pict R p9 N '36

"This well known and loved book comes to the screen—this time in color so beautiful and effective as to be breath-taking. . . Marlene Dietrich is superb and the Boris Androvsky of Charles Boyer is most touchingly presented. . . The entire cast is outstanding and each portrayal is perfect in itself. The direction of Richard Boleslawski is masterly, the photography exquisite and the massive stage sets introducing native life bring with them authenticity and reality. A treat for mature audiences."

+ Nat Council of Jewish Women N 3 '36

"Adults."

Nat Legion of Decency N 19 '36

"A & Y: romantic tale of the desert; C: no interest."

Parents' M p46 Ja '37

"The plot of this play has longer whiskers than some of the old Algerians who wander in and out of the picture. . . It's too bad to waste two such actors as Marlene Dietrich and Charles Boyer on such an ancient vehicle, to say nothing of all that sand and the excellent color photography. Miss Dietrich, as expected, is even more beautiful in color, and, if possible, even more expressionless." Ernestine Taggard

+ Scholastic p17 N 21 '36

"Outstanding. . . The musical accompaniment is noticeably good. Mature."

+ Sel Motion Pict p3 D 1 '36

"Done in Technicolor, and with a noticeable advance in the use of color photography on the screen. Mature. Outstanding."

+ Wkly Guide N 14 '36

#### Newspaper and Magazine Reviews

"Subdued tones . . . clothe a moving if slow-paced story which deals with inner conflicts of character. Adults & young people."

+ Christian Science Monitor p19 D 5 '36

"The subject is a daringly unusual theme to be undertaken by the motion picture in its capacity of serving mass theatricals. But even the most intimate scenes have been accorded the utmost respect and delicateness. Unfortunately, however, on one occasion a jarring note is injected in the performance by a Tilly Losch troupe of a sensuous dance of such fiery passion that the spectacle of 'torso-twisting' might even make Minsky's 42nd Street burlesque queens blush with shame. Photographic results represent the most astute and most tasteful use of natural color cinematography to date. Here, too, is the perfect example of the extent to which the craftsmanship of expert staging can give importance to a limited plot." J. P. Cunningham

+ Commonweal p134 N 27 '36

"Once again Technicolor enthralls us with the beauty of the animated scenes it spreads upon the motion picture screen. . . As a salesman for Technicolor, as a demonstration of its attainments to date, [it] is a brilliant success. . . However, the color process leans on the picture production almost to the point of the latter's extinction. . . All the applause of the audience was accorded it as a spectacle; none was given it as a motion picture drama. The screen play is done in monotone and Marlene Dietrich and Charles Boyer seem to be in a daze. All Boleslawski's great skill as a director was unequal to the task of making the picture dramatically alive. . . The story, although a couple of decades behind the thought processes of today, has inherent strength, its tragic romance being psychologically sound, but in its telling it becomes more intellectual diversion than picture entertainment. . . Its slow, placid pace, added to the distraction of color, will keep it from doing well at the box office."

+ Hollywood Spec p6 N 7 '36

"You and I can remember when 'The Garden of Allah' was a seven-day shocker. Well—I can, anyway. Today, for all the beauty and lovely coloring of this expert production, [it] seems not a little dated. And there's nothing so flat as yesterday's shock. . . The whole story is told in exquisite Technicolor tints. Maybe there's too much loveliness; maybe the gorgeous hues hush the drama. To me there are too many shots of the lovelorn caravan pushing along the Sahara horizon. . . Richard Boleslawski's direction seems too concerned with sky lines, too little interested in close-up drama." (3 stars) Beverly Hills

Liberty p43 D 19 '36

"The cinema's most astute and tasteful use of natural color photography to date is found in 'The Garden of Allah.' . . This time an ancient and always somewhat befuddled story achieves importance and beauty as a result of stunning performance and precise, planned use of Technicolor. . . W. P. Lipscomb and Lynn Riggs took no liberties with the plot structure of the story, but must have sprayed their typewriters with an astringent before writing the dialog. It is restrained, notes the dramatic handicaps of the feeble old story and relies on subtleties of feeling. Boleslawski joined them in shying from lush direction, relying instead on the performances of Marlene Dietrich and Charles Boyer. . . Miss Dietrich's debut in color appears to have loosed talents heretofore kept in reserve. She never has put more power into a rôle. Nor, satisfying to those who ignore performance values and look only for eye-appeal, has she ever been lovelier. Mr. Boyer's portrait of the Trappist monk . . . probably will renew for him cinema contacts that were beginning to be frayed."

+ Lit Digest p21 N 14 '36

"'The Garden of Allah' is a screen work of surpassing visual beauty. . . It makes magnificent use of color photography, mixing rich blues, browns and reds in a succession of lovely compositions. . . What conviction the almost static plot has depends in large measure on your susceptibility to the spiritual and emotional catharsis experienced by the principals. The ill-fated romance . . . seems to me to be singularly lacking in compulsion. . . [It] dem-



**GARDEN OF ALLAH—Continued**

onstrates conclusively that the spectrum has a valid place in the scheme of the cinema. . . The screen drama is singularly fortunate in its stars. Not only is technicolor flattering to their features but they bring an acting intensity to the big moments of the romance that does much to sustain the fragile spell of the piece. Miss Dietrich is hauntingly lovely."

Howard Barnes

+ N Y Herald Tribune p23 N 20 '36

"Richard Boleslawski has directed it solemnly, taking special care to offend no one. This caution has also weakened the drama. Charles Boyer never appears in his monk's garb, nor is the exposition sufficiently long to make a modern American audience realize the whole tragedy. The film has a certain rather drowsy charm, thanks to the very color which, although it distracts the interest from any drama, does offer some startlingly lovely glimpses of the desert. This is the best color the screen has yet captured. . . To be quite honest, the picture might have been more exciting if it had been frankly a technicolor scenic." Eileen Creelman

+ — N Y Sun p30 N 20 '36

"[It] is a distinguished motion picture, rich in pictorial splendor yet unobtrusive, though accurate, in its color, however tempting a background of old Algiers may have been to the producers. Richard Boleslawski's direction places commendable accent on the familiar story, and it is engrossingly enacted by a noteworthy cast. . . Marlene Dietrich has been rescued from her dramatic lethargy of late seasons, clothed fairly sensibly and given something to think about. Charles Boyer, an important player abroad and one who has been rather badly treated here by casting departments, has a rôle in keeping with his talents." J. T. M.

+ + N Y Times p27 N 20 '36

"Although it contains moments of breathtaking beauty in its Technicolor photography—there are also some that are not so breathtaking—and a love story that will probably have the girls crying. . . 'The Garden of Allah' is a pretty dull entertainment, ponderous in movement, pedestrian in speech and unexciting in narrative. . . I'm bound to confess that I, for one, found it rather hollow and unconvincing. Although it has the makings of a genuinely touching tragedy, not all the materials are used to their best advantage either in leading up to the climax or in the climax itself, which seems singularly botched." William Boehnel

— + N Y World-Telegram p31 N 20 '36

"I should say that the color is the most successful so far. Perhaps that Sahara setting, with its African blues and yellows and scarlets, is adapted to this lurid picture-postcard chemistry, just as the plot is suited to those old-fashioned Technicolor speeches about eternal love, and possibly, too, the effect is assisted by the ease with which the Dietrich face stands color. In a big, splashy way, the whole affair seems handsome. . . The film allows Miss Dietrich to suffer without interruption. Charles Boyer is the young man cast to suffer with her, and he's expert at it." John Mosher

+ New Yorker p99 N 21 '36

"The story. . . is hardly one that can be streamlined for modern consumption. W. P. Lipscomb and Lynn Riggs didn't try to. Their screen version treats the delicate theme with dignity and sincerity; Miss Dietrich and Boyer, achieving the finest performances of their careers, lend it credibility. And the Technicolor camera reaches the high mark of its achievement."

+ News-Wk p20 N 21 '36

"This really proves, we think, that the black and white that stood by us so honorably will give way wholly to Technicolor within a few years. . . Miss Dietrich, while still not our idea of a nun of strong faith, is exotic and lovely against a desert sky. A great deal of power

is projected into the story by Charles Boyer, whose monk is a truly convincing creature of conflict. . . We had the feeling that a lovely poem had been read to us. We knew how it was to end, but we did not know how beautifully. We suppose the significant thing here is that 'The Garden of Allah' would have been a good film in black and white; but at last color is of intrinsic value. *People will ask you about it.*"

+ Stage p16 D '36

"[It is] the best answer to the problem [of color] that Hollywood has made in 1936. . . Sad, serene and somewhat silly, 'The Garden of Allah' belongs to that dignified class of pictures which reviewers customarily praise for the music and photography. Unfortunately for Hollywood, cinemaddicts go to the theatre not to see the latest wonders of cinematography but to be entertained. That in this case both music and color photography. . . are genuinely superb, will doubtless not suffice to interest 1936 in two young lovers who, with money to burn, can apparently find nothing better to do than brood about the life hereafter. If 'The Garden of Allah,' best example of color photography the cinema has so far contrived, is a box-office hit, it will be because of its stars. . . If 'The Garden of Allah's' weak point is its story, its strong point is its female star."

Time p39 N 30 '36

**Trade Paper Reviews**

"Producer David O. Selznick elevates the motion picture to new heights of artistry in this film. . . convincingly adapted by W. P. Lipscomb and Lynn Riggs, and directed with Richard Boleslawski's usual masterful touch. This, combined with a star-studded cast and color photography, outstandingly the most beautiful to date, assures the feature's box office success. Family."

+ Box Office p51 N 14 '36

+ Canadian Moving Pict Digest p18 N 14 '36

"This is the finest example of Technicolor to date. . . Many of the scenes are breath-taking in their beauty, especially some with the desert as the background. Charles Boyer gives a strong performance. . . Marlene Dietrich is excellent as the girl."

+ Film Daily p6 N 3 '36

+ Motion Pict Daily p4 N 2 '36

"Aided by beautiful Technicolor, a musical score that must be ranked with the season's best, backed by two strong names, good feature players, 'The Garden of Allah' should please best in class houses. Tinged with that appeal, but with a strong women's angle that ought to pull, the show is creditably produced. . . Well made, with some inspired scenes, strong on what the women want, the show is saleable from many viewpoints."

+ Phila Exhibitor p53 N 15 '36

"Since life and art are progressive, some day, soon, a story sturdy enough to hold up in black and white will, when coupled with the Technicolor, combine into socko box office. It resolves itself down all over again, in color cinematography or in the normal screen hues, [to the fact] that it's the story first. . . Accordingly 'Garden of Allah,' so sumptuously and impressively mounted by David O. Selznick, impresses as the last word in color production, but a pretty dull affair. It'll come out all right chiefly on the ballyhoo and the marquee values of the stellar pair, Dietrich and Boyer. Especially so for the matinee trade. . . Miss Dietrich and Charles Boyer are more than adequately competent in the leads although sometimes slurring their lines. But in the main they impress in the difficult emotional roles."

+ — Variety p14 N 25 '36

"Superb in its production qualities and emotionally arresting, with the drama enhanced by the most discriminating use of Technicolor thus far, 'The Garden of Allah' comes to the screen as entertainment of highest appeal for

cultivated audiences and sturdy box office calibre. . . Boyer and Dietrich are seen at their best. Boyer is most impressive and convincing. . . Dietrich plays with restraint and, thanks to direction, gives the most persuasively human and least theatric performance of her career. . . Tilly Losch provides the most colorful and arresting scene in the picture when she dances the abandoned temptation to Boyer in the desert inn. The dance is the most erotic and at the same time fascinatingly artistic thing of this kind the screen has seen."

+ Variety (Hollywood) p3 O 31 '36

**GAY DESPERADO.** United artists 85min O 2 '36

**Cast:** Nino Martini, Ida Lupino, Leo Carrillo, Harold Huber, Mischa Auer, James Blakeley

**Director:** Rouben Mamoulian

**Music:** George Posford, Miguel Sandoval

**Music director:** Richard Day

"A comedy about Mexican bandits and the effect of American gangster films on their professional technique." Wkly Guide

#### *Audience Suitability Ratings*

"A & Y: very good; C: unless too exciting."  
Christian Century p1510 N 11 '36

"Absolutely unique is this farce, poking fun at gangster films, American slang, and studio tricks. Family, but mature for children. Excellent." DAR

+ + Fox W Coast Bul O 17 '36

"This [is] an entertaining film, which is further enhanced by the fine singing of Nino Martini. Mature." Am Legion Auxiliary

"Conceived and acted in a mood of irresistible gayety, directed with imagination and a keen sense of humor with every player in the cast entering thoroughly into the spirit of the production, 'The Gay Desperado' is perfect entertainment. . . Even though it becomes a little wild and rowdy at times, it is so delightfully funny and so unusual in its fun, it could not harm anyone. Outstanding. Family." Calif Fed of Business & Professional Women's Clubs

"Delightful light comedy, with the beautiful singing of Nino Martini and subtly ironic touches, make this an unusually fine production. . . Mamoulian's direction is superb. Family." E Coast Preview Committee  
Fox W Coast Bul N 14 '36

"[It is] a delightfully satirical farce. . . The cast is exceptionally well chosen, each one giving pertinent characterizations. The work of Rouben Mamoulian, the director is most adroit and unusually effective. A rarely pleasing and most entertaining picture. Family-mature."

+ Gen Fed of Women's Clubs (W Coast)  
N 2 '36

"Roystering burlesque and subtle satire, mingled with grand opera music and lyrical photography, bring about one of the most amusing and intriguing films of the year." S. M. Mullen

+ Motion Pict & Family p6 O 15 '36

"A merry musical farce, loaded with laughs and fine music, altogether delightful. . . The background of desert and mountain scenery is beautifully photographed, Martini's Mexican songs are a treat, Carrillo is perfect in his part, the whole thing is most entertaining. Adolescents, 12-16: yes; children, 8-12: too exciting."

+ Motion Pict R p6 O '36

"Excellent direction, delightful humor, a slight but amusing story and the beautiful voice of Nino Martini make of this musical comedy good entertainment. The entire cast is outstandingly fine. Leo Carrillo never was better than in his portrayal of the music-loving bandit. Family & junior matinees."

+ Nat Council of Jewish Women N 3 '36

"Nino Martini's superb singing highlights this tastefully artistic production."

+ Nat Legion of Decency O 8 '36

"A, Y & C: good."

Parents' M p32 D '36

"Family."

Sel Motion Pict p10 N 1 '36

"Pleasant and amusing, with many hilarious minor incidents. Family."

+ Wkly Guide O 3 '36

#### *Newspaper and Magazine Reviews*

"Very gay, very full of music and not very desperate is Nino Martini's latest. . . Besides Mr. Martini's singing, which is pleasant and plentiful, the film contains a good deal of amusing burlesque on Hollywood's cherished heroes, the gangsters. Family."

+ Christian Science Monitor p15 O 17 '36

"'The Gay Desperado' is a desperately gay satirization of the machine-gun technique of American gangster films. . . Some highly amusing and frequently hilarious results come from the broad burlesquing of the Hollywood version of blood-and-thunder lawlessness. . . Nino Martini is in splendid voice as he emulates a laughing, dashing, singing señor. . . Mr. Martini, after some previous Hollywood mishaps, now gives a strong proof that a Metropolitan Opera star can be a good screen comic both lyrical and laughable. . . In his singing of Verdi's 'Celeste Aida' the real height of 'The Gay Desperado' is reached." J. P. Cunningham

+ Commonweal p617 O 23 '36

"Good, clean fun and music of rich artistic quality are blended into fascinating entertainment by one of the finest demonstrations of intelligent direction ever given a picture."

+ + Hollywood Spec p11 O 10 '36

"A Mexican bandit melodrama with a sense of humor. . . The results, as you may guess, frequently are hilarious." (3 stars) Beverly Hills

Liberty p56 N 14 '36

"The gifted Mr. Rouben Mamoulian has made this film . . . with the obvious intention of striking a gay, Lubitsch note, and keeping it gay. Perhaps because that intention is obvious his film succeeds at any rate in being a jolly film. And jollity is enough in this instance, the acting throughout being better than the script. . . We can place this Mamoulian picture right up at the top of the nearly first class in its melodious-movie kind. Mexican music would give any such picture a good start; but here the singing of Nino Martini is pleasing and plentiful, and the guitar-playing of the Trovadores Chinacos could only be bettered if there were more of it. . . [Mischa Auer offers a] superb and superbly comic portrait of the Mexican Indian. He appears in a part which, for him, is an easy one; but we don't know who else could have played it."

+ + New Statesman & Nation p773 N 14 '36

"Amusing musical comedy, notable chiefly for Mamoulian's clever avoidance of the trite conventions of the theme. . . Mamoulian works well the banalities to disguise. Nevertheless the proceedings, despite modern accretions, possess a musical-comedy stageness of pre-war vintage. Mischa Auer and Harold Huber are excellent. Film estimate: You're doing all right."

+ New Theatre p34 N '36

"The vexing problem of what to do with an opera star on the screen is triumphantly solved in 'The Gay Desperado.' Here is a formula for the musical photoplay that brings melody, comedy and dramatic excitement into harmonious union. It gives ample scope for Nino Martini's enchanting voice and engaging presence while inspiring a rich and hilarious burlesque that could stand very well by itself as entertainment." Howard Barnes

+ N Y Herald Tribune p18 O 9 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**GAY DESPERADO—Continued**

"Rouben Mamoulian, usually absorbed in more serious subjects, has indulged in some charmingly frivolous satire at the expense, for the most part, of gangster films. Far from an underworld melodrama, this should prove the picture that laughs those high-powered thrillers out of existence. 'The Gay Desperado,' although a musical and, more, a musical with a fine score and an operatic star, is sheer fun. . . . Even without the music, it would be entertaining." Eileen Creelman

+ N Y Sun p39 O 9 '36

"While mankind in general has been fretting about the proper means of disposing of used razor blades, Hollywood has been going quietly insane trying to decide what to do with its operatic tenors. We think 'The Gay Desperado' has solved the problem. . . . If the vocal Mr. Martini is forced into the background, it has been in the best of causes. Even an operatic tenor must be content with second place when a first-rate musical comedy is in the making. And 'The Gay Desperado' is truly that." F. S. Nugent

+ + N Y Times p31 O 9 '36

"Although I won't swear that 'The Gay Desperado' is the best musical film of the season, it comes pretty close to it. . . . [It] is an excellent blending of all the musical comedy arts—the arts of writing no less than those of singing, direction, acting, composing and photography. . . . It is possible to say without fear of contradiction that here is a musical that is a honey, a witty, humorous, tuneful riddling lampoon that is worth anybody's money at the box office." William Boehnel

+ N Y World-Telegram p35 O 9 '36

"When not busy with God, Miss Mary Pickford seems inclined to turn out quite trim and bright little comedies. . . . Now it is Nino Martini who is presented, along with Ida Lupino and Leo Carrillo, the three of them appearing to advantage in some successful nonsense about Mexican bandits, American gangsters, young love, and the like. . . . Light comedy has always been a hard hurdle for American films to take, but in this case I should say that Miss Pickford and all her colleagues have just bounded over." John Mosher

+ New Yorker p90 O 10 '36

"'The Gay Desperado' presents an interesting thesis: Mexican bandits, normally the best of hail fellows, become unnaturally evil under two sets of circumstances—(1) when exposed to the subversive influence of Hollywood's gangster films, (2) when music is eliminated from their diet. . . . Martini receives a dozen chances to sing, and he does it so well that his radio and opera fans will find it easy to forget about his acting."

News-Wk p30 O 10 '36

"Too bad Mary and Jesse have given up their partnership. First they knock us over with 'One Rainy Afternoon' and now they simply panic us with the most hilarious comedy of the year. Such laughter I've never heard at a preview. And applause for pictorial beauty and gorgeous singing. . . . Leo Birinski has written an original story that justifies the word. . . . [It is] a picture that simply burbles in every line and action. . . . Lucien Andriot's photography stopped the show. It is as beautiful as Eisenstein's 'Thunder over Mexico.' . . . Do I rave? Well, wait until you see this show! I shall go again and again." Rob Wagner

+ + Script p10 N 7 '36

"'The Gay Desperado' is described as a melodrama set to music. It's so much more than that we hardly know where to begin. It is a burlesque, just delicate enough, of everything from kidnapping and firing squads to James Cagney and law enforcement. . . . Leo Carrillo, Nino Martini, and Ida Lupino gesticulate in immaculate farcical fashion, welding a series of cinema anecdotes into an hilarious whole. . . . Director Rouben Mamoulian does the most enchanting things with music

and shadows and laughter. *Don't let us keep you here any longer. There's gaiety this night.*"

+ + Stage p14 N '36

"[It] is that extraordinary rarity, a musical comedy which is both musical and comic. It almost infringes upon Hollywood's iron law that all singing pictures must be about singers and it makes the demise of the partnership between Mary Pickford and Jesse Lasky—which started with 'One Rainy Afternoon' and ended last month—seem definitely regrettable. . . . 'The Gay Desperado' should supply a working model for future efforts in its genre."

+ Time p66 O 19 '36

**Trade Paper Reviews**

"Here is undoubtedly one of the finest musical comedies of any year. It is a classic example in the field of light comedy, superbly directed, and replete with a subtle brand of humor. Family."

+ Box Office p31 O 10 '36

"Mary Pickford and Jesse L. Lasky tapped a novel source for the material used in this production. In having Leo Carrillo and his gang of gay desperadoes emulate the American gangsters, they present a rollicking laugh-loaded comedy that is grand entertainment every foot of the way. It is the kind of show that should play to big box-office returns in every type of theater from the very top to the bottom. On its comedy merits alone, this burlesque and satire on the American gangster could go it alone."

+ Film Daily p3 O 3 '36

"This fresh and deliriously funny satiric farce is one of the best comedies of the year, and the most original. Second, and said to be the last, production of the Pickford-Lasky partnership, it is bound to reawaken deep regret that the rich vein of class entertainment tapped by this combination will not be further explored by them. 'The Gay Desperado' is headed for good grosses everywhere."

+ Hollywood Reporter p3 S 30 '36

+ Motion Pict Daily p3 O 3 '36

"This is a grand mixture of comedy, music that should not only please in class sectors, but, thanks to Leo Carrillo, Martini's voice, that should do okay in other spots. Estimate: high ratings."

+ Phila Exhibitor p40 O 15 '36

"This Nino Martini mesquiteer is a fairly diverting Mexican Western. If regarded in carefree light, 'The Gay Desperado' may be termed not particularly desperate. It'll do spotty trade, depending on locale. It's more musical comedy than grand opera, or even operetta, which may be the major hurdle for those attracted by the Martini marquee values."

+ Variety p15 O 14 '36

"What irony that Mary Pickford and Jesse L. Lasky should say farewell as a production unit with 'The Gay Desperado,' a picture which assuredly is one of the finest of the year in artistry and sure-fire entertainment values and a smash money entry. Romantic, entrancingly melodic, loaded with humor in sparkling line and warm, tingling farcical situation and excitingly unfolded, it should take the box office by that word-of-mouth which always discovers and supports a sound piece of popular entertainment."

+ Variety (Hollywood) p3 S 30 '36

**GENERAL DIED AT DAWN.** Paramount 95min S 4 '36

Cast: Gary Cooper. Madeleine Carroll. Akim Tamiroff. Dudley Digges. Porter Hall. William Frawley. J. M. Kerrigan

Director: Lewis Milestone

See issue of September 28, 1936 for other reviews of this film

*Audience Suitability Ratings*

"In making his writing debut before the bourgeoisie which is the solid support of motion pictures, the much-publicized Clifford Odets has managed to set aside his proletarian urges long enough to give us an exciting and unbelievable melodrama. . . . Whether or not he has streamlined his lugubrious philosophy for just this once, Mr. Odets has put wheels on his soap box and takes us for a thoroughly entertaining spin. . . . Akim Tamiroff, as the menace, is suitably terrifying. As a matter of fact, the latter's violent antics place the film in the adult bracket. Children would find little sense in it anyway." T. J. Fitzmorris

+ America p576 S 19 '36

"Excellent. Weakness; romantic dereliction of hero is inconsistent with his implied character. Mature." DAR

Fox W Coast Bul S 12 '36

"Excellent direction and supporting cast make this a most absorbing picture for adults and young people." Am Legion Auxiliary

"A heavy, brutal picture with swift dramatic action. Adults: interesting; 14-18: tense; 8-14: no." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Masterly direction and outstanding characterizations in difficult roles are combined in an exceptionally fine production. Adults & young people." E Coast Preview Committee

"The story is not without discrepancies and inconsistencies but it is permeated by a sinister and dramatic atmosphere which maintains suspense to the very end. Its view of war and intrigue-wracked China is convincing and finished characterizations add to the interest of a stirring film. Mature." Nat Soc of New England Women

"An excellent cast, efficiently handled, with convincingly good photography, have made good adult entertainment." S Calif Council of Fed Church Women

"Exciting, well photographed melodrama with good local color and a tremendous climax. Its weaknesses are trite dialogue and a plot that depends for its situations on the stupidity of a hero for continually exposing himself to obvious dangers. The picture contains too much brutality for young audiences but will probably be popular with adults." Women's Univ Club, Los Angeles

Fox W Coast Bul S 26 '36

"The breathless quality of eloquent silences, the superb photography, and the vividly descriptive musical score heighten our enjoyment of this skillfully produced picture, which is so forcefully directed. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) S 16 '36

"Mature."

Jt Estimates S 15 '36

"The part of the action relating directly to Yang is the best: the casual, pointless manner of his death is properly stressed. The character is well portrayed by Akim Tamiroff, but perhaps the best performance of all comes from J. M. Kerrigan as a thoroughly slimy rascal. . . . A film with several strong points but as many weak ones. The idea of menace is excellently brought out in the deliberate opening, and the suspense of the closing passages is very real; but, in between, the general slowness of tempo becomes too often merely mannered and heavy, while what had seemed at first to have the potentialities of profound drama is enfeebled by a hackneyed central plot. . . . Suitability: adults & adolescents. The suggestions of torture and violent death towards the close make the film unsuitable for the sensitive."

+ — Mo Film Bul p172 O '36

"Good. Adults & young adults."

+ Motion Pict Guide D '36

"To the callous adult this picture will furnish tense, melodramatic entertainment. The photography is unusual and excellent, symbolic of the theme. Gripping, suspenseful direction of an unusually well chosen cast and an appropriate musical background bring technical perfection to the entire production. Adults."

+ Nat Council of Jewish Women S 9 '36

"A: exciting melodrama; Y: too brutal for many; C: no."

Parents' M p42 N '36

"Here is as exciting a screen play as may be seen. . . . Supported by an excellent cast, it captured my interest and has my praise. . . . Some of [Odets's] views have been transplanted from the stage to the silver screen. Hollywood, in constant fear of educating its audience with too heavy a dose, has diluted the liberal views with Hollywoodish dramatics. . . . 'The General Died at Dawn' has a novelty which most pictures lack. With this pinch of 'social aspect' and a fist-full of good, exciting drama, the film is above the ordinary."

+ Scholastic p32 O 3 '36

"Mature."

Sei Motion Pict p5 O 1 '36

*Newspaper and Magazine Reviews*

"Akim Tamiroff's General Yang and the photography are especially commendable among the many qualities, both personal and material, in which the producers invested lavishly for realism. . . . Mr. Odets strengthens his reputation for strict adherence to fact and utter disregard for where his barbs fall, taking the whole of Mr. Booth's manuscript, with its frequent antiquities of construction, and giving it vitality with dialog shadings. . . . This [is a] gripping drama of intrigue, romance and adventure in that part of modern China which is full of dangerous surprises." J. P. Cunningham

+ Commonweal p504 S 25 '36

"An attempt to recapture the glamorous mystery and punch of 'Shanghai Express.' Unfortunately, this is the Shanghai Local. . . . All this sounds exciting. But it falters. For one thing, Director Milestone gets too absorbed in his lesser characters, and he is too concerned with catching pictorial beauty, too intent upon his stylized technique. Also, Scenarist Odets, for all his crisp staccato dialogue, goes in a bit thick for moralizing about the underdog." (2 stars) Beverly Hills

Liberty p36 O 10 '36

"Whatever you and I may think of Gary Cooper as an actor. . . . we do have to admit that he somehow has an affinity for good pictures. His 'Mr. Deeds' was excellent, and 'The General Died at Dawn' is a humdinger Chinese shiverdrammer. . . . This adds up to about two and a half pictures, which is a fairly correct appraisal of 'The General Died at Dawn.' The end is preposterous, but we'll skip that. Not for children." Don Herold

+ + Life p30 N '36

"[It has] a wide field of intrigue. Clifford Odets, who wrote the scenario, has therefore not been trenchbound; and the result of his collaboration with the camera is a superior film, continuously interesting and often quite genuinely terrible. He has, however, made a number of minor mistakes; as when he puts into the wry mouth of his American hero pious words that do not belong there, and as when he lets his love story lapse into the commonplace." Mark Van Doren

+ Nation p374 S 26 '36

"Gary Cooper has become an American ideal. . . . [He] is marked for fame and the narrow path of deadening rectitude. 'The General Died at Dawn' is melodrama, a descendant of 'Shanghai Express,' well acted, well directed and, except for some high-flown love, very satisfactory. But Mr. Cooper has become so noble as to be disquieting."

+ New Statesman & Nation p588 O 17 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**GENERAL DIED AT DAWN—Continued**

"Preceded by an avalanche of publicity and false angling, particularly in the left press, it was perhaps inevitable that some movie-goers should feel let down. . . People were given to believe they were going to get 'Das Kapital' in eight reels and received instead a better than average melodrama that very effectively, if not over-subtly, accomplishes the broad purposes of the author. . . Mr. Odets has not yet achieved a cinema style. His long and freighted sentences are still in thrall to stage necessities. There is no reason for believing, however, that he will not get there." Robert Stebbins

+ New Theatre p18 O '36

"Akim Tamiroff gives a really excellent performance and he manages to die with all the sinister imperturbability that has characterized his life. Without this piece of acting the picture might well fail to grip one's attention, for Madeleine Carroll's adventuress is a study in very still life. . . Gary Cooper is his usual strong and charming self, but his performance here has not the same light and shade as his 'Mr. Deeds.' " Mark Forrest

+ Sat R p576 O 31 '36

"I couldn't believe, let alone understand, one foot of the story. . . It is a million miles from Hollywood, and 'Millie' Milestone, one of our ace directors, kept the strangely exotic flavor throughout. But I feel that both he and Odets, who has proved himself a great dramatist, were given an impossible assignment." Rob Wagner

— Script p10 S 19 '36

"The first few silent sequences of 'The General Died at Dawn' are as good as anything to be seen on the screen in London. . . After that it becomes a melodrama, though a melodrama of more than usual skill. . . If it were not for a rather ludicrous ending, this would be one of the best 'thrillers' for some years." Graham Greene

+ Spec p747 O 30 '36

"Audiences at 'The General Died at Dawn' realized after a few moments of photographic introduction that they would have to be all eyes and ears to keep up with the amazingly cryptic drama taking place on the screen. Mr. Odets' contribution to 'The General Died at Dawn' does not end with strong lines spoken firmly. By an amazing co-ordination of forces, the virility that has come to be associated with his writing is communicated in the director's translation in camera terms, in the character's behavior, in the cameraman's photography. . . There is something so exhilarating, so electric in the treatment of this production, from the title right on up, that it should be taken regularly. *We can't say more than that.*"

+ + Stage p24 O '36

**Trade Paper Reviews**

"Well made, produced in the best Paramount manner, with Akim Tamiroff as the general stealing the picture, this is a money show."

+ Phila Exhibitor p34 S 15 '36

**GENERAL SPANKY.** Roach-MGM 73min D 11 '36

Cast: Spanky McFarland, Phillips Holmes, Ralph Morgan, Irving Pichel

Directors: Fred Newmeyer, Gordon Douglas

Little Spanky McFarland and his gang are cast in a burlesqued Civil War story in which they stop an advance of Union forces, rescue a pal from a firing squad and perform sundry other duties for the Confederate cause.

**Audience Suitability Ratings**

"General patronage."

Nat Legion of Decency D 10 '36

"A: amusing; Y & C: good."

Parents' M p46 Ja '37

**Trade Paper Reviews**

"Wholesome, home-spun entertainment and comedy is this graduation of 'Our Gang' into their first feature length picture. It will be tops with the juvenile trade and can hold its own with adult audiences. Family."

+ Box Office p31 O 31 '36

"For the [children] Hal Roach has one grand picture. . . There is plenty of entertainment in the antics of this outfit, and for the family trade it is a swell show. The picture aims for laughs and it gets plenty of them."

+ Film Daily p13 O 27 '36

"This is great stuff for the [juvenile] and family trade. To the average movie fan, however, it will probably be just six reels of 'Our Gang' and a little bit tiresome after the customary footage has had its run."

+ — Hollywood Reporter p6 O 23 '36

+ Motion Pict Daily p2 O 24 '36

"The children will probably like 'General Spanky' best. Hal Roach's feature venture has the same appeal as the 'Our Gang' comedy idea, with small towns, neighborhoods, family audiences certain to enjoy it. For the ace de luxers, it may not have appeal."

Phila Exhibitor p32 N 1 '36

"Our Gang is a swell outfit of entertainers in any two reel comedy, but for an adult audience, it is expecting too much of the little lads and lassies to keep up their fast tempo for a full feature length film. For [juvenile] audiences, 'General Spanky' will rank tops and if it is cut down it will do okay for the comedy end of any dualer. As presented at the preview [it] lags in several spots and will come out much better after an operation in the cutting room."

+ — Variety (Hollywood) p3 O 23 '36

**GENTLEMAN FROM LOUISIANA.** Republic 70min Ag 17 '36

Cast: Eddie Quillan, Chic Sale, Charlotte Henry, Marjorie Gateson, John Miljan

Director: Irving Pichel

See issue of September 28, 1936 for other reviews of this film

**Audience Suitability Ratings**

"A, Y and C: good."

Parents' M p42 N '36

**Newspaper and Magazine Reviews**

"Eddie Quillan rides engagingly through the usual plot situations of this race track yarn which is lifted slightly above program melodrama class by good acting and Irving Pichel's direction."

+ — Christian Science Monitor p13 S 19 '36

"An unpretentious racing picture disguised as a costume piece of the Mauve Decade."

News-Wk p27 S 5 '36

**Trade Paper Reviews**

"Ordinary racetrack yarn has been given vigor by superior direction and adept acting in this programmer. The picture contains much more action than one would expect of a story that calls for costumes worn in Diamond Jim Brady's day. It hasn't much to offer in marquee decorations aside from 'Chic' Sale and Charlotte Henry, and the former's supporters may be disappointed in seeing the ex-character monologist sans his usual whiskers, playing virtually straight."

+ — Variety p17 S 16 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

**GESUZZA, LA SPOSA GARIBALDINA.** Cines  
Pittaluga 75min N 2 '36

**Cast:** Aida Bellia. Giuseppe Gulino. Gianfranco Giachetti

**Director:** Alessandro Blasetti

Italian dialogue film produced in Italy without English sub-titles. "Historical drama dealing with the freeing of Naples and Sicily from Bourbon rule by heroic followers of Italy's great patriot Garibaldi." (Film Daily)

#### *Newspaper and Magazine Reviews*

"Despite its technical defects, this sketch . . . is bound to grip both Italians and Americans familiar with the history of those days. The picture leaves the spectators hoping for another installment of a story which needs no retouching by scenarists. . . All of them act well, as do the rest of a numerous cast." H. T. S.  
+ N Y Times p33 N 3 '36

#### *Trade Paper Reviews*

"While lacking technical strength, this film story of heroic manhood and womanhood in the struggle for liberty is impressive entertainment."  
+ Film Daily p11 N 4 '36

"It appears to be a foreign attempt with historical costumers, and is not without its exciting episodes. . . Uneven direction and varying pace permit story interest to dwindle, which are handicaps that even excellent photographic work and bits of vivid acting fail to overcome. Because it develops into a cumbersome costume play, seems dubious if this feature will go well even with Italian language houses. No English titles, which means it's out for other U.S. theatres."  
— + Variety p29 N 18 '36

**GHOST PATROL.** Puritan 58min Ag 3 '36

**Cast:** Tim McCoy. Claudia Dell. Walter Miller

**Director:** Sam Newfield

A western melodrama.

#### *Audience Suitability Ratings*

"General patronage."

Nat Legion of Decency Ag 20 '36

"A, Y & C: fair."

Parents' M p32 D '36

#### *Newspaper and Magazine Reviews*

"This time Tim McCoy rides down some desert air raiders with the aid of his trusty steed and saves Claudia Dell—but not the film—into the bargain. Adults."  
— Christian Science Monitor p13 S 19 '36

#### *Trade Paper Reviews*

"This Tim McCoy vehicle deviates from the out-and-out Western path and instead combines some G-man stuff with airplane material, resulting in a generally actionful melodrama that should please the McCoy fans and other neighborhood grind patrons as well."  
+ Film Daily p7 S 10 '36

+ Motion Pict Daily p3 S 16 '36

"As with all McCoy's, good in all departments including interest held throughout."  
+ Phila Exhibitor p35 S 15 '36

"Putting G-men into chaps and 10-gallon hats is something that had to happen but it doesn't add up to much for screen purposes. The picture is just another Western of the type the exhibitor buys when he calls up the exchange and asks 'em to send him a hoof opera to fill out a double bill. . . McCoy is rather stiff and Miss Dell only fair."  
— + Variety p16 S 16 '36

**GIRL FROM MAXIM'S.** Hoffberg 53min O 1 '36

**Cast:** Frances Day. Lady Tree. Leslie Henson. George Grossmith

**Director:** Alexander Korda

**Music:** Kurt Shroder

Based on the play of the same title by Georges Feyder. It is a dialogue film made in England about five years ago and just released here. "It is one of the those devilish, Mauve Decade farces in which a straightlaced doctor, married to an unattractive wife, goes to Maxim's on a spree, becomes involved with a chorus girl who is mistaken for his wife, and then must try to explain his folly to his wife and a wealthy uncle." (N Y World-Telegram)

#### *Audience Suitability Ratings*

"A cheap production that has little or no entertainment value. Adults."

— Nat Legion of Decency S 24 '36

#### *Newspaper and Magazine Reviews*

"A hapless little farce that utterly wastes the services of a notable company, it is having a belated American showing. . . It is not obvious why it ever should have been exhibited here. The most tolerant film-goer is not likely to find it entertaining. . . The photoplay is much more of a museum piece than its half-decade of age might suggest." Howard Barnes  
— N Y Herald Tribune p23 S 16 '36

"The film shows traces of age, especially in lighting and sound. . . Even so, this picture has some of the Korda comedy and the Korda direction. . . 'The Girl from Maxim's' does manage to whip up quite a bit of jollity now and then." Eileen Creelman  
+ N Y Sun p23 S 16 '36

"The impious Paul Pry who operates the little World Cinema has tiptoed into Alexander Korda's closet and dragged out a family skeleton called 'The Girl From Maxim's,' which Mr. Korda produced back in '31, when he was operating on a frayed shoestring and a frazzled nervous system. . . The photography is gray, the speech indistinct and the lively ladies of Maxim's are quite devilish in a mauve decade way." P. S. Nugent  
— N Y Times p29 S 16 '36

"Having achieved an enviable reputation as a producer of outstanding films with his remarkable 'The Private Life of Henry VIII' Alexander Korda must now suffer the ignominy of having some of his pre-'Henry VIII' indiscretions flung back into his face by way of the public screens. . . Frankly, 'The Girl from Maxim's' is a conspicuously mediocre film in every department of production. The direction is heavy and ponderous, the dialogue is completely lacking in freshness or sparkle, and the acting, even though the cast includes some well known names, is pretty awful to contemplate." William Boehnel  
— + N Y World-Telegram p25 S 16 '36

#### *Trade Paper Reviews*

"If this production, made years ago, had been intended as a burlesque of a serious drama of early vintage you might laugh at it, but you laugh at it anyway because it is so unbelievably bad. . . Acted by an English cast, [which] goes through [its] parts with a great deal of over-emphasis, the material is so colorless and lacking in humor that it dwindles rapidly into the classification of just a plain boring film without any excuse for being released."  
— Film Daily p25 S 16 '36

— Motion Pict Daily p10 S 17 '36

"[This is] weak in practically all departments. Estimate: weak; for neighborhoods, twin bills."  
— Phila Exhibitor p39 O 1 '36

"[It] would mean little to the American box-office even if it boasted familiar name players. It was produced by Alexander Korda about five years ago, when the now-noted British producer was just getting started and



**GIRL FROM MAXIM'S—Continued**

was operating on a limited budget. Compared with pictures of that year this undoubtedly loomed as an ambitious English film try. Today it's obviously dated. . . . Because of its multitudinous flaws, most of them due to ancient vintage of the film, this feature is not strong enough even for dualers. American audiences won't stomach it. It is not worth risking the abuse likely to be heaped on the exhibitor by his regular patrons."

— — Variety p17 S 23 '36

**GIRL ON THE FRONT PAGE.** Universal  
72min O 4 '36

**Cast:** Edmund Lowe, Gloria Stuart, Reginald Owen, Spring Byington

**Director:** Harry Beaumont

"Story depicts the romance of Lowe and Gloria Stuart and the former's exposure of a gang of servant blackmailers. Lowe is managing editor of a metropolitan newspaper which Miss Stuart inherits from her father." Variety (Hollywood)

*Audience Suitability Ratings*

"A: perhaps; Y: fair; C: no."

Christian Century p1438 O 28 '36

"This [is] entertaining social comedy. Family." Am Legion Auxiliary

"A slight story which gets off to a good start but has a weak ending. Adults: fair; 14-18: possibly; 8-14: beyond." Calif Cong of Par & Teachers

"The picture is exciting without being 'hair-raising.' Light entertainment. Mature." Calif Fed of Business & Professional Women's Clubs

"Amusing bits make this trite newspaper mystery pleasing though not convincing entertainment. Mature-family. Mediocre." DAR

"Mature." Nat Soc of New England Women

"[This is] an exciting story, well told and enacted. Family." S Calif Council of Fed Church Women

Fox W Coast Bul S 26 '36

"[This is] an entertaining picture, swiftly paced, smartly dialogued, with plenty of suspense and humor. Family."

+ Gen Fed of Women's Clubs (W Coast)  
S 16 '36

"Mature."

Jt Estimates S 15 '36

"Fair. Adults & young adults."

+ — Motion Pict Guide D '36

"An unnecessary and irrelevant sub-plot is introduced when the girl is black-mailed by her own butler. . . . Acting and direction are good, though not outstanding. Adolescents, 12-16: not recommended; children, 8-12: no interest."

+ — Motion Pict R p6 O '36

"This fairly interesting newspaper story introduces a new angle on blackmail. . . . Sophisticated comedy suitable for the family."

+ — Nat Council of Jewish Women S 9 '36

"General patronage."

Nat Legion of Decency O 1 '36

"A & Y: fair; C: no."

Parents' M p32 D '36

"This film starts with verve from a novel angle, becomes confused and deteriorates to an unsatisfactory conclusion. Mature."

+ — Sel Motion Pict p3 O 1 '36

*Newspaper and Magazine Reviews*

"Adults."

Christian Science Monitor p13 O 10 '36

"When Charlie Rogers gave us 'My Man Godfrey' as the first production to come from the New Universal, he set a standard which his second effort, 'The Girl on the Front Page,' lowers abruptly. Perhaps it was a case of too many cooks, as I see no less than five people are credited with having had something to do with the story. It is an exceedingly poor picture, a complete waste of time spent in viewing it."

— — Hollywood Spec p7 S 26 '36

"Take away Reginald Owen and there would be little left to recommend in 'The Girl on the Front Page.' Portraying a lesser role in a comic melodrama that is rarely accented by fun or excitement, he takes over the show on several occasions with diverting results. . . . Edmund Lowe and Gloria Stuart, it might be noted, are starred in the piece, but they cannot hold a candle to Mr. Owen in wrestling with shoddy material." Howard Barnes

+ — N Y Herald Tribune p10 N 7 '36

"The Roxy this week has one of those newspaper comedy melodramas usually so irritating to any one who has ever worked in a city room. 'The Girl on the Front Page' is a welcome exception, a slight, light little film, to be sure, but quite diverting. . . . The film's most amusing performance is given by Reginald Owen as a slyly villainous butler. 'The Girl on the Front Page' is not bad for routine entertainment." Eileen Creelman

+ — N Y Sun p13 N 7 '36

"What this country needs today, Mr. President, is not the 5-cent cigar nor the nickel stein of beer, but the CAA—Cinema Adjustment Administration—to plow under some of our motion-picture production before it weakens a strong entertainment market. 'The Girl on the Front Page' . . . is not a capital offense, not a felony, nothing quite so bad. But it is a misdemeanor. . . . Five writers are credited . . . with the story and, having told it all in the picture's first five minutes, they repeat it steadily thereafter. . . . Call it mediocre and extend your sympathies to the cast, particularly to Reginald Owen, who tried to make something of the sinister butler, and to Spring Byington as a bewildered matron." F. S. Nugent

+ — N Y Times p15 N 7 '36

"[It] is a spotty but reasonably diverting blend of love, wisecracks and blackmail that may not be any great shakes as art, but should keep you interested with its breezy humor and its fast moving events. . . . When it is said that 'The Girl on the Front Page' is spotty it does not mean that the film has been thrown together carelessly but rather that parts of it are so well managed that it is a pity all of it could not have been better planned and executed. However, it is buoyant enough so that its slow patches can be forgiven, and if you are not too analytical you should find it breezy fun." William Boehnel

+ — N Y World-Telegram p9a N 7 '36

"Movies, just movies." John Mosher  
New Yorker p117 N 14 '36

"'The Girl on the Front Page' gets there through the efforts of a couple of hard-working males who know what's what in the realm of acting. . . . Edmund Lowe and Reginald Owen. The always reliable Eddie . . . plunges through his performance with such form and good humor that what might have been just another programmer (made today, dual-billed tomorrow and forgotten shortly) becomes considerably better than that. . . . Watch for the finale when Lowe wrings a confession from Owen by placing his fingers in Reggie's ribs; there's terror and exhaustion in a spine-chilling combination." Herb Sterne

+ — Script p10 O 24 '36

*Trade Paper Reviews*

"Aided by a pair of classic performances—those of Edmund Lowe and Reginald Owen—this yarn . . . is smart entertainment in a

big way and should be a tonic for an anemic box office. Family."

+ Box Office p19 S 26 '36

"Well-handled comedy-mystery with fine cast makes this a good box office offering."

+ Film Daily p3 S 19 '36

"This is a first-rate, lively little programmer which will drop nicely into the lower bracket of twin bills and only escapes a better rating because it is never quite definitely either melodrama or farce. . . . As a hardboiled, cynical sardonic editor, Lowe turns in a top flight performance, loaded with smooth wise-cracking of the kind that is right down his alley. . . . Gloria Stuart creates a thoroughly acceptable heroine and Spring Byington, as her mother, wrings every laugh possible from the material given her."

+ — Hollywood Reporter p4 S 16 '36

+ — Motion Pict Daily p11 S 17 '36

"Estimate: fair."

+ — Phila Exhibitor p38 O 1 '36

"If Universal had spread one more layer of gloss over 'Girl on the Front Page,' it would have had a bangup comedy film. As is, the production nearly arrives. But that margin of difference between a smoothly coated job, and one that shows a few chips, will also be the margin between big grosses and spotty intake. Especially so since the marquee weight is in that borderline class. . . . [It] contains a flock of good laugh spots, many of them registering solidly, woven around an old wheel-horse of a framework."

+ — Variety p14 N 11 '36

"[It] is rollicking fun. Expertly scripted and directed, it has real entertainment written all over it. Universal has a comedy-romance in this one that justifies the company's pledges to exhibitors. Although a newspaper-racketeer yarn, 'The Girl on the Front Page' far and away tops them all so far."

+ Variety (Hollywood) p3 S 16 '36

**GIVE ME YOUR HEART.** Warner 88min J1 18 '36

Cast: Kay Francis, George Brent, Roland Young, Patric Knowles, Frieda Inescort

Director: Archie L. Mayo

See issue of September 28, 1936 for other reviews of this film

#### *Audience Suitability Ratings*

"Kay Francis sulks through a good deal of the film but is good in the more emotional scenes. The first half is very slow, but when the scene shifts to America the pace quickens considerably. Quite good entertainment for those who can bear so much sentimentality. Suitability: adults & adolescents."

+ — Mo Film Bul p155 S 30 '36

"A difficult subject handled with admirable delicacy. Mature. Outstanding."

+ + Nat Bd of R M S '36

#### *Newspaper and Magazine Reviews*

"Roland Young by a brilliant performance saves this film from being just another so-called example of mother-love. . . . But if Mr. Young and Miss Flint do steal the picture, it is not because either Miss Francis or Mr. Brent fail in their respective tasks. It is a case of the characters represented by the former couple being far more interesting than the central figures. . . . Miss Francis's beauty has been touched upon. Her ability to act intelligently is proven once more here. As for Mr. Brent, he is alert and natural, besides being handsome. Mordaunt Hall

+ — Boston Transcript p4 S 26 '36

"This production is easily Kay Francis' best work to date from a popular entertainment viewpoint. It is much deeper than the favorite of all Francis' fans 'One Way Passage' and 'Street of Chance,' one of her best movies, but it falls short of 'White Angel' in some respects. Not, however, from the standpoint of popular appeal and heart interest." Laura Elston

+ Canadian M p45 O '36

"One picture to which I can conscientiously send you this month is 'Give Me Your Heart.' This is one written and acted for audiences over eleven years old. . . . [It is] as well done as a good stage play. Kay Francis doesn't always get my vote, but she can be awfully good as a woman with a problem on her mind, if she has to. The picture, however, is really Roland Young's. . . . The conversation in 'Give Me Your Heart' is intelligent first-time talk, not the sappy, repeat, picture-from-picture talk that we so frequently draw in the palace of the cinema. Not for children." Don Herold

+ Life p30 N '36

"Reworked from Jay Mallory's garrulous and confused drama . . . it has failed signally to give much-needed unity and accent to sorry material. The photoplay has a number of those big emotional moments that the screen contrives for tales of illicit love, but they are fragmentary interludes of power in a random production. . . . It was not a felicitous piece of casting that gave Kay Francis the part. . . . She plays Belinda with studious detachment, missing all of the complexities of the role. . . . Her acting is made all the more spurious by the suave assurance of Mr. Young. He minimizes the pseudo-psychological implications of the narrative, giving a clipped, humorous and rounded impersonation that is altogether delightful." Howard Barnes

+ — N Y Herald Tribune p18 S 17 '36

"'Give Me Your Heart,' belongs in the category of 'a woman's picture,' which usually means good news for the box office. The story gets off the beaten path of most scenarios and actually says something. . . . The situation, rather a delicate one, is well handled both by scenarist and director. . . . Archie L. Mayo, the director, has given the audience credit for some intelligence, a rare gift in a director." Eileen Creelman

+ N Y Sun p31 S 17 '36

"[It is] an affecting, mature and sophisticated drama of mother love and applied psychiatry. . . . The cast is thoroughly up to the task of bringing a basically exaggerated story to a convincing measure of credibility. Miss Francis, still amazingly gowned and handicapped by that distressing difficulty with her 'r's,' plays Belinda with pathos and reticence." F. S. Nugent

+ N Y Times p18 S 17 '36

"Artfully contrived to batter down your emotions with its story of mother love, the film is a curious combination of sentiment, naivete and triteness that at times becomes genuinely affecting and at others downright preposterous and difficult to believe. . . . I suspect that on the whole 'Give Me Your Heart' is a fairly good film, full of the stuff of which cinema successes are made and the chances are that you will enjoy it fairly well." William Boehnel

+ — N Y World-Telegram p25 S 17 '36

"Kay Francis never has nonsense around her. . . . My, how she suffers! I really don't believe that I have the heart to tell you about her anguish and her nobility." John Mosher

New Yorker p83 S 26 '36

"[It] should prove vastly popular with better class matinee audiences. The woman's angle has been cannily handled, slush has been studiously avoided, a nice restraint is evident in all departments; it's the best vehicle Kay Francis has had since 'One Way Passage.' . . . A well-deserved pat on the back to Archie Mayo who's handled a delicate theme with skill and taste, evaded Mr. Breen's edicts with subtlety and effect." Herb Sterne

+ Script p12 S 26 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**GIVE ME YOUR HEART—Continued**

"Give Me Your Heart" is a conventional tear-jerker, aimed especially at female cinemaddicts for whom its sentimental appeal will theoretically be reinforced by Kay Francis' clothes."

Time p31 S 28 '36

**Trade Paper Reviews**

"It is the mother love theme all over again. Being specific rather than general in appeal, it is doubtful if it will receive more than average support. As entertainment it is not only very talky but suffers from lack of dramatic highlights. One of the virtues is some comedy but hardly enough to balance the long stretches where the story has difficulty in holding the interest. . . Miss Francis doesn't make the part as real as it might have been. Nor does she have support around her that gives the story its maximum power."

+ — Variety p16 S 16 '36

**GO WEST, YOUNG MAN.** Paramount 82min N 13 '36

Cast: Mae West, Warren William, Randolph Scott, Alice Brady, Elizabeth Patterson, Lyle Talbot, Isabel Jewell

Director: Henry Hathaway

Based on the stage success *Personal Appearance* by Lawrence Riley. In this satirical comedy Miss West plays the part of a Hollywood star whose contract stipulates that she shall not marry for five years. She makes a personal appearance tour under the direction of her publicity man whose task it is to keep her from indulging in romantic interludes with handsome men.

**Audience Suitability Ratings**

"A: depends on taste; Y & C: thoroughly unwholesome."

Christian Century p1639 D 2 '36

"Decidedly not a picture for children, but will amuse adults." Am Legion Auxiliary

"Mae West is poorly cast. Her style is not suited to the part and her characterization of Mavis Arden if not nearly so good as Gladys George's portrayal of the same story on the stage in *'Personal Appearance'*. The picture has no outstanding sets or photography. It is destructive of ethical standards, somewhat demoralizing and totally lacking in charm. Matter of taste for adults." Calif Cong of Par & Teachers

"The picture is full of action with amusing dialogue and situations but lacks subtlety. The delightful comedy and deft acting of several members of the cast reveal clearly the limitations of the star; in such company Miss West's mannerisms seem all the more exaggerated and incongruous. Adults, if for any audience," Calif Fed of Business & Professional Women's Clubs

"[It is] a dull story. . . A disgusting characterization; slow tempo. The purpose of the inappropriate title is clear. No one. Mediocre." DAR

"A diverting film with excellent character sketches by an expert cast. Story is improbable and overdrawn but it will appeal to those who enjoy the usual Mae West innuendoes. Adults." Nat Soc of New England Women

"A burlesque on Mae West by Mae West herself. The characterization is a paradox of elegance and bad grammar, of vulgar sex appeal and glamorous costuming. Subtly sophisticated entertainment. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 7 '36

"This picture though lavishly produced and endowed with a highly competent cast remains a typical vehicle for the exploitation of the suggestive mannerisms of the star.

It is replete with sly innuendoes and daring vulgarities, cheaply entertaining. Adults: a matter of taste."

Gen Fed of Women's Clubs (W Coast) O 26 '36

"It will entertain those who enjoy Mae West, but will displease those who are offended by her flamboyant personality. Miss West burlesques the screen personality which she has so vividly created. The entire cast is excellent. Adults."

Nat Council of Jewish Women O 28 '36

"The legitimate stage play *'Personal Appearance'* with slight changes and additions, provides an excellent medium for Mae West to demonstrate her original brand of acting. . . The plot is smoothly worked out and the clever direction of Henry Hathaway keeps all parts well balanced and offers ample opportunities for the amusing, malapropian remarks of Mae West and for the heavy overplaying of her emotions for rich comedy. A strong cast gives her excellent support. Adult entertainment."

+ Sel Motion Pict p9 D 1 '36

**Newspaper and Magazine Reviews**

"There are times when it is unwise for an actress to have too much her own way in the producing of a picture. This is exemplified in *'Go West, Young Man.'* . . In her scenario she has tampered so freely with the narrative that it has been robbed of much of its interest. As it emerges from the studio this production is just another Mae West story, with Mae West lines and Mae West in almost every scene. Thus, a good play has been transformed into little more than a stereotyped picture, with Mae West endeavoring to arouse interest by the same tricks she has employed from her start in Hollywood. . . Miss West is not to be congratulated on her performance, for her method of attracting attention is never in the least subtle. . . Warren William gives a much better portrayal and so does Randolph Scott. . . Perhaps this picture will be a lesson to Miss West to permit others to share in the work on a production and also to hearken to direction." Mordaunt Hall

— Boston Transcript p4 N 21 '36

"If you are not one of those who has built up a prejudice against Miss West's lusty humor, this picture ought to provide a satisfactory evening of entertainment for adults. It is not perhaps as satisfactory fare for juveniles." Laura Elston

Canadian M p39 D '36

"Lengthy, coarse and not very funny. Mae West as a movie star stranded in the sticks displays her limitations. Adults."

— + Christian Science Monitor p15 N 28 '36

"Someone has said that the sex in Mae West's newest picture is of elephantine subtlety. Vulgar would be more explicit, with the added disadvantage of establishing a new low mark in entertainment for the Mae West series. There is speculation, too, as to whether the net results of the Westian histrionics enjoy an immunity from the Production Code Administration in Hollywood. It is unadulterated Minsky." J. P. Cunningham

— — Commonweal p162 D 4 '36

"Cleverly weaving the West mannerisms into the story pattern, Lawrence Riley's play, *'Personal Appearance'*, gave Mae a vehicle which by the expert direction of Henry Hathaway has been made into the best picture in which she has appeared. Only in her first screen appearance did she entertain me. . . All her previous pictures were based on the belief there is box-office in vulgarity. . . Riley's play capitalizes the walk, speech and eyes by making them legitimate features in a decent story that will offend no one."

+ Hollywood Spec p11 N 21 '36

"This stage comedy . . . has lost considerably in its transfer to the screen. The original foot-light comedy had a fresh slant on movieland eccentricities. . . Gladys George, now in the

films, portrayed the ornate Mavis Arden for comedy in the Broadway production. Miss West plays Mavis Arden for comedy—and sex. The result is a smudgy performance with considerable double meaning introduced into its proceedings. Nobody stands out, unless it is Elizabeth Patterson as an elderly country spinster." (2 stars) Beverly Hills  
Liberty p43 D 19 '36

"Miss Mae West's addiction to a rolling water-front gait and speaking with fine impartiality through both nostrils come to small account in 'Go West, Young Man.' . . . It is possible that abandonment of the lace and bangle customs of the presumably gay '90's has altered the Westian spirit and dampened it. In any event, her first tussle with modern dress and a modern story just about results in a draw. . . . The plot of 'Personal Appearance' . . . is one of the most impolite and hilarious available in the theater. . . . The film, for all that it uses the Riley dialog, does not emerge as a particularly comic item."

+ — Lit Digest p26 N 21 '36

"Lawrence Riley's delightful and satirical stage success, 'Personal Appearance,' has come to the screen drained of nearly all its comic quality. It displays the increasingly ample Mae West in a slip-shod and tedious offering. Part of the fault lies in her extraordinarily inept adaptation of the play, but it is mostly due to her dull impersonation of what should have been a sure-fire role. She runs through her limited repertory of acting tricks over and over again and even her efforts at innuendo are less ribald than ludicrous. . . . The supporting company is proficient but it is hard put to it to make the action merry or lucid." Howard Barnes

— — N Y Herald Tribune p18 N 19 '36

"[The] film by late afternoon had shattered the box office records of even the popular 'Broadcast of 1937.' . . . [It is] one of Mae West's funniest, and certainly her best directed film. . . . Necessarily changed for screen purposes, 'Go West, Young Man' remains a hilarious farce. . . . The cleaning process, however, has not affected Mae West, who can still draw a double entendre into the most casual remark." Eileen Creelman

+ N Y Sun p22 N 19 '36

"The suavely undulating Mae West is back on the Paramount screen with a new and engagingly robustness exposition. . . . Generally speaking, 'Personal Appearance' has lost little in Miss West's edition. . . . The salty idiom and the haughty malapropisms that punctuated the stage piece have been retained wherever they could be got by the censors, and there is something to be said for Miss West's presentation of these features. . . . As is customary when Hollywood makes a special effort, the supporting cast is uniformly excellent. . . . Warren William, as the press agent, is, of course, deserving of the most special mention of all. He is the only player who has ever come close to stealing a picture from Mae West." J. T. M.

+ N Y Times p31 N 19 '36

"Although most of the ruddier aspects of Lawrence Riley's 'Personal Appearance' have been whitewashed . . . enough torrid moments have been substituted to make the picture an impudently piquant entertainment. . . . 'Go West, Young Man' may not be as brisk and hotcha as the original from which it stems, but it is frisky enough and genial enough to be enjoyed without fear of harm by those who like a dash of spice in their entertainment." William Boehnel

+ N Y World-Telegram p23 N 19 '36

"The film is Director Henry Hathaway's first comedy. Best known for such successes as 'Lives of a Bengal Lancer' and 'The Trail of the Lonesome Pine,' he takes kindly to the new type of assignment. Miss West, however, continues to be very much herself. . . . 'Go West, Young Man' is strictly Mae West's field day—and strictly for Mae West fans."

News-Wk p20 N 23 '36

"'Go West, Young Man' is as deliberately ribald as the stage farce, but not nearly so funny. . . . The best comedy is supplied by Mae and Randolph Scott in scenes that are highly incendiary. The film is inexcusably jerky, badly cut, confused and dramatically weak after the climax on the sofa at 2 a. m. . . . Unless [Miss West's] vogue is more tenacious and spectacular than I assume it to be, she must learn some new business or spend more time in her study, writing herself the perfect story. 'Go West, Young Man' would have been much better with any one of half a dozen less familiar actresses in the leading rôle, and that, I fear, amounts to a major criticism." R. S. Ames

+ — Script p10 D 5 '36

"Lawrence Riley's super dig at the cinema queens has afforded the resourceful Miss West a miraculous opportunity. She is here disposed to make the most of it. If you are a Mae West fan, you'll slap your knee and roar. *Even if you aren't a Mae West fan, you won't be able to resist this magnificent poke at pretense.*"

+ Stage p16 D '36

"While other producers are trying to be dainty, [Mae West] tries to be ribald. In 'Go West, Young Man' . . . her efforts are, as usual, successful."

+ Time p25 N 23 '36

### Trade Paper Reviews

"Showmen can go to town with this latest Mae West hit with every confidence that the take at the wickets will more than justify the trip. Given a role featured by lines, brittle in their brightness, and replete with subtle satire, the becurved star comes through in the best Westian manner with a performance which at least ties, if not tops, anything she has ever done. Family."

+ Box Office p51 N 14 '36

"Mae West is back with us once more. So what, say you! So far as yours truly is concerned, that remark also sums up my attitude to the voluptuous Mae. What did I think of the picture? I am afraid that I don't know how to spell the word that describes it, but I believe that in polite society it is termed the 'razzberry.' . . . As for the performance of La West, she is either very good, or extraordinarily bad; your guess is as good as mine. . . . Direction is by Henry Hathaway, who also directed 'Lives of a Bengal Lancer.' How are the mighty fallen!"

— Canadian Moving Pict Digest p8 D 5 '36

"This will garner plenty of laughs. . . . [It] is an ideal vehicle for Mae West and she delivers solidly. Henry Hathaway has done a good job of directing. Warren William comes through with a splendid performance."

+ Film Daily p13 N 6 '36

"The story has been fitted out with a multiplicity of gags, many of which have nothing episodic and cumbersome instead of swift and to do with the tale, and in consequence it is sparkling. It is also well provided with Westian wisecracks for guffaw purposes, but will give the censors less trouble than usual. However, it is strictly for the Mae West fans. . . . The Mae West glamor, assisted by some stunning gowns and some good portrait photography is not lacking and is helped out with a couple of ballads. . . . But the part as played is wholly unsympathetic and unreal. . . . Director Hathaway is the victim of the script but adroitly saves individual episodes. The production as a whole lacks distinction and is hardly an auspicious start for Emanuel Cohen under his new Paramount releasing contract."

+ Hollywood Reporter p3 N 3 '36

Motion Pict Daily p8 N 4 '36

"Though written by her, the picture screams satire at the industry, at actresses like herself. Estimate: depends on Mae."

Phila Exhibitor p49 N 15 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**GO WEST, YOUNG MAN—Continued**

"[It] is on the way to snug profits. Aided by an excellent box office title 'Go West, Young Man' cannot miss. Miss West, in her own way, is excellent in the role Miss George created on the stage."

+ Variety p14 N 25 '36

"No Mae West picture has been more Westful or more zestful. It is earthy, erotic, pungent—broad comedy pitched at its most entertaining level—providing in ample measure all . . . the [enticements] West legions have come to expect and demand of this ribald farceur. The picture will be heavily touted, and young men and old will heed the title, 'Go West, Young Man,' with generous profit to producer and exhibitor from the ace palaces well down the line. . . For all its broad lines and its calculated entertainment vulgarity, the picture doesn't overstep the bounds of offensiveness within the censorial permissions."

+ Variety (Hollywood) p3 N 3 '36

**GOLD DIGGERS OF 1937.** Warner-First National 95min D 26 '36

Cast: Dick Powell. Joan Blondell. Glenda Farrell. Victor Moore. Lee Dixon. Os-good Perkins

Director: Lloyd Bacon

Dances: Busby Berkeley

Music & lyrics: Harry Warren. Al Dubin. Harold Arlen. E. Y. Harburg

Music director: Leo F. Forbstein

Based on the play Sweet Mystery of Life by Richard Maibaum, Michael Wallach and George Haight. A tuneful musical featuring a back stage story concerned with an insurance company taking over a musical production after the producer has been insured for a million dollars.

*Newspaper and Magazine Reviews*

"It is a well-worn formula, and one that has produced results and will doubtless produce them again. [It] varies only in incidentals from its predecessors. . . However, it is still an eye-fel, and you could probably do worse, as you could certainly do better. But by any count, it is a pleasant and harmless evening."

Laura Elston

+ — Canadian M p39 D '36

*Trade Paper Reviews*

"This can be rated as the best of the 'Gold Diggers' series. It has a far better story than the usual musical comedy and is loaded with legitimate laughs."

+ Film Daily p7 D 2 '36

+ Motion Pict Daily p6 D 1 '36

"'Gold Diggers of 1937' should be a gold-digging picture for those exhibitors who are lucky enough to have it on their schedules. Lavishly produced from story and script that are substantial, flashy and endowed with a cast of bang-up performers, it stands out as one of the most entertaining musicals of this or any other year. . . Dick Powell's part is a natural. . . His singing of all four songs in the picture ranks with his best vocal work on the screen and his acting sets a new Powell standard. Joan Blondell, in a less rowdy part than she usually draws, is more personable and more appreciated. Victor Moore, as a hypochondriac producer, almost steals the show."

+ Variety (Hollywood) p3 N 20 '36

**GORGEOUS HUSSY.** MGM 105min Ag 28 '36

Cast: Joan Crawford. Robert Taylor. Lionel Barrymore. Franchot Tone. Melvyn Douglas. James Stewart. Beulah Bondi

Director: Clarence Brown

See issue of September 28, 1936 for other reviews of this film

*Audience Suitability Ratings*

"The picture is an excellent fusion of historical and romantic elements, and it has been directed with taste and distinction." T. J. Fitzmorris

+ + America p552 S 12 '36

"Direction is outstanding, the story is skillfully unfolded, and the attention to detail in costume and settings is unusually good. The picture is a fascinating presentation of one of the most stirring periods in American history. Adolescents, 12-16: excellent; children, 8-12: beyond their understanding."

+ Motion Pict R p5 S '36

"A and Y: excellent; C: too mature."

Parents' M p42 N '36

*Newspaper and Magazine Reviews*

"It is rather pleasant to find an historical subject that is in itself intensely interesting, yet has not served before as the basis for a motion picture. . . It provides delightful movie material."

Laura Elston

+ Canadian M p45 O '36

"[It is a] well-written screen play, handsomely photographed. Family."

+ Christian Science Monitor p13 S 19 '36

"Most moviegoers will go to see 'The Gorgeous Hussy' because of the lovely posters of La Crawford in Bob Taylor's arms, rather than at the promptings of history. If so, you'll be disappointed. Taylor plays a bouncing, marcelled sailor boy who dies at the end of the second reel. . . Miss Crawford travels under wraps as Peggy. I'm afraid history frightened her." (2½ stars) Beverly Hills

Liberty p35 O 10 '36

"[It] is a studied, well-made picture, only half of it boring. Beulah Bondi, acts very well; Robert Taylor and Miss Crawford commendably."

+ — New Statesman & Nation p589 O 17 '36

"Like a lot of statesmen in 1823, the M.G.M. outfit in 1936 failed to take Andrew 'Old Hickory' Jackson into serious enough consideration; and 'The Gorgeous Hussy' emerges the story of a gussy Presidency. President Jackson and his pipe-smoking Rachel recreate a robust section of history all by themselves; Peg scurries about in their shadows unable to assume the titular responsibilities of a spectacular production. . . Hollywood glamour has become confused with historical glamour—that's what happened to 'The Gorgeous Hussy.' You may like Hollywood glamour, though."

Stage p24 O '36

*Trade Paper Reviews*

"This picture has all the fundamental elements that go to spell out good box office. The story will probably not hold quite as much appeal for Canadian audiences as it will for those in the United States."

+ Canadian Moving Pict Digest p6 O 31 '36

**GREAT O'MALLEY.** Warner 70min F 13 '37

Cast: Pat O'Brien. Humphrey Bogart. Ann Sheridan. Frieda Inescort. Sybil Jason. Donald Crisp

Director: William Dieterle

Based on the novel The Making of O'Malley by Gerald Beaumont. This is a remake of a First National silent film. "The story is that of a young New York cop (Pat O'Brien) who, following in the footsteps of his policeman father, thinks that the only thing to do is to enforce the letter of the law. He gives a ticket to Humphrey Bogart, who is going on the first job he has had in years. The delay causes him to lose the job and in desperation to feed his wife and their crippled child, he pulls a holdup and is sent to prison." [Variety (Hollywood)]

*Trade Paper Reviews*

"A heart-warming program comedy-drama that is among the best of this year's crop of minor offerings from the Warner lot. It is a successful remake. . . The new version well justifies itself by keen character drawing, a rational appeal to the emotions and a worthwhile theme, well pointed but not overstressed. It also adds to the laurels of Pat O'Brien, playing an Irish cop in New York and doing it with such conviction, feeling and restraint as to lift the sentimental story into something near distinction. The offering will be popular and profitable on its level."

+ **Hollywood Reporter** p3 D 3 '36

+ **Motion Pict Daily** p10 D 4 '36

"That which is necessary to make a picture spell box office has been poured into 'The Great O'Malley' in generous quantities. The picture should do plenty of business on the big runs and crowd them in when it hits the neighborhood houses. . . Director William Dieterle has not missed in his efforts. Every scene shows the touch a good director can give a picture."

+ **Variety (Hollywood)** p3 D 3 '36

**GREATER PROMISE.** Amkino 83min O 7 '36

**Cast:** M. M. Blumenthal-Tamarina, V. L. Zuskin, L. A. Schmidt, L. M. Taitis

**Director:** V. Korsh-Sablin

Russian dialogue film with English sub-titles produced in Birobidjan, Russia. The plot is built around the life of a Jewish family who migrated to Birobidjan from a foreign country, and there formed with the help of neighbors a Collectivist Soviet unit.

*Newspaper and Magazine Reviews*

"[It] offers the warm-hearted wholesome optimism of the Russian films on national minorities. . . Zuskin . . . figures in several of the most genuinely comic episodes films of recent months have provided. On the filmic side, however, it must be said that 'A Greater Promise' is rather elementary. Film estimate: you're doing all right."

+ **New Theatre** p22 N '36

"With the aisles jammed and a waiting line of patrons, the new picture at the Cameo yesterday morning appeared to be in for a long run. . . [It] is an interesting and humorous account of the transplanted individuals' achievements and failures. Indeed, it is this excellent characterization which results in the picture's absorbing human interest, while the story is mellowed in its point of view and more talented in its performance than earlier films issuing from the Soviet Union." Marguerite Tazelaar

+ **N Y Herald Tribune** p18 O 9 '36

"Beautiful photography, excellent woodland scenes and a picturization of the conquest of the Siberian wilderness are combined with a mildly interesting romance in 'A Greater Promise,' a fairly entertaining film record." H. T. S.

+ **N Y Times** p27 O 8 '36

"Melodrama and propaganda are mixed with dubious results in 'A Greater Promise.' . . Although the narrative is obvious and jerky, there are a lot of good things in the film. The characters are full of vitality and humor and the acting is of a decidedly superior quality. But on the whole the film does not come off with any great distinction." William Boehnel

+ **N Y World-Telegram** p33 O 8 '36

*Trade Paper Reviews*

— + **Motion Pict Daily** p13 O 9 '36

"[It] is artistically meritorious, but cold emotionally. It is a propaganda film which makes

a deliberate appeal to race and to class, and Jews, whom this film would indicate the Soviet is befriending, may object to it. . . Obviously the film, on behalf of the Soviet, is inviting Jews outside of Russia to settle and develop the wild Birobidjan country, which in case of war with Japan could become among Russia's first lines of defense. . . The picture double-talks, condemning those whom it pretends to help."

**Variety** p23 O 21 '36

**H****HAPPY GO LUCKY.** Republic 68min D 14 '36

**Cast:** Phil Regan, Evelyn Venable, Jed Prouty, William Newell

**Director:** Aubrey Scotto

**Music:** Sam H. Stept, Ted Koehler, Ned Washington, Cliff Friend

**Music director:** Harry Grey

"Basic plot is the standardized double identity one. An American aviator with secrets of a new aviation mechanism is reported lost at sea. His sweetheart believes she discovers him singing in a Shanghai theater. Loss of memory is accepted as the reason why the singer does not recognize her." **Hollywood Reporter**

*Trade Paper Reviews*

"A very pleasing, although unpretentious musical production, which will do well by Regan, Republic and Mr. John Q. Exhibitor. The singing of Regan is strictly class A, and he handles his comedy role with ease. Family."

+ **Box Office** p21 D 5 '36

"This comedy mystery, with music, makes good program fare. Phil Regan, playing a dual role, gives an excellent performance and handles three songs very effectively. . . Aubrey Scotto did a very good job of directing. Colbert Clark rates credit as associate producer."

+ **Film Daily** p7 D 5 '36

"This is a mixture of melodrama, farce and music, well knitted together for satisfactory program fare. It is strictly hokum, but it is apparent that its makers never took the yarn too seriously and built it with a tongue-in-cheek routine to get a maximum of laughs. It will have its chief appeal in the secondary situations, where it will be a good bolsterer for any bill. . . It is apparent that the picture was made in short time and on a limited budget, but the direction by Aubrey Scotto and treatment of the hokum, plus acceptable work from Evelyn Venable, the romantic interest, Jed Prouty, her father, and the remainder of the cast, help to round out a pleasing programmer."

+ **Hollywood Reporter** p3 N 30 '36

+ **Motion Pict Daily** p7 D 3 '36

"Smartly concocted comedy melodrama with music, 'Happy Go Lucky' is one of Republic's most entertaining offerings, having sufficient production quality, story interest and melody to rank well in the program class and justify substantial box office expectations. . . Once the audience is beguiled into accepting the idea that two total strangers can be so nearly identical that even the aviator's beloved can't tell them apart, the semi-farical narrative is on its way for a session of light amusement and excellent music. . . Regan's personality gets over impressively and in song he is comparable to several of the more highly touted names."

+ **Variety (Hollywood)** p3 N 30 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**HERE COMES CARTER.** First national 60min  
O 24 '36

**Cast:** Ross Alexander, Glenda Farrell, Anne Nagel, Craig Reynolds, Hobart Cavanaugh  
**Director:** William Clemens

See issue of September 28, 1936 for other reviews of this film under title of *Tattler* which was the former title.

#### *Audience Suitability Ratings*

"A: good of kind; Y: amusing; C: fair."  
Christian Century p1639 D 2 '36

"Plenty of action and humorous incidents furnish entertainment for the family. Mature." Am Legion Auxiliary

"Adults, family & young people: fair entertainment; 8-14: too intense." Calif Cong of Par & Teachers

"This is light, fast moving entertainment, with clever direction and interesting settings of a broadcasting station. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"Farfetched, frothy and in rapid tempo, this 'Walter Winchell' story will amuse some adults." Nat Soc of New England Women

"A picture demonstrating courage and faith that truth will dominate and right prevail, which will appeal to a rather mature audience." S Calif Council of Fed Church Women  
Fox W Coast Bul S 12 '36

"Rather poor type of comedy with questionable ethics. Mature." S Calif Council of Fed Church Women  
Fox W Coast Bul N 7 '36

"Fair. Family-mature."  
+ — Motion Pict Guide D '36

"This is an involved and meaningless tale. . . The acting and direction are competent, but do not redeem the story from its innate vulgarity. Adolescents, 12-16: low ethical standards; children, 8-12: no interest."  
— Motion Pict R p9 O '36

"General patronage."  
Nat Legion of Decency N 19 '36

"A & Y: fair satirical comedy; C: no interest."  
Parents' M p32 D '36

"[It is] a fairly interesting film. . . The cast is a good one, well directed and fast moving; the repartee is clever and breezy and one gets an interesting view of a broadcasting studio. Family, except for young children."  
+ — Sel Motion Pict p6 O 1 '36

#### *Newspaper and Magazine Reviews*

"[It is a] medium program comedy. Family."  
+ — Christian Science Monitor p15 N 7 '36

"All this may point a moral lesson. However, its reasoning and purpose baffle me. . . The best performance is contributed by John Sheehan as a tough gangster with a weakness for movie first nights." (1½ stars) Beverly Hills  
Liberty p44 D 19 '36

"It really begins to look as if we were in for a 'Here Comes' cycle, in the lower brackets of the films. . . The dialogue, surprisingly enough, is better than that of many technically more important productions. . . Mr. Alexander seems to be a younger, sprightlier Jack Benny, with a better gag-man than Jack's and at least as glib a delivery—the ease and self-assurance of his performance having never been exceeded by Mr. Benny himself. The picture has one or two amusing gangster intervals to recommend it, a line of consistently snappy broadcast patter, and very little else." B. R. C.  
— + N Y Times p23 N 14 '36

"No one should be materially upset by the mild little comedy called 'Here Comes Carter.' . . An amiable and unpretentious mixture of

satire and romance, it never for a moment pretends to be anything more than it is—a reasonably diverting and pleasant affair that can be enjoyed for some sixty minutes and forgotten with the greatest of ease on the way out of the theater." William Boehnel

— + N Y World-Telegram p27 N 17 '36

"An unpretentious program-filler that lampoons radio, gangsters, the motion picture industry and, quite unconsciously, itself. You've undoubtedly heard those gossip spielers over the air—those fast-talking gents who tread with their heels and leave a swath of ruffled reputations in the wake of each broadcast. . . Not a very likable person, and Ross Alexander accentuates the bombastic character to the point of irritation. Ross purveys a laugh that's an annoyance. . . Glenda Farrell isn't done right by, in assignment or camera work." Herb Sterne

— + Script p10 O 31 '36

#### *Trade Paper Reviews*

"Ross Alexander breezes through this light morsel and manages to hold the interest in a script that is none too deftly written. But it will please the drop-in type of trade and the neighborhoods."

— + Film Daily p3 N 14 '36

+ — Motion Pict Daily p2 O 24 '36

"Estimate: for neighborhoods, twin bills."  
+ — Phila Exhibitor p34 S 15 '36

"[It] does not quite click, not only on account of its implausibility but because it is slowly paced and too dependent upon the effervescent actions of Ross Alexander, who is more and more overworking his expression and his manner. He is growing smart alecky rather than breezy and if given too much of the footage is apt to tire if the story cannot carry him along. Can work on a dual, but will hit bottom as a single."

— Variety p13 N 18 '36

**HIDEAWAY GIRL.** Paramount 60min N 20 '36

**Cast:** Shirley Ross, Martha Raye, Robert Cummings, Monroe Owsley  
**Director:** George Archibaud

Based on a novel *Cabin Cruiser* by David Garth. "The story centers around Shirley Ross as a mysterious girl who is running away from the police and, when hidden away by Robert Cummings on his enormous yacht, refuses to account for herself despite a developing romantic interest. That is how she comes to be mistaken for Lady Jane, a notorious jewel thief. But the thief is aboard in the person of Cummings' fiancée and before it is over the rest of the gang and a large police force arrive to have it out." (Hollywood Reporter)

#### *Audience Suitability Ratings*

"Comedy portion is amusing in some details, but on the whole unpleasantly coarse. Uncalled for drinking. Matter of taste for adults." Am Legion Auxiliary

"Only for the limited group who enjoy noise and vulgarity will 'Hideaway Girl' hold audience appeal. The dialogue is trite and there is too much of it. Whatever dramatic possibilities the story might have had are overshadowed by the clowning of Martha Raye. This film has stupid direction and unbelievably poor acting. It is decidedly unwholesome, with extensive drinking, thieving and a too intimate bedroom sequence. Adults: matter of taste; 8 & 18: no." Calif Cong of Par & Teachers

"[It] opens with high promise. . . However, coincidence plays too great a part in the solution of the mystery, the romance develops entirely too rapidly for plausibility and an unpleasant sequence with Martha Raye prevents the picture from being other than mediocre entertainment. Adults." Calif Fed of Business & Professional Women's Clubs

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Family, but mature for children. Good." DAR

"The film is filled with vulgar slapstick and music which is an assault to one's ears. A romantic little song agreeably sung by Shirley Ross and interesting photography are not enough to save this worthless picture. Adults, if any." Nat Soc of New England Women

"All attempts at dignity in the picture are defeated by crude, blatant, slapstick comedy on the part of the newly featured radio artist, Martha Raye, and the overemphasized drinking scenes reduce the ethical and social values to almost nil. Adults." S Calif Council of Fed Church Women

Fox W Coast Bul N 21 '36

"Though swiftly paced and well staged, the picture is unworthy of the ability of the attractive young leads and offers little in the way of entertainment. Entirely too much drinking."

— + Gen Fed of Women's Clubs (W Coast) N 10 '36

"This is a pleasing musical comedy which gives ample opportunity for the exploitation of Martha Raye and her particular type of humor and songs. . . Clever stagecraft, good photography, capable direction and pleasing music. Excessive drinking. Family."

+ Nat Council of Jewish Women N 11 '36

"Objectionable in part."

Nat Legion of Decency N 19 '36

Sel Motion Pict p6 D 1 '36

#### Newspaper and Magazine Reviews

"A pleasant, nicely mounted and well directed offering which will do much to increase the popularity of two young players destined to accumulate large armies of fans. Shirley Ross and Robert Cummings are suited admirably to play the two sides of a romance. . . Martha Raye [is] heavily exploited as a headliner in 'Hideaway Girl.' In her drunken scene in 'Rhythm on the Range,' Martha revealed a flash of comedy genius, just an intimation of something which is susceptible of development. In 'Hideaway Girl' she manages to be only an irritating element, shouting songs in an unmusical, harsh voice, working her generous mouth into grotesque shapes and disporting herself generally in a manner inconsistent with the moods of the scenes in which she appears. . . This one could have been a thoroughly satisfactory piece of screen entertainment if it had not been mutilated to force Martha Raye on the public."

+ — Hollywood Spec p16 N 21 '36

#### Trade Paper Reviews

"Mediocre musical mystery—with Martha Raye cast in a role which limits her abilities. Family."

— + Box Office p51 N 14 '36

"A slim but moderately entertaining farce-comedy-melodrama that is given pulmotor treatment with songs sung by Shirley Ross and Martha Raye. The music, which is new, helps considerably, for neither the comedy, the romance nor the melodrama elements are strong enough to stand alone. With all four rather adroitly mixed the combination makes acceptable class B fare. . . The picture is George Arthur's first supervisory assignment and, under Producer A. M. Botsford, he has made the most of what was evidently pretty tough going."

+ — Hollywood Reporter p3 N 7 '36

+ — Motion Pict Daily p14 N 10 '36

"Modern programmer best for twin bill requirements unless the presence of Shirley Ross and Martha Raye help. 'Hideaway Girl' is just so-so."

— + Phila Exhibitor p52 N 15 '36

"Strictly B class production in every proportion, mediocre in essential entertainment and having no established names to pull it through the bog, 'Hideaway Girl' will have to fight for

place in the lesser duals. [The] screen play is banal, the dialog generally trite and effort to sustain suspense labored, with direction by George Archainbaud lacking the zest and assurance to cover the defects."

— + Variety (Hollywood) p3 N 7 '36

**HOLLYWOOD BOULEVARD.** Paramount  
75min Ag 21 '36

Cast: John Halliday, Marsha Hunt, Robert Cummings, C. Henry Gordon, Esther Ralston, Esther Dale, Frieda Inescort

Director: Robert Florey

See issue of September 28, 1936 for other reviews of this film

#### Audience Suitability Ratings

"An older generation of movie-goers, which is afflicted by nostalgic pangs at the mere mention of a faded star, may find this film of absorbing interest. . . Although I am not unduly sentimental, I find this wholesale rattling of bones and parading of Hollywood casualties not an exhilarating spectacle. . . The tale is rather depressing in the main. John Halliday has the lead and does admirably by it. This is also for the adult list." T. J. Fitzmorris

— + America p576 S 19 '36

"A: trash; Y & C: no."

Christian Century p1438 O 28 '36

"The tone of the film is uncertain. It sets out lightheartedly and then suddenly becomes heavily moral and obsessed with the unpleasantness of Hollywood life. . . Hollywood comes in for some nasty cracks on the score of calousness. Suitability: adults & adolescents."

Mo Film Bul p152 S 30 '36

"Those who read the film fan magazines might care for this. Adolescents, 12-16 & children, 8-12: no."

Motion Pict R p6 O '36

"A, Y and C: fairly interesting."

Parents' M p42 N '36

#### Newspaper and Magazine Reviews

"This picture, like its main character, is the rather dull decline of a very minor comet. Adults."

— Christian Science Monitor p13 S 26 '36

"The germ of an absorbing human-interest story lies behind 'Hollywood Boulevard,' no doubt, but as presented currently it has failed to jell. . . It results in entertainment that is often lurid, dull at times, and painfully average throughout for the intelligent observer. . . As for the picture itself—shallow character drawing, the cheap, plotty, hackneyed story, the obvious clichés and the hasty treatment make it mediocre." Marguerite Tazelaar

— + N Y Herald Tribune p10 S 21 '36

"[It is a] sorry combination of cynicism and maudlinism. . . It is a pretty hoary melodrama and slight enough excuse for a whole series of homilies upon the uncertainty of fame and fortune in the glamour city. And we felt pathetically embarrassed for the former stars and featured players. . . Hollywood, having neglected them all these years, at least should have had the decency and good taste not to make them parade themselves as Exhibits A, B, and C of the Forgotten Men and Women of filmdom. 'Hollywood Boulevard' is hardly a sporting gesture." F. S. Nugent

— N Y Times p26 S 21 '36

"A competent performance by that splendid actor, John Halliday . . . is the chief blessing of 'Hollywood Boulevard,' the tedious and blundering little rattletrap about a passe Hollywood star. . . Mr. Halliday uses every trick he knows to keep the film believable and bearable . . . but the two romantic leads, Robert Cummings and Marsha Hunt, are played as incompetently as the film is written and directed." William Boehnel

— + N Y World-Telegram p16 S 21 '36



**HOLLYWOOD BOULEVARD—Continued**

"Despite a superb performance by John Halliday as Blakeford, and effective work by Marsha Hunt and Robert Cummings as the love interest, Paramount's picture fails to rise above the second-feature level."

— + News-Wk p27 S 26 '36

"The current excursion into Celluloid City starts out with a good idea and then loses a considerable part of it in a morass of trick angles and subplots. . . 'Hollywood Boulevard' is something you'll probably want to see because of Marsha Hunt's haunting loveliness . . . and the chance to welcome a host of past favorites back to a profession that needs 'em.'"

Herb Sterne

+ — Script p10 S 19 '36

*Trade Paper Reviews*

"Rabid fans will dote upon 'Hollywood Boulevard' and the general rank-and-file will be entertained. It has unexpected virtues, having one of the best scripts ever possessed by a behind-the-scenes-in-Hollywood picture. It has the advantage of introducing its old timers intelligently and plausibly."

+ Variety p16 S 23 '36

**HOPALONG CASSIDY RETURNS.** Paramount  
72min O 16 '36

**Cast:** William Boyd, George Hayes, Gail Sheridan

**Director:** Nate Watt

A western melodrama.

*Audience Suitability Ratings*

"Fast action and good photography are depended upon to put over this banal story of early mining days. In spite of the hackneyed plot, it will be entertaining to those who enjoy Westerns. Family-mature. (Too much gun play for children.)" Am Legion Auxiliary

"The usual bad men, dance hall girls, gambling, drinking and a brutal scene where the crippled editor of the local paper is lassoed in his wheel chair and dragged to his death. Adults: poor; 14-18: good; 8-14: no." Calif Cong of Par & Teachers

"The story is well told, with sufficient 'punch' to save it from being an ordinary Western. The high principles and courage of this familiar character give a wholesomeness to every picture in this series—this one, however, being a bit more sophisticated in tone than the others. Good for type. Mature." Calif Fed of Business & Professional Women's Clubs

"Picturesque natural settings; hard drinking; much shooting. Mature. Mediocre." DAR

"Varied scenes and fine horsemanship in a film which depicts the worst features of the old time West. Adults." Nat Soc of New England Women

"Although true to type, the usually trite shooting, drinking and rowdism are not overdone and the old time 'shindigs' have been omitted, all tending to make a better class Western. Very suitably cast with appropriate dialogue. Family." S Calif Council of Fed Church Women

Fox W Coast Bul O 24 '36

"[It is] another exciting Western. Family." Gen Fed of Women's Clubs (W Coast)  
O 14 '36

"Those who enjoy Westerns will find the latest of the Hopalong Cassidy series much to their taste with its dash and swing, excellent riding, straight-shooting and one of the best of the frontier heroes, William Boyd. These films boast better direction with fewer hitches in action, than most of their kind. . . There is one scene which will bring shudders to many,

the spectacle of an invalid dragged to his death in a wheel-chair. Such an exhibition of wanton cruelty is unnecessary and to be deplored, especially in a picture which will attract junior audiences. Adolescents, 12-16: questionable; children, 8-12: no."

Motion Pict R p6 N '36

"[It is] a very mediocre Western. . . A waste of time for any audience."

— Nat Council of Jewish Women O 14 '36

"General patronage."

Nat Legion of Decency O 29 '36

"A & Y: poor; C: no."

Parents' M p46 Ja '37

"[It is] a stereotyped Western. . . The only relieving feature is the scenery. Adults & young people."

— + Sel Motion Pict p7 N 1 '36

*Trade Paper Reviews*

"Showmen can welcome Hopalong back with every confidence that this first of Harry Sherman's new series will be a success at the turnstiles. Family."

+ Box Office p63 O 17 '36

"This Hopalong is one of the best in the series. It has more plot and more dramatics than the previous ones, and it stacks up as an outdoor picture of the best grade."

+ Film Daily p8 O 12 '36

"With stories, production and direction constantly improving, this is undoubtedly the best of the Hopalong Cassidy series. It represents a completely satisfactory hour of all-family entertainment and any exhibitor who has done well with the Hopalong before should do better with this."

+ Hollywood Reporter p3 O 8 '36

+ Motion Pict Daily p13 O 9 '36

"It holds to the high standard set last season. Estimate: okay."

+ Phila Exhibitor p33 N 1 '36

"With a substantial following built on former pictures in the series, 'Hopalong Cassidy Returns' is a cinch to bear fruit at the wickets wherever it is played. Film has that ample punch to bring them in. It's truly a Western, with all players portraying their characterizations in magnificent style. . . Capably written, acted, directed and produced, this film shouldn't be hard to sell. It's just what the customers like—in the proper theatres."

+ Variety (Hollywood) p3 O 8 '36

**HOUSE OF SECRETS.** Chesterfield 67min O 26 '36

**Cast:** Leslie Fenton, Muriel Evans, Sidney Blackmer

**Director:** Roland Reed

"[It is the story of] an American who finds himself not only heir to a large English estate but also the center of much interest on the part of Scotland Yard. He is helped by a friend, who is a detective bent upon a different mission." Sel Motion Pict

*Audience Suitability Ratings*

"An absorbing mystery drama. Adults & young people." E Coast Preview Committee  
+ Fox W Coast Bul N 7 '36

"General patronage."

Nat Legion of Decency N 5 '36

"A, Y & C: fair melodrama."

Parents' M p46 Ja '37

"Good acting, smooth and fast direction and an excellent climax are combined in an entertaining film. Adults & young people."

+ Sel Motion Pict p10 N 1 '36

*Trade Paper Reviews*

"The story is weak, acting only average, some situations are impossible, so 'The House of Secrets' winds up best suited for neighborhoods, twin bills."

— Phila Exhibitor p49 N 15 '36

## I

I COVER CHINATOWN. Banner 64min

Cast: Norman Foster. Elaine Shepard. Theodore Von Eltz

Director: Norman Foster

"Locale is San Francisco's Chinatown, where a cold-blooded trunk murder is committed by the elder of two crooks who deal in stolen goods and run a store for a front." Film Daily

*Trade Paper Reviews*

"Produced by Banner Pictures, this one will please patrons of the smaller theaters who thrive on suspense, excitement and melodrama. Although dialogue, direction and some of the acting are not highly polished, they're adequate to get the yarn across."

+ — Film Daily p4 Ag 25 '36

"Estimate: okey independent action picture."

+ Phila Exhibitor p40 O 15 '36

IN HIS STEPS. Grand national 75min S 22 '36

Cast: Eric Linden. Cecilia Parker. Henry Kolker. Charles Richman

Director: Karl Brown

Based on the novel of the same title by Charles M. Sheldon. "It tells the tale of the son and daughter of two wealthy families who marry under age and against their parents' consent. There is a business feud on between the heads of the families. The young couple elope, and hide on the farm of the minister who marries them, because the young man faces a prison sentence of ten years for kidnapping the bride." (Film Daily)

*Audience Suitability Ratings*

"The charm of pious simplicity, the real influence in the lives of the boy and girl against the absorbing greed of wealth and power is so realistically brought out that there is no consciousness of the sermon. . . Excellent entertainment. Family-mature." Am Legion Auxiliary

"Family. Adults & 14-18: excellent; 8-14: mature." Calif Cong of Par & Teachers

"This picture, with its fine spiritual theme is handled in a delightfully entertaining manner throughout with sufficient comedy interspersed to relieve the inherent seriousness. Rating: very good. Family." Calif Fed of Business & Professional Women's Clubs

"Constructive philosophy. Mature-family. Good." DAR

"Mature audiences (over 16)." Nat Soc of New England Women

"Worthwhile entertainment, especially appealing to young people. Family." S Calif Council of Fed Church Women

"The straightforward sincerity of this picture commends it to a varied audience. . . It leaves the audience a pleasant memory of an association with worth while human characters. Family." Women's Univ Club, Los Angeles

+ Fox W Coast Bul O 3 '36

"There is a fine balance of the elements of good entertainment, humor, pathos, swift action and strong drama. . . Delightfully entertaining, inspiring and thought-provoking. Family."

+ Gen Fed of Women's Clubs (W Coast) S 16 '36

"Mature."

+ Jt Estimates S 15 '36

"There is uplift and inspiration in this picture though at times the preachment is obvious. Family."

Nat Council of Jewish Women S 21 '36

"A deeply moving story with fine moral values. Adults."

+ Nat Legion of Decency O 1 '36

"A, Y and C: good."

Parents' M p42 N '36

Scholastic p23 O 31 '36

"Mature."

Sel Motion Pict p3 O 1 '36

"Full of good characterizations and amusing incidents, to counteract the rather machine-made plot, which has only the remotest connection with the novel from which it takes its title. Family."

+ — Wkly Guide S 26 '36

*Newspaper and Magazine Reviews*

"Family."

Christian Science Monitor p13 O 10 '36

"Grand National Pictures makes its debut with the picturization of Charles M. Sheldon's book, and thereby comes the resurrection of the old Pathe, which will not engage in staging photoplays directly, but will act through the new Grand National. While the first effort of the offspring of such an illustrious parent certainly does not crystallize the decades of production experience of the predecessor, it does bear healthy signs of a freshness of thought and treatment." J. P. Cunningham

+ — Commonweal p560 O 9 '36

"This is not for sophisticated audiences. Yet there is no denying a certain simple elemental appeal." (2 stars) Beverly Hills

Liberty p37 N 7 '36

"In its favor the picture has clear and explicit direction, a motive lofty and scriptural, and sincere and grave performances by Miss Parker and Mr. Linden. On the other hand, the court scene at the end is so artificial it is ludicrous, while much of the story's force is disseminated by its implausibility." Marguerite Tazelaar

+ — N Y Herald Tribune p23 O 29 '36

"The screenplay is an old-fashioned drama, heavy with platitudes and ringing references to the more sterling virtues. It is exactly like a nineteenth century novel come to life. The acting, like plot and atmosphere, is old-fashioned, with no great attempt at characterization. The people are symbols rather than individuals. . . The picture seems slightly incongruous in 1936, rather like a period piece. Since the book is still doing well in the bookstalls, the picture will probably have an appeal to those who know the novel and can overlook its decided shortcomings as a modern movie." Eileen Creelman

+ — N Y Sun p29 O 29 '36

"[It] is homespun cinema stuff, with all the irritations that those accustomed to more artfully woven fabrics usually experience from that commodity." J. T. M.

N Y Times p31 O 29 '36

"Sweetness and sentiment are drawn out to the point of pain in 'In His Steps,' one of those helpful little extravaganzas that stimulate the innocent of heart to noble emotions and kindly deeds. Although its speech is a lot of naive prattle and its cunning ways are just a step from the kindergarten, it attempts to teach us again the sturdy lessons of love,

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**IN HIS STEPS**—*Continued*  
self-reliance and regeneration." William  
Boehnel

— + N Y World-Telegram p19 O 29 '36

Reviewed by John Mosher  
New Yorker p90 N 7 '36

"Grand National Pictures' first production will satisfy women who like to weep. Nobly but sloppily, 'In His Steps' dramatizes Charles M. Sheldon's best seller."  
News-Wk p35 O 3 '36

### Trade Paper Reviews

"Producer B. F. Zeidman has given the new Grand National a picture with which it can make a proud debut. With ample entertainment values and based on a generally popular book and theme, the film is ably produced, directed and enacted. It will do business and augurs well for the place Grand National will occupy in production and exhibition fields. Family."

+ Box Office p63 S 19 '36

"At the Astor Theater where the trade show was held, the women folks were sniffing all over the house for twenty minutes before the picture finished—and were still sniffing as it closed. It's that kind of a love story, and based on this reception, it is hard to figure how it can miss. [It is] one of the most dramatically emotional plays of the season, as well as one of the most clean and wholesome."

+ Film Daily p8 S 22 '36

+ Motion Pict Daily p2 S 12 '36

"Creditable all through with photography, direction, sound, first rate, this compares favorably in technique with any major effort. Will make a swell tear jerker for the family house. There is some real down-to-earth comedy in this that should alone recommend it for exhibitors with home folks audiences."

+ Phila Exhibitor p34 O 1 '36

"Grand National . . . has made a sincere effort to project the essence of Charles M. Sheldon's book onto the screen so that it will appeal to the average audience. The picture is a tear-jerker and probably will get its share of the feminine trade. Whether it will stand alone on a program will depend on the exploitation put behind it and whether the exhibitor thinks the theme best suited for his patrons. . . As it appears on the screen this is reminiscent of 'The Miracle Man' and others in that category. In film form, the story takes on added strength due to nice scripting, a fine dialog job and uniformly competent acting."

+ Variety p19 N 4 '36

"With 'In His Steps,' a highly controversial picture because of its religious angles, Grand National Distributing Corp. breaks film tides with one that will appeal to the masses if properly exploited. It's a sleeper. By word of mouth, through women's organizations it will come out in the blue."

Variety (Hollywood) p3 S 11 '36

**ISLE OF FURY.** Warner 60min O 10 '36

Cast: Humphrey Bogart, Margaret Lindsay, Donald Woods, Paul Graetz, Gordon Hart, E. E. Clive

Director: Frank McDonald

See issue of September 28, 1936 for other reviews of this film

### Audience Suitability Ratings

"[It is] a trite story [which] . . . is helped materially by some unusually good photography." T. J. Fitzmorris

— + America p24 O 10 '36

"A: depends on taste; Y: better not; C: no."  
Christian Century p1542 N 18 '36

"Fair entertainment for family." Am Legion Auxiliary

"Excellent photography and some beautiful settings add to the entertainment value. Adults & 14-18: fair; 8-14: possible." Calif Cong of Far & Teachers

"In spite of the title, the action is not exaggerated, and the cast give portrayals that are human, sincere and convincing. Adults." Calif Fed of Business & Professional Women's Clubs

"[It is a] tangled incoherent story. Mature. Mediocre." DAR

"Adults." Nat Soc of New England Women

"A picture which makes an appeal beyond the average run of this type and gives distinct value to a fine social drama. . . The way temptation is overcome brings out strength of character and a wholesome lesson in a production suitable to adults & young people." S Calif Council of Fed Church Women  
Fox W Coast Bul S 19 '36

"A triangle mystery type of drama set against a well-photographed background. . . On the whole, understandable drama, given fairly interesting production. Mature." Mrs T. G. Winter

+ — Fox W Coast Bul O 10 '36

"It holds suspense and offers two particularly exciting sequences, the rescue of a ship in a tropical storm and a death fight with a devil fish, as well as interesting shots of pearl diving. The direction and acting are satisfactory, with Miki Morita excellent in a small part. Family. Mature."

+ Gen Fed of Women's Clubs (W Coast)  
S 8 '36

"Adults."

Jt Estimates S 15 '36

"The story has good parts, such as the pearl fishing scenes, the shipwreck, the fight with the octopus, and the treatment is realistic and interesting. But the centre of interest shifts so often that the film lacks coherence and the ending is surprising. Suitability: adults & adolescents."

+ — Mo Film Bul p173 O '36

"[It is] an absurdly juvenile mystery story. . . A magnificent tropical storm with excellent accompanying music and the personality of Humphrey Bogart can scarcely offset a trite and silly story and the pernicious notion that a murderer unrepentant should be allowed to escape justice if he has a sufficiently beautiful wife, and adequate courage to fight an octopus. Adolescents, 12-16 & children, 8-12: no."

— + Motion Pict R p7 O '36

"This trite and obvious triangle theme against a background of South Sea Islands begins with some interesting variations and subtleties, which with excellent sound effects foreshadow the melodrama which unfolds. Adults."

Nat Council of Jewish Women S 9 '36

"Outstanding photography and atmospheric background compensate for the triteness of the plot. Adults."

Nat Legion of Decency S 24 '36

"A & Y: fair; C: mature."

Parents' M p32 D '36

"Striking marine and submarine photography and adequate acting in a film which shows rather jerky direction and abrupt changes of tempo. Adults."

— + Sel Motion Pict p5 O 1 '36

"Lively action, which covers up some hurried plot construction. Family."

+ — Wkly Guide O 3 '36

### Newspaper and Magazine Reviews

"There is some fine undersea photography and the acting is above average but the film is frequently jerky. Adults."

+ — Christian Science Monitor p15 N 7 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"If it's action you want, this picture has its share of punches—an under-water fight with a devil fish and a lot of dirty conniving by native pearl-divers. It has other things to recommend it, too—another chance to glimpse the work of Humphrey Bogart. . . , E. E. Clive carves out another brilliant job." Molly Lewin  
Script p10 O 24 '36

#### Trade Paper Reviews

"This nicely produced feature vibrates with both the drama and enchanting atmosphere of the South Seas. . . Audiences in general will like this attraction for its vigorous entertainment elements. Frank McDonald's direction is thorough, while Frank Good's photography is even better than that name implies. Location shots are skillfully chosen, and natural beauties of settings ingeniously captured."  
+ Film Daily p7 D 2 '36

"Estimate: program."  
+ Phila Exhibitor p35 S 15 '36

"[It] represents a melodrama that ambles with fair steadiness through South Sea intrigue, perils of pearl diving, and a triangular love affair. It's okay as one end of a dual bill when teamed with a feature film, and it frankly aspires to no more."  
+ Variety p29 N 18 '36

**IT COULDN'T HAVE HAPPENED.** Chesterfield 67min Ag 1 '36

Cast: Reginald Denny. Evelyn Brent. Jack LaRue. Inez Courtney. Hugh Marlowe

Director: Phil Rosen

See issue of September 28, 1936 for other reviews of this film

#### Audience Suitability Ratings

"A: fair; Y: doubtful; C: no."  
Parents' M p42 N '36

#### Newspaper and Magazine Reviews

"Adults only."  
Christian Science Monitor p13 S 19 '36

"'It Couldn't Have Happened' is a mildly humorous murder mystery. In the slightly facetious vein which is the current cinema fashion in mystery plays, the picture is seldom a lucid account of detective work; but because it moves along in a happy way, it is as easy to take as it is to forget." (2 stars) Beverly Hills

Liberty p52 O 3 '36

#### Trade Paper Reviews

"Full title of this opus is 'It Couldn't Have Happened—But It Did.' Many customers may add the interrogation, 'Why?' unless they copped a bank night prize. It's an afterthought to a double program set-up. Several highly capable folks are shoved around, misdirected and manhandled for about forty minutes before this backstage thriller finally gets down to solid ground. . . The biggest mystery about this film is how it could have been done so poorly."  
— Variety p31 S 16 '36

## J

**JUGGERNAUT.** Twickenham 70min

Cast: Boris Karloff. Joan Wyndham. Arthur Margetson. Mona Goya

Director: Henry Edwards

Filed in England. "The story tells how a fanatical, experiment-crazed doctor is forced

to abandon his life's ambition through lack of funds. Suddenly the wealth he has longed for is offered to him by the philandering Lady Clifford, provided he will assist her in removing from existence her fabulously wealthy husband." (Hollywood Reporter)

#### Audience Suitability Ratings

"The story is improbable and the thrills sometimes touch absurdity but there is plenty of action and the acting is well suited to the story. . . The direction is competent, the photography uneven, the sound good. Suitability: adults & adolescents."  
+ — Mo Film Bul p148 S 30 '36

#### Trade Paper Reviews

"With over-stressing, heavily labored direction, and acting pitched an octave too high even for the wildest of melodrama, this vehicle for the sinister Boris Karloff slips right off the map as a candidate for the horror category. . . Boris Karloff makes heavy going of the half-crazed doctor, and with much rolling of eyeballs and over-stressing of emphasis, fails to put across any suggestion of reality. Mona Goya, as the wicked countess, is equally unconvincing and theatrical."  
— Hollywood Reporter p7 S 17 '36

"An uninspired melodrama, this one stands or falls on Karloff's name, for there is little else about it to help sell it. . . Directness of its far-fetched story is in the picture's favor, but at best its value would be confined to bargain nights, one night stands and other spots where you can fool 'em easy. . . Main part of the footage is dull, but the final reel tries to make up the speed with disastrous results. Intended to bring the tale to a suspenseful climax, it will instead probably bring titters. By re-shooting these sequences in a less frenzied manner, film might be saved, although doubtful whether it's worth the trouble."  
— Variety p17 S 23 '36

**JUNGLE PRINCESS.** Paramount 85min N 27 '36

Cast: Dorothy Lamour. Ray Milland. Akim Tamiroff. Lynne Overman. Molly Lamont. Mala

Director: William Thiele

"This is a Tarzan-type picture with the sexes reversed. It has a little native girl who finds herself alone in the Malay jungle and grows up to lovely and lonely young womanhood among the big game, and it has a handsome young American who gets lost there and is rescued by her." Hollywood Reporter

#### Audience Suitability Ratings

"General patronage."  
Nat Legion of Decency D 10 '36

"A fantastic tale in which romance, tragedy, comedy, animal devotion and the problems of a female Tarzan are combined in entertaining fashion. . . The social and moral problems of modern civilization are worked out in a highly improbable but nevertheless interesting way. The Hollywood jungle scenes, beautifully photographed, are fascinating and the acting and direction are admirable. Miss Lamour, a newcomer to the screen, has both personality and ability. Family."  
+ Sel Motion Pict p10 D 1 '36

#### Newspaper and Magazine Reviews

"When I see a picture of this sort, I have a thoroughly good time. . . It is a blessed relief to see something of the 'Jungle Princess' sort, to see new people in new surroundings, doing things totally unlike anything we ever have done. And parents, who like their children occasionally to find something completely to



**JUNGLE PRINCESS—Continued**

their liking in a motion picture theatre, will have cause to give thanks for this Paramount production. The story perhaps might have been a little more believable and more closely knit, but, after all, it is the background that matters most, and we certainly can not quarrel with it on the ground that it is not entertaining. . . 'Jungle Princess' is worthwhile, particularly as entertainment for children who have been a neglected box-office element since the screen went talkie. When it comes your way, take the youngsters to see it. It is essentially entertainment for the entire family."

+ **Hollywood Spec** p11 D 5 '36

**Trade Paper Reviews**

"A splendid performance by Dorothy Lamour and several gripping stock jungle shots make this good entertainment, despite its many unbelievable situations. Film will rate with juveniles, made 'jungle conscious' through the celluloid and newspaper antics of Tarzan, and can command prominence in any neighborhood situation. Family."

+ **Box Office** p23 N 28 '36

"Lacking the real thrilling excitement that makes a Tarzan or Jungle picture, this number is only mild entertainment of its type. The picture's interest in the main, is that it introduces the new and charming Dorothy Lamour who exhibits physical charm and personality that should mean something. . . The screen-play . . . is imaginative and well constructed. But with all the good technical contributions, the picture still lacks the vital tense situations that really make this type of picture."

+ **Film Daily** p9 N 20 '36

"The highly imaginary situation gives opportunity for exciting animal melodrama and social complications, and it will be hugely enjoyed by junior-minded audiences on the Tarzan level. It should also be profitable. . . Max Marcin's story is, of course, according to formula, but it has been worked up into innocent and ingenious entertainment."

+ **Hollywood Reporter** p3 N 17 '36

+ **Motion Pict Daily** p13 N 18 '36

"Where a female Tarzan is saleable, so is the show. Miss Lamour indicates she has plenty of talent. Estimate: depends on exploitation."

**Phila Exhibitor** p30 D 1 '36

"Although based on an improbable story and filled with impossible situations, 'The Jungle Princess' is a female Tarzan yarn that will rate fair as a bolsterer on duals. It is hardly a sufficient vehicle to introduce to audiences the screen personality of Dorothy Lamour. . . Those who like their Tarzans, male or female, may go for this one for its action and somewhat idyllic nature, but this will hold only with the neighborhood trade and youngsters."

+ **Variety (Hollywood)** p3 N 17 '36

**K****DER KAMPF.** Amkino 90min S 10 '36

**Cast:** Lotte Loebinger, Bruno Schmitsdorf, Gregor Gog, Ingeborg Franke

**Director:** Gustav Wengenheim

See issue of September 28, 1936 for other reviews of this film

**Newspaper and Magazine Reviews**

"Maybe we miss the social significance in the cinematic confusion. . . It is hot with bitterness against the Nazis; but the bitterness gets involved in the general muddle. . . Critics tell us Lotte Loebinger does some fine acting as the mother, but you will have to discover for yourself. We are not sure just what she is

trying to express—but, whatever it is, she is expressing it at top emotion for ninety minutes." (1 star) **Beverly Hills**

**Liberty** p39 O 17 '36

"'Der Kampf' is at one and the same time the most important, moving, formalistically the most interesting, and yet the most incomplete and imperfect film of current running. . . This pent-up protest has crystalized in the greatest single movie performance of the last five years—Lotte Loebinger as Mother Lemke. . . The two strands of the story run side by side and at times cross to the illumination of each. Unfortunately neither is sufficiently clear to make for a complete and logically acceptable whole. . . All its shortcomings taken into consideration, 'Der Kampf' [rates] as an unqualified must [see], if only that it proves that films need not be sure divertissement but can be as rich, raw, and full of protest as life. . . We get a sense of participating in the future." **Robert Stebbins**

**New Theatre** p25 O '36

"It is surprising and a great disappointment that 'Der Kampf' should turn out to be a botched piece of work. . . There are outstanding scenes in the film. . . They suggest what the whole film might have been as a piece of reporting had there been an inspired handling of the story involved. . . Yet most of it is too muddled for us, too baffling and murky." **John Mosher**

+ **New Yorker** p98 S 19 '36

"This is propaganda. Flicker fans whose eyes glaze at films made to arouse indignation had better look elsewhere. But it will doubtless please those who enjoy an emotional evening at the expense of the **Brown Shirts**."

**News-Wk** p30 S 19 '36

**Trade Paper Reviews**

"A provocative condemnation of Nazi barbarism, and a tribute to German workers who have fought and still fight against fascism. . . The entire cast is effective, playing the parts with great realism. Spoken in German, but liberally supplied with super-imposed English dialogue titles, the action is easily followed and should appeal to liberal audiences."

+ **Hollywood Reporter** p7 S 25 '36

"It is strong and frequently heartrending. . . As cinematography, on the other hand, it is, unfortunately, not all it should be. This latter is unfortunate. It seems as though the producers were nursing their wounds a bit too much, still conscious of their bruises and, in their anxiety to tell the world about it all, forgot about such things as scenic equity, acting, photography and direction. . . And yet the spectator can't help feeling the tense drama of it all, behind scenes."

**Variety** p16 S 16 '36

**KELLY THE SECOND.** MGM 70min Ag 21 '36

**Cast:** Patsy Kelly, Guinn (Big Boy) Williams, Charley Chase, Pert Kelton, Edward Brophy

**Director:** Gus Meins

See issue of June 29, 1936 for other reviews of this film

**Audience Suitability Ratings**

"Here is a comedy which will effectively dispel any suspicion that the movies are going highbrow, in spite of their wholesale raids on the classics. It seems to be Patsy Kelly's day off as the bright spot in other people's poor pictures, and in this boisterous affair she has a whole hour in which to convulse her public with laughter unrefined. . . As any movie-goer who knows the star's forte will appreciate, this is not comedy in terms of George Meredith; but if it never quite penetrates into cerebral regions, it is immensely pleasing as far as it goes." **T. J. Fitzmorris**

+ **America** p528 S 5 '36

"A: hardly; Y: good of kind; C: perhaps."  
Christian Century p1438 O 28 '36

"A, Y and C: typical Hal Roach comedy with Patsy Kelly leading the slapstick show."  
Parents' M p44 J1 '36

"[It is a] good farcical comedy, with some of Metro's best comics. . . Plenty of laughs."  
+ Wkly Guide Ag 1 '36

#### Newspaper and Magazine Reviews

"An especial treat for Patsy Kelly fans, which will also be found entertaining by those who don't mind their farces rough, tough and roaring. . . The producers run the gag mill at top speed. Family."  
+ Christian Science Monitor O 3 '36

"While 'Kelly the Second' is no more than a string of gags, it is frequently funny, and for those who enjoy slapstick it should prove entertaining. With Patsy Kelly, Charley Chase and Pert Kelton in the cast, the performance is naturally hilarious as well as shrewdly skillful, and if the scattered gags have been strung out a trifle thin, the unflagging exuberance of Miss Kelly makes up for it." Marguerite Taze-lar  
+ — N Y Herald Tribune p10 O 3 '36

"Laughable as it may be, there is little or nothing that is new or important about 'Kelly the Second,' except that it is the first 'starring' vehicle of Patsy Kelly, who is known to some few ardent admirers as Kelly the one-and-only. . . She is still authentic Kelly, though deplorably softened, one feels (probably because of the responsibility), as compared with the madly irresponsible Kelly of the merely supporting rôles." B. R. C.  
— + N Y Times p21 O 3 '36

"Although the event is auspicious, the circumstances under which Miss Kelly makes her debut as a Hollywood First Lady are dubious, since the film is definitely unadroit and spotty in spite of the roguish horse-play of its humor. . . Fearing, perhaps, that their story was a little too skinny to provide an hour of entertainment, the producers have padded it with a series of gags, some of which are funny, but only now and then. For the most part, 'Kelly the Second' remains a good two-reel comedy stretched out to feature length." William Boehnel  
— + N Y World-Telegram p25 O 6 '36

"The Hal Roach set will enjoy 'Kelly the Second.' Even more reserved persons may be impressed by the grand moment at the end. . . Miss Patsy Kelly is a stalwart heroine in the piece, which is stuffed rich and toothsome with the good old gags." John Mosher  
+ New Yorker p91 O 10 '36

#### Trade Paper Reviews

"'Kelly the Second' probably will be welcomed in the duals, because it is filled with humorous moments. But it is too lightweight in plot and accomplished results to stand up alone in most spots. . . Picture has been trimmed about 15 minutes since originally released, and that helps a lot. Even so, some of the gaggings actually slows down the pace midway. Runs 70 minutes now, which is plenty for the average comedy of this sort, especially if placed with another picture."  
+ — Variety p15 O 7 '36

LA KERMESSE HEROIQUE. Tobis 95min S  
22 '36

Cast: Françoise Rosay. Alerme. Jean Murat.  
Louis Jouvet

Director: Jacques Feyder

Based on the novel of the same title by Charles Spaak. A French dialogue film with English sub-titles produced in France. The photoplay received the Grand Prix du Cinéma Français and the gold medal award of the

Venice International Exposition of Cinematography. The film is sub-titled Carnival in Flanders. "The story tells of [a town's] predicament when, on the eve of a carnival, the Burgomaster and aldermen learn that the Spanish plan to spend the night there. The Spanish are a battalion of King Philip's army, which have thoroughly terrified Flanders. . . The Burgomaster has an idea. He will pretend to be dead in the hope that the Duke will pass through the village without stopping." (N Y Sun)

#### Audience Suitability Ratings

"A thoroughly delightful piece of entertainment, quite as colossal as 'The Charge of the Light Brigade,' but infinitely superior. 'La Kermesse Heroique' does not derive its excellence from massive sets (although there are many of them) nor from its large personnel; these factors merely form the incidental background for the unfolding of a simple little story, ingeniously enacted by players who act like human beings."  
+ Bul on Current Films N 17 '36

"The cleverest thing about the film is undoubtedly the direction of characters, which is extremely subtle: whether singly, in groups, or in crowds, they are always handled with understanding. Françoise Rosay as the Burgomaster's wife is entirely credible, and although she is to all intents and purposes the heroine, her own weaknesses (inevitably bourgeois weaknesses) are not omitted or blurred over. . . Among the very best performances, however, is that of Louis Jouvet as the Duke's chaplain, benign, knowing, sophisticated, and not ignorant of the pleasures of the table. Where the film is not so fully successful—apart from one or two minor faults of construction—is in making its general aims perfectly clear. In details the satire is pointed, but on a general view it is not always easy to know if the film is not simply making fun of an historical period—a less exalted purpose. Suitability: adults & adolescents." A. V.

Mo Film Bul p179 O '36

"On second review, we find this picture definitely objectionable because of subtle indecent dialogue and incidents. Its entire tone is unwholesome and in addition most of it is quite boring. Condemned."  
— — Nat Legion of Decency O 29 '36

#### Newspaper and Magazine Reviews

"Gallic wit at its crispest delivered by a splendid cast who wear their ruffs and pantaloons with an air. This with direction, photography and music explains why the film won two coveted European cinema prizes. Adults."  
+ Christian Science Monitor p13 N 21 '36

"The French are advancing 'La Kermesse Heroique' as the greatest comedy to reach this country from the motion picture studios of Paris. It is, as they say, without any question, a capably wrought, skillfully played, well directed, handsomely mounted, notably photographed and hilariously studded farce. But they do not mention the more important fact that the plot and climactic action basically involve the 'unique performance of mass adultery by the married women of a homey Flemish town. . . From the viewpoint of construction, the production warranted the honors awarded it. . . But it definitely is not in accordance with American motion picture entertainment standards, bringing condemnation from the Legion of Decency. . . It is unfortunate indeed that the reputed expenditure of \$400,000 . . . should be lost on such a subject if the producers desired to impress America." J. P. Cunningham  
Commonweal p52 N 6 '36

"This is recommended for those who love good pictures in any language. . . Our protest against Hollywood-made historical films is that they reek of studio artificiality, that they are too spick and span, that they have none of the mellow, dusty flavor of their age. . . On the other hand, European movie makers seem



**LA KERMESE HEROIQUE**—*Continued*  
to be able to get past the fresh-paint sign into the past. Jacques Feyder's mature intelligent direction makes this story of nineteen hours of a September day and night in 1616 a richly colored tapestry brought to life. . . Every role, down to the smallest bits of soldiers and peasants, is perfectly done." (3½ stars) Beverly Hills

Liberty p35 N 7 '36

"'La Kermesse Héroïque,' is one of the most diverting [pictures] I have ever watched. . . The acting of François Rosay as the mayor's wife is alone worth going miles to see. But perhaps it is more to the point to speak of the way the entire cast wears its clothes. I have seldom seen a more convincing costume piece, and the reason seems to be that nobody is aware that he has stepped out of a seventeenth-century Low Country painting. . . It will be remembered by those who see it as an extraordinarily finished film." Mark Van Doren

+ + Nation p428 O 10 '36

"At last, a cultured film. . . Except that it shows us Jan Breughel busy painting a Franz Hals, not only is the film lovingly true in its 'atmosphere' and scrupulously attentive to detail, but it was evidently inspired by its subject—the plump and buoyant life of the Netherlands . . . with which the director has completely identified it. This can be said of few films. . . We are made to feel that . . . Feyder's bourgeois will slip back into the frames of their old masters, resuming a two-dimensional peace from which his motion-camera woke them to momentary life. The film is an object-lesson to Hollywood and Denham—it shows that the 'costume-picture' need not be vulgar and illiterate."

+ + New Statesman & Nation p628 O 24 '36

"'La Kermesse Heroique' [is] the most scintillating and adult costume comedy that has ever come from abroad. . . The film has received a fustian lavish beyond what one thought possible to French movie finance. All in all a remarkable enterprise in which Jacques Feyder, the director, astounds with the spontaneity and unfailing rightness of his seemingly inexhaustible comic devices." Robert Stebbins

+ + New Theatre p25 O '36

"Crowned with richly deserved laurels in France and Italy, Jacques Feyder's 'La Kermesse Heroique' opened at the newly launched Filmarte Theater. It is a notable photoplay, gorgeously mounted and costumed, brilliantly acted and filled with all the sorcery that a cannily manipulated camera can invoke. . . [It is] a lusty and completely captivating motion picture. . . With this work Feyder takes his place with Rene Clair and Charlie Chaplin as one of the distinguished comic artists of the cinema. . . There is an abundant vitality about the photoplay that is rarely attained in the medium of the screen." Howard Barnes

+ + N Y Herald Tribune p23 S 23 '36

"It is a production which has already won honors abroad, and a production which Hollywood might well covet as its own. They would probably not have done it as well in Hollywood. . . This is a cast that would bring joy to any director, and Jacques Feyder has done his own job magnificently. . . [It] is about as much as a moviegoer can ask. . . Lazare Meerson, in charge of the settings, has succeeded in making the entire production look as though the paintings of seventeenth century Flanders had suddenly come to life. 'La Kermesse Heroique' is in answer to the people who wonder why movies don't occasionally tackle something original." Eileen Creelman

+ + N Y Sun p35 S 23 '36

"[The new] Filmarte [is] dedicated to the exhibition of outstanding pictures from abroad. Let us note at once that the Filmarte's first offering comes easily within the distinguished category mentioned in the theatre's dedication. . . [It] is an outstanding picture by any standards save those of strict moralists and stricter religionists. . . A delightfully satirical libel upon the city of Boom and its masculine in-

habitants, the film has achieved a delicate balance between broad farce and subtle humor which makes it one of the most refreshing and witty pictures of the year. . . Do not, we beg you, be dissuaded from seeing it because the dialogue is in French. Even without the many English subtitles, 'La Kermesse Heroique' would be clearly understood; like all great comedies, it speaks a universal language." F. S. Nugent

+ + N Y Times p29 S 23 '36

"The so-called superiority of Homo Sapiens comes in for some cruel razzing in 'La Kermesse Heroique,' the lively and impudent little cinema prank from Paris. . . A bawdy romp, whose mood is ribald and treatment laughable, it ungently kicks the accepted legend that man is superior to woman swiftly and firmly in the pants, thereby inspiring much hilarity. . . In a few words, 'La Kermesse Heroique' is glib, sophisticated and tonic entertainment." William Boehnel

+ N Y World-Telegram p31 S 23 '36

"Bawdy, funny, with wicked comedy by François Rosay, sets after Breughel, and a slick story about the ladies of a Flanders town and how they survived one Spanish invasion, it will divert jaded types." John Mosher

+ New Yorker p77 O 3 '36

"[It is] a light, bubbling French concoction. . . 'La Kermesse Heroique' roped in [two prizes] for the 'finest French film of the year.' . . Its director, Jacques Feyder, deserves both emblems."

+ News-Wk p34 O 3 '36

"'La Kermesse Héroïque' is the rarest thing in the cinema, a really adult film. . . It is an admirable film, a little obscene like most good comedies, and beautifully acted. I admired particularly the Dominican chaplain. . . M. Feyder's camera picks out with vividness and invention absurdities in costume and character and almost as skillfully as a Restoration dramatist he lightly works into his ribald story a touch of the genuine, the simple emotion." Graham Greene

+ + Spec p747 O 30 '36

"The French film which was awarded the Grand Prix du Cinema Francaise is running wild at the new Filmarte Theatre breaking records of audience response at every showing. This would seem to indicate that the French know their comedy, or that New Yorkers know their French, or maybe that a good picture is a good picture in any language. Let's grant all three. . . The burgomaster, played by Alerme, his wife, played by François Rosay, and the Duke, portrayed by Jean Murat, have a field day of pantomime; and each is expert in sustaining a long and arduous sequence of fun. It is not customary that a comedy be mounted in luxurious settings, but 'La Kermesse Heroique' takes place before a background so compellingly beautiful that it should be used as a standard of excellence by all picture makers."

+ + Stage p14 N '36

"Directed by Jacques Feyder . . . 'La Kermesse Heroique' explodes the theory that René Clair has a monopoly on urbane comedy in the French cinema. It is as sly a farce as any that has ever led a U.S. censor board to mistake good manners for innocent intentions. Produced at a cost of \$850,000—fabulous for a French cinema—and magnificently set by Lazare Meerson, it was distinguished abroad by winning the grand Prix du Cinéma Français, being banned in England and Holland."

+ Time p30 O 5 '36

#### Trade Paper Reviews

"The sure-fire human qualities of this hilarious French satire make it delightful entertainment, the gay and sparkling dialogue of the super-imposed English titles insuring its universal appeal. Adults."

+ Box Office p27 O 3 '36

"Packed with clever acting by principals and supporting cast, hilarious comedy and sparkling French dialogue that flashes in crisply trans-

lated English titles, this feature . . . is an outstanding photoplay that will delight American audiences. [It] is easily the best screen entertainment that has come out of foreign studios in many a moon."

+ Film Daily p11 S 24 '36

"This French production with complete dialogue titles in English (which titles were almost unnecessary, so universally do the actions of these sterling players convey their meaning in or without any language and so will the simplicity of the story and its brilliant unfolding likewise be universal in its clarity and appeal), comes to this country with the distinction of being the best film produced in France last year. . . Theaters with adult clientele can offer their patrons something refreshing and rib-tickling with [this picture]. Feyder should be a favorite in Hollywood, once again on the strength of this production."

+ Hollywood Reporter p9 O 5 '36

"The comedy is broad, enthusiastically met by the cast, slyly risqué but always tasteful. The dialogue is French but English subtitles make following the story a pleasure. The entire production is suitable domestically for sophisticated, adult, literate [audiences]."

+ Phila Exhibitor p37 N 1 '36

"This French comedy spectacle . . . is tops for arty and foreign language houses. Only its length will militate against its showing in film theatres using two features. Even the handicap of being entirely in French and requiring English titles for the American audiences, fails to take away from its charm and thespian contributions. Story, direction, performances, photography and dialog are standout. . . In English, and with one or two box office names, this might well have taken its place in the procession of recently released American-produced costume plays."

+ Variety p29 S 30 '36

**KILLER AT LARGE.** Columbia 58min O 1 '36

Cast: Mary Brian, Russell Hardie, Betty Compson, George McKay, Henry Brandon

Director: David Selman

"The plot has to do with the apprehension of a murderer whose traces lie in the wax dummies he makes. Miss Brian, as the heroine detective, and her fiancé, a department store clerk who is wrongly suspected of the murder, together attempt to catch the killer." N Y Herald Tribune

#### Audience Suitability Ratings

"A: hopeless; Y and C: harmless but poor." Christian Century p1478 N 4 '36

"The story offered material for a good mystery. The production lacks suspense and significance. Adults & young people." E Coast Preview Committee

— Fox W Coast Bul O 24 '36

"It is a rather dull mystery. General patronage."

Nat Legion of Decency O 15 '36

"A: rather far-fetched melodrama; Y: poor; C: unsuitable."

Parents' M p46 Ja '37

"Adults & young people."

Sel Motion Pict p11 N 1 '36

#### Newspaper and Magazine Reviews

"There is enough plot in 'Killer at Large' for three spook pictures. Curiously enough, for a run-of-the-mill production of this kind, the first half of it is exceptionally well done. The suspense is maintained with blood-curdling deliberation, the unique ideas are forcefully depicted and the swift, bizarre movement leaves the spectator fairly gasping with anticipation. Then the piece slithers off into a conventional, obvious and rather ludicrous

tracking down of the killer." Marguerite Tazelaar

+ — N Y Herald Tribune p10 O 26 '36

"[It] is a complete waste of time. . . It punctuates its stock plot with shrieking sirens, automobile chases, radio bulletins, comic detectives and bad dialogue. Every one tells every one else that Mr. Zero is abnormally cunning, but his actions would discredit an idiot, let alone a maniac. . . The players try hard, but 'Killer at Large' is a literary crime—almost a capital offense." F. S. Nugent

— — N Y Times p20 O 26 '36

"The new film . . . is not a good one. . . Very often, when films as dull as 'Killer at Large' happen along, some of us cinema reviewers, in an effort to temper our wrath at their grievous offense, make a minor virtue of anemia by applying to them such kindly admonitory adjectives as 'unobtrusive.' Although 'Killer at Large' is unobtrusive, it is also aggressively commonplace in characterization, halting in movement and pedestrian in dialogue." William Boehnel

— N Y World-Telegram p17 O 27 '36

#### Trade Paper Reviews

"A few shriek-producing sequences and a thrilling chase climax reached up by a pleasing romantic story result in an above-average mystery programmer which makes satisfactory double-bill material. Family."

+ Box Office p51 N 14 '36

"It is fairly entertaining cinema fare for average fans who like a dash of the Frankenstein sort of thing in their diversion diets. . . Feature will stand double featuring okay and stand on own feet in all secondary spots."

+ — Film Daily p13 O 27 '36

"Credibility is not the long suit of this story or adaptation, as is the case in pictures concerning abnormal criminals. . . Theaters with strong cross-roads transient trade, or those appealing to the tastes of the stronger sex, will do business with this one. The boys will have a good time, as silly as it is."

+ — Hollywood Reporter p3 N 4 '36

+ — Motion Pict Daily p8 O 27 '36

"This chiller is replete with countless implausibilities. Because the picture is filled with so many incredible happenings and downright hokum, it would not make the grade on a single-feature set-up even if the vehicle boasted even medium-draw names. As is, the film will have to be sold as an unusual thriller because it does have exciting moments."

— + Variety p15 O 28 '36

**KING OF HOCKEY.** Warner 56min D 19 '36

Cast: Dick Purcell, Anne Nagel, Marie Wilson, Wayne Morris

Director: Noel Smith

"Dick Purcell, the star hockey player, falls for Anne Nagel. Gamblers try to get him to throw games and when they send a \$1,000 bill, it falls into the hands of his roommate and fellow player, Wayne Morris. Purcell returns the money, but when circumstances arise that make it look as if he is throwing the game, Wayne accuses him of accepting the gamblers' money and a fight ensues in which Purcell is injured." Film Daily

#### Audience Suitability Ratings

"Mildly entertaining for family." Am Legion Auxiliary

"A wholesome atmosphere, advocacy of clean sports and some interesting hockey playing. For the not too critical audiences. Family." Calif Cong of Par & Teachers

"Family; mature for children. Mediocre." DAR

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**KING OF HOCKEY—Continued**

"A mildly interesting film, well cast and consistently in the cause of clean sport. Family." Nat Soc of New England Women

"With a commonplace, but well portrayed story, the thrilling and fast moving field of hockey carries the audience into a newly featured game of sport. . . The plea for clean sportsmanship is nicely emphasized. Family." S Calif Council of Fed Church Women  
Fox W Coast Bul N 21 '36

"This picture provides good entertainment of an unpretentious nature. Family & junior matinees."

+ — Gen Fed of Women's Clubs (W Coast) N 2 '36

"The only redeeming feature of this otherwise trite and mediocre picture, is the demonstration of the skill, power, and brutality necessary for a hockey match on ice. Family."

+ — Nat Council of Jewish Women N 3 '36

"General patronage."

Nat Legion of Decency N 19 '36

"Family."

Sel Motion Pict p5 D 1 '36

*Newspaper and Magazine Reviews*

"Hockey proves a bewilderingly fast background for a motion picture. There is plenty of it in this Warner production and those with a liking for the speedy winter game will find the picture entertaining even if the other story incidents do not hold their interest. Bryan Foy, Warner's most prolific turner-out of class B features, gives this one a good production, but on the whole it stays strictly within its class and will do no more than serve to give the proper duration to a dual bill program. Its chief weakness is the disagreeable characterization written for the leading role."

+ — Hollywood Spec p10 N 7 '36

"For those who enjoy going to 'movies,' pour le sport, the film's hockey games in Madison Square Garden, in which opponents beat each other up on skates, should prove diverting." Marguerite Tazelaar

+ N Y Herald Tribune p23 D 3 '36

"This is made in quickie style, and enacted by a group of rather likable players who didn't seem to be working too hard. . . It's about the sort of picture you might expect to find trailing on a double feature program." Eileen Creelman

— N Y Sun p39 D 3 '36

"'King of Hockey' is a timely trial flight for a group of the younger Warner players, with exciting sequences of big-league hockey for background." J. T. M.

N Y Times p31 D 3 '36

"'King of Hockey,' [is] a melodrama about this popular sport, which just manages to make the grade as a filler on a double bill. . . [It] is pretty feeble stuff, falling back, as it does, on a hackneyed theme. . . The leading players in this one are Dick Purcell, Anne Nagel and George Stone, but their efforts are about on a par with the story, which, at best, is of an indifferent quality." William Boehnel

— N Y World-Telegram p33 D 3 '36

*Trade Paper Reviews*

"Handicapped by a lack of important names and a weak story, this picture is saved in the last minute of play by some splendid action photography. Family."

+ — Box Office p35 N 7 '36

"The hectic game of hockey furnishes the thrills that make this a satisfactory program action picture."

+ Film Daily p6 N 3 '36

"Ice hockey takes the place of football in this routine sportplay. That was a good idea and it supplies a few exciting moments, for hockey is a fast and furious game and photographs well. Unfortunately, the rest of the film is undistinguished, even for its low-budget class,

and will do well to please the youngsters in the secondary neighborhoods."

+ — Hollywood Reporter p3 O 30 '36

+ — Motion Pict Daily p3 O 31 '36

"For twin bills, neighborhoods houses, this might interest, but it lacks selling angles, except for the fact that it glorifies hockey instead of some other sport."

+ — Phila Exhibitor p53 N 15 '36

"Produced ostensibly to fill double-program house needs, this so-called romance of ice hockey will have to depend on second spot in dual setups for its revenue. It hasn't a single name that will brighten the marquee. . . Most interesting moments and the only thing to distinguish 'King of Hockey' from innumerable other pictures are the hockey contest sequences. These are well conceived, nicely staged and captured by the camera. . . Entire story is told on an exaggerated scale. . . Dialog is head and shoulders above the plot construction."

+ — Variety p12 D 9 '36

"With little to recommend it other than some fast and mighty exciting hockey game shots, 'King of Hockey' will do its best business on the lower part of a dueler. With a cast recruited mostly from the studio contract list and a story which follows a very obvious path from beginning to end, the picture is saved from complete oblivion only through a skillful cutting in of fast moving hockey shots at most frequent intervals."

+ — Variety (Hollywood) p3 O 30 '36

**KING OF THE ROYAL MOUNTED.** Principal-20th century-Fox 60min S 11 '36

Cast: Robert Kent, Rosalind Keith, Alan Dinehart, Frank McGlynn, Sr.

Director: Howard Bretherton

See issue of September 28, 1936 for other reviews of this film

*Audience Suitability Ratings*

"Beautiful mountain scenes and an adequate cast will entertain the average picture fan in this Zane Grey story. Family." Am Legion Auxiliary

"An outdoor drama that does not rise above the mediocre. Family." Calif Cong of Par & Teachers

"Good. Mature-family." DAR

"[It is] an average program melodrama. . . Ethically satisfactory. Family." Nat Soc of New England Women

"This wholesome picture will prove especially entertaining for the family." S Calif Council of Fed Church Women

Fox W Coast Bul S 12 '36

"Fair. Family."

+ — Motion Pict Guide D '36

"Like others from the Zane Grey collection, this film is weak dramatically and has a thin plot, but it has fine riding and pictures a wide sweep of very beautiful country. Adolescents, 12-16: yes; children, 8-12: passable."

+ — Motion Pict R p7 O '36

"A, Y and C: fair."

Parents' M p44 N '36

"This better-than-most outdoor drama will prove satisfactory entertainment for the young people. . . The direction is smooth, the photography good, the acting at times somewhat stilted. Family."

+ Sel Motion Pict p7 O 1 '36

*Newspaper and Magazine Reviews*

"[It is] program melodrama set in the Sierras, where the scenery is grand, the plot's simple and the movie Mountie gets not only his man but his gal. Family."

+ Christian Science Monitor O 3 '36

"'King of the Royal Mounted' . . . says nothing that we have not heard before, but it is a friendly voice in a troubled year, a cinematic town crier who notes that the Mounties are abroad and bawls 'All's well.' Sol Lesser, who produces these outdoor films for Twentieth Century-Fox, has moved his cast to the Sierras and let nature take its photographic course. Nature passes her screen test quite well. . . The players, slightly less effective, fulfill their modest requirements with commendable restraint, it being almost impossible to do any scenery-chewing in the presence of authentic boulders. . . Does the picture end with a hand-to-hand struggle on the brink of a cliff? It does, indeed." F. S. Nugent

+ — N Y Times p35 S 29 '36

"'King of the Royal Mounted' [is] a fast, exciting, colorful out-of-doors item which is recommended for Western fans who relish hard riding, quick shooting and who like to see the young lovers clinch at the final fadeout, after the villain has been properly brought to justice." William Boehnel

+ N Y World-Telegram p18 S 29 '36

#### Trade Paper Reviews

"This production is based on the adventure strip of the same name which is syndicated throughout the nation by King Features. With thousands of youngsters following this strip daily in all parts of the country, it should not be hard to fill your theater when this feature shows."

+ Film Daily p10 S 29 '36

"Employing colorful backgrounds and armed with a script from Earl Snell that contains better than average dialog, Sol Lesser has turned out another with the mounties that will serve the duals trade satisfactorily. In Robert Kent, Rosalind Keith, Alan Dinehart and others he has rounded up a group of capable players."

+ Variety p17 S 30 '36

## L

**LADIES IN LOVE.** 20th century-Fox 90min O 9 '36

Cast: Janet Gaynor, Loretta Young, Constance Bennett, Simone Simon, Don Ameche, Paul Lukas, Tyrone Power, Jr., Alan Mowbray

Director: Edward H. Griffith

Based on a play *Three Girls* by Ladislaus Bus-Fekete. "Three young working girls come to live together in Budapest. All are yearning for romance. Each of the girls has a love affair, the stories of which are told concurrently, in short episodes, presented in rotation. All the love affairs are flops, but each finds compensation in another direction." (Hollywood Reporter)

#### Audience Suitability Ratings

"A: hardly; Y & C: no."

Christian Century p1406 O 21 '36

"Excellent cast. Mature & 14-18. Good." DAR

"Adults & young people." E Coast Preview Committee

Fox W Coast Bul O 24 '36

"Interesting for those who follow their favorite actresses, while the older audiences will admire the clever manipulation of such diversified characters. Adults." Am Legion Auxiliary

"Janet Gaynor, Loretta Young and Constance Bennett are happily cast as the three girls and give excellent performances. Simone Simon is disappointing after the wide publicity given

her. Excellent entertainment of the sophisticated type. Adults." Calif Cong of Par & Teachers

"Sophisticated social drama. Smartly done in a continental manner, this social drama will prove entertaining fare for mature audiences. Adults." Calif Fed of Business & Professional Women's Clubs

"Well cast and amusingly put over, this comedy is in a sophisticated vein, which makes it adult cinema fare." Nat Soc of New England Women

"This sophisticated picture, ablaze with many stars, falls short of what one expects from such a galaxy. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 31 '36

"The cast is large and notable, each of the four feminine leads gives pleasing and convincing interpretations, with Alan Mowbray excellent as the egotistical actor. . . An excellent picture pervaded by a spirit of rare understanding."

+ + Gen Fed of Women's Clubs (W Coast) O 17 '36

"Good. Adults & young adults."

+ Motion Pict Guide D '36

"The story is not very deep, but it is done in a charming manner. Adolescents, 12-16: too mature; children, 8-12: no."

+ Motion Pict R p7 N '36

"The continuity remains surprisingly intact in spite of the fact that there are three separate themes developed. Suitable for mature audiences."

+ Nat Council of Jewish Women O 21 '36

"When three girls from different walks of life assemble and discover that their objectives point to the same goal you may prepare yourself for a few laughs. Adults."

+ Nat Legion of Decency O 15 '36

"A: sophisticated; Y: little interest; C: no." Parents' M p32 D '36

"A very sketchy plot with little story value is so splendidly cast that it commands attention. The fine photography and excellent direction help to embroider the frail frame of the plot."

The out-of-the-ordinary cast deserves a more weighty story. Adults & young people."

+ — Sel Motion Pict p11 N 1 '36

"Mature."

Wkly Guide O 10 '36

#### Newspaper and Magazine Reviews

"It might be expected that such a dazzling cast was intended to distract the attention from a weak story. Such is not the case, however, as the plot, familiar enough in its essentials, is refreshingly astringent." M. E. P.

+ Boston Transcript p3 O 31 '36

"There is something rather unusual in this story of the love affairs of an ill-assorted trio. . . With such a galaxy of feminine talent, the men might so easily have been subordinate. As a matter of fact, however, it is the admirable balance of the male parts that accounts in no small measure for the play's quality. . . This is an admirable picture for those who delight in real comedy." Laura Elston

+ Canadian M p38 D '36

"Occasionally, this tale of a man-hunt by a quartet of females in Budapest is casually amusing. More often it is romance à la Hollywood, divided four ways—but not four times better than average. Alan Mowbray as a conceited magician provides much of the comedy. Adults & young people."

+ + Christian Science Monitor p15 N 7 '36

"Thoughtful presentation of a story that is different, a collection of performances outstanding for the evenness of their excellence, direction worthy of the greatest praise, a production pictorially glamorous and beautifully photographed, 'Ladies in Love' will go down on the



**LADIES IN LOVE—Continued**

season's records as a picture of importance, but perhaps not of the widest popular appeal. It is a little too fine for general consumption, too far from the beaten path."

+ Hollywood Spec p13 O 10 '36

"Maybe we anticipated too much. But, to our way of thinking, this comedy's sophistication doesn't jell. Director Edward Griffith never once gets the mellow feel of the fifteen-hundred-year-old city on the banks of the Danube. You really see three attractive Hollywood actresses in a modernistic Hollywood apartment meeting ingenious Hollywood emotional problems—but there is little reality about it." (2 stars) Beverly Hills  
Liberty p60 N 21 '36

"The new offering is less of a four-ring circus than one might have anticipated. None of the quartet gives a good enough performance to outshine the others and the show itself, based on one of those mildly giddy Hungarian comedies, offers few opportunities for pyrotechnics or solid characterization. It should prove extremely popular, I believe, especially with the ladies, but it is ordinary stuff that has been so star-studded. . . Without the deft direction of Edward H. Griffith, the piece would fall completely to pieces in a welter of ill-assorted moods and incidents. . . It is the able assistance of the men in the company that gives the show what slight dramatic validity it has. . . They and the expert Mr. Griffith can do little more, however, than steady the work. It is neither a field day for the glamour girls nor a noteworthy photoplay." Howard Barnes

+ — N Y Herald Tribune p23 O 29 '36

"[It] forms a light, fairly amusing little comedy drama, not nearly important enough to warrant such an obviously expensive cast. With one exception, the cast does handsomely by its small opportunities, keeping the audience's attention, although never arousing any emotional response. . . It is somewhat difficult to know what Miss Simon was playing. The lines called for a simple, loyal schoolgirl. . . The new French star, however, played with such coy slyness, such feline impudence, such coqueness that it seemed impossible to believe the story had not been intended to end with a right-about-face and an exposure of the character as a fake. . . 'Ladies in Love' so divides its attentions between three quite separate romances that none ever seems particularly vital to the audience." Eileen Creelman

+ — N Y Sun p29 O 29 '36

"A film on the order of 'Ladies in Love' is habitually dismissed as 'a woman's picture.' It is a condescending, patronizing and faintly derogatory phrase, and we have no doubt there's none more provoking to militant Lucy Stoners and combative equal-righters. . . Miss Gaynor has played her scenes with charm and humor, and, although I dread the thought of dropping an apple of discord into Hollywood's Olympus, she impressed me more favorably than the Misses Young, Bennett and Simon. Edward Griffith's direction has been smooth and the entire production has a satiny texture. It's still a woman's picture." F. S. Nugent

+ — N Y Times p31 O 29 '36

"[It] is a slow, shambling and feeble little anecdote, reporting too much detail what happens to four young women when they go out in search of the men of their desires. . . 'Ladies in Love' isn't much either as drama or entertainment." William Boehnel

— N Y World-Telegram p19 O 29 '36

"'Ladies in Love' is a sorority meeting, in Budapest. . . Without hair-pulling, Miss Gaynor triumphs throughout. Paul Lukas is a male involved." John Mosher

New Yorker p90 N 7 '36

"That 'Ladies in Love' turns out to be a suave, intelligent film and an indubitable box-office boon is primarily due to the direction of Edward H. Griffith. . . By appearing to better

advantage than ever before in their respective careers—leaving Simone Simon sadly outclassed—Bennett, Gaynor, and Young make Zanuck's production a tour de force."

+ News-Wk p29 O 17 '36

"The scenario is diffuse; leisurely where it should be tense, superficial all the way and has a marked tendency to emulate the more genteel sex periodicals. Despite the high-salaried female contingent a mere man . . . but a damned good trooper (Alan Mowbray) walks into the ladies' den and remains to triumph. As the ham magician Mowbray is superb." Herb Sterne

+ — Script p10 O 24 '36

"This is a persuasively gallant little picture . . . told so unaffectedly that we sat, impressed at last without benefit of fireworks. A plot of this essential simplicity would falter badly without neat bits of characterization that must never overlap, never leave their tidy grooves. . . The producers, unfortunately, felt obliged to write in a role for the tempestuous French star, Mlle. Simone Simon. The part is as superfluous as her pout. *Everything else is in good taste and technique.*"

+ Stage p14 N '36

"[It is] a distinguished and rich picture, not gloomy in spite of its realism, not episodic in spite of its multiple narrative. Excellently adapted by Melville Baker from the play, it moves with the same swift alternations of gayety and sadness as the Hungarian waltzes with which it is scored. Janet Gaynor gets top acting honors in spite of a strong bid by dynamic little Simone Simon."

+ Time p65 O 19 '36

**Trade Paper Reviews**

"This will have to depend on the pulling power of its four strong cast names. The ladies in love are lovely enough, but it is unfortunate that they were not furnished a vehicle in which they could better display their charms and their talents. The picture is short on entertainment and the story it essays has far too continental a flavor to appeal to an average bread-and-butter audience. . . The story just can't carry the load. Adults."

— + Box Office p63 O 17 '36

"This is a triple-threat picture aimed right at the box-office. . . If the [ladies] don't go for that treat then all the dope on what attracts 'em to the theater is wrong."

+ Film Daily p11 O 29 '36

"A very continental attempt to build one play by combining three similar stories, none of which would make a play by itself. Such attempts have been made many times and are doomed to failure. This one reaches the screen as diffuse, dull, and trifling entertainment. An attempt has been made to strengthen it with a bevy of talented box office names but, despite some individually interesting performances, there is little either to draw or to satisfy theater patrons."

— Hollywood Reporter p3 O 3 '36

+ Motion Pict Daily p12 O 5 '36

"Estimate: depends on name draw."  
Phila Exhibitor p37 O 15 '36

"Janet Gaynor, Loretta Young, Constance Bennett and Simone Simon are an attractive name array for the marquee, and that makes 'Ladies in Love' box office-proof. But it won't be a smash because the picture holds little for general appeal beyond the names, and that's a pity. . . The picture is a splendid example of casting, but little else. Producer also contributed everything that could be asked for in the way of mounting and treatment, yet the story seemingly had everybody handcuffed. . . That it is no literary knockout might have been overcome by the cast, but the fact that it offers little or nothing for the male customers is something that no group of names can conceal."

— + Variety p18 N 4 '36

"Pyramiding a group of feminine names which have marquee significance, backed by fine sustaining cast and an alluring title, 'Ladies in Love' comes to the box office with initial momentum which insures substantial revenue. . . For the more discriminating audiences, and especially for women, it should score solidly."

+ Variety (Hollywood) p3 O 3 '36

**LADY BE CAREFUL.** Paramount 67min S 4 '36

Cast: Lew Ayres. Mary Carlisle. Benny Baker. Larry Crabbe. Grant Withers

Director: Theodore Reed

See issue of September 28, 1936 for other reviews of this film

#### Audience Suitability Ratings

"The story is slight and the film light-hearted. . . Lew Ayres as Dynamite acts well and the supporting cast is good. Suitability: family."

+ Mo Film Bul p152 S 30 '36

"Fair. Adults & young adults."

+ — Motion Pict Guide D '36

"The picture carefully eliminates the questionable elements of the original play but it is doubtful if the effort was worth while. Adolescents, 12-16; not objectionable; children, 8-12: too mature."

— + Motion Pict R p6 S '36

"A: inane but unobjectionable; Y: doubtful; C: no."

Parents' M p44 N '36

#### Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor O 3 '36

"Since it was the Rabelaisian flavor of 'Sailor Beware' that made it so funny, the screen's attempt not to offend anybody leaves it a lukewarm trifle, or so it seemed to your mirthless reporter yesterday, surrounded by guffawing companions. . . Mrs. Parker's wit is felt too seldom in the piece, the lines of which are rollicking enough, but not up to her quality. Mr. Reed has directed the picture ably, keeping it going at a fast pace. And, while the performance is all right, it is not nearly the scintillating, vigorous, disorderly thing it was on the stage." Marguerite Tazelaar

+ — N Y Herald Tribune p10 O 10 '36

"That superbly efficient wet-wash technique of the Hollywood laundries, which consists half the time in removing not only the dirt but the shirt as well, has been applied in the case of 'Lady, Be Careful' by some of the most highly paid spot removers on the Paramount staff. . . Early scenes, more bogus than musical comedy, have been inserted to lend color and the dialogue has been changed from pungent, spicy, authentic navy to something inexcusable, and with scarcely a saving ounce of the Parker virioli to justify the change." B. R. C.

— N Y Times p21 O 10 '36

"Since most of the boisterous, rowdy fun has been deleted from the original, the screen version of 'Sailor Beware,' is no great shakes as entertainment. . . The result is a film that is funny now and then, but one that is unadroit and spotty." William Boehnel

— + N Y World-Telegram p6a O 10 '36

Reviewed by John Mosher

New Yorker p95 O 17 '36

"Dot Parker, Alan Campbell and Harry Ruskin have studiously knocked the sex out of the Navy. They've managed to keep most of the humor intact. . . a difficult adaptation job well done. . . Verve and understanding of Reed's direction bring the farcical figures to life, and he's aided and abetted by a screen play that's genuinely first rate. . .

Program entertainment 'way above average.' Herb Sterne

+ Script p13 S 26 '36

#### Trade Paper Reviews

"They've done, necessarily, a lot of trimming of business and dialogue in the Broadway stage success, 'Sailor Beware.' . . Pretty weak stuff, and only the good acting of the principals, and some neat comedy business saves the production from flopping entirely. However, it is the type of material about sailor lads that the popular crowds go for, and in theaters where the rough and tumble stuff is in demand, it should go well enough."

— + Film Daily p7 O 10 '36

"Story depends for its laughs on the lines and incidental business, rather than on plot action, though there are a couple of good bits in the direct line. Treatment, however suggests that the script writers were under wraps. There is a lack of fluidity to the movement of the story, and a little too much emphasis on the character of the girl. With a little more swing, this might have been an outstander. As is, it packs a respectable number of laughs, pretty evenly spaced, but lacks solidity and punch. Should do best on duals, but can front on them."

+ — Variety p15 O 14 '36

**LADY FROM NOWHERE.** Columbia 60min N 21 '36

Cast: Mary Astor. Charles Quigley. Norman Willis

Director: Gordon Wiles

The only witness to a gang murder fearing for her life escapes to a small town where she falls in love with a school teacher who helps her hide and rescues her when the gang finds her hiding place.

#### Audience Suitability Ratings

"Adults."

Nat Legion of Decency N 26 '36

"The plot moves rapidly and the direction is spirited and smooth. Adults & young people."

+ Sel Motion Pict p10 D 1 '36

#### Trade Paper Reviews

"A good programmer, best suited for smaller towns and neighborhoods. Mary Astor and Charles Quigley carry creditably the unpretentious story. Family."

+ — Box Office p23 N 28 '36

"With Mary Astor a more prominent name, 'Lady From Nowhere' should prove pleasing. . . Estimate: okay program."

+ — Phila Exhibitor p30 D 1 '36

**LADY LUCK.** Chesterfield 62min J1 6 '36

Cast: William Bakewell. Patricia Farr. Duncan Renaldo

Director: Charles Lamont

This is the story of a manicurist who is supposed to be the winner of a \$150,000 sweepstakes ticket and of the complications which arise when the real winner is found.

#### Audience Suitability Ratings

"[It is] a dull tale. Adults."

— Nat Legion of Decency Ag 6 '36

#### Newspaper and Magazine Reviews

"[It is an] undistinguished murder mystery. Adults."

— + Christian Science Monitor p15 O 24 '36

#### Trade Paper Reviews

"[It is a] mildly entertaining run-of-the-mill story suitable for the secondary locations."

— + Film Daily p7 S 14 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



## LADY LUCK—Continued

— Motion Pict Daily p3 S 16 '36

"Estimate; for neighborhoods, twin bills."

+ — Phila Exhibitor p34 Ag 1 '36

"[It is] a murder mystery romance that has nothing in particular to distinguish it from the run-of-the-mill fodder for dual bookings. The story is hackneyed and the production of it as routine as they come. An ordinary cast fails to lend it any strength."

— Variety p16 S 23 '36

## Audience Suitability Ratings

"That same James Fenimore Cooper who lies a-moldering on the book-shelves of Young America arrives on the screen in a heart-warming vindication of his former high place among respectable thrillers. . . This film is not at all tedious, being a sort of superior Western with an authentic historical background. Sensibly, it has been given a fine cast and runs along under the direction of George Seitz with that blood-curdling abandon which makes small boys and some adults spurn an intellectual content. . . Altogether splendid in its colorful recreation of an exciting chapter in history, the picture is something to take the children to—if you can find no other pretext for going yourself." T. J. Fitzmorris

+ America p528 S 5 '36

"The story is interesting and exciting and the acting, though unremarkable, is of good standard. The possibilities of the setting have been largely ignored except for some delightful views during the flight by river. The direction has preferred to get the horror effects by obvious means rather than by using the breathless silence of the woods where every shadow and cracking twig may be a terror in ambush. The Indians with whom we are chiefly brought in contact have a curiously indoor appearance. There are some bad backcloths and the earlier scenes with George II and Mr. Pitt are quite unnecessary, but the film is a stirring piece of entertainment though perhaps not for the highly sensitive nor very young. Suitability: adults & adolescents."

+ — Mo Film Bul p173 O '36

"Because of its authenticity, [it] has educational as well as entertainment value. . . The picture is ideal entertainment for American boyhood, but this does not limit its appeal for other audiences. Adolescents, 12-16: excellent; children, 8-12: very exciting."

+ Motion Pict R p6 S '36

"A and Y: yes, vigorous drama of early American frontier warfare; C: possibly too strong for young children."

Parents' M p42 O '36

"There are so many war-dances, war-whoops, wars and warriors, that as a screen play there was danger of monotony and spurious melodrama. But Director George Seitz has controlled the numerous action shots, without losing any of the essential punch of the situation. . . The Young Reviewers expressed unanimous approval of the picture and agreed that the film would be best appreciated by children of 14 or less. But many of later years will find themselves on the edge of the seat."

+ Scholastic p32 O 3 '36

## Newspaper and Magazine Reviews

"The picture is done with a great deal of care and attention to detail; the swift movement of Cooper is retained. It may seem old-fashioned—possibly it will; but, for all that, we think you will like this simple guileless romance. . . Randolph Scott is an effective enough Hawkeye, but the Indians, we regret to report, are all healthy young Hollywood actors doing their best to look taciturn and tanned." (2½ stars) Beverly Hills

Liberty p38 O 17 '36

"It is a relatively inept film, with a great many incredible Indians in it and with a bulky fable which it is not always careful to keep clear. . . The American forest which [Cooper] bequeathed to all romancers after him is undeniably here." Mark Van Doren

— + Nation p374 S 26 '36

"The difficulties of bringing so many tongues and tribes to the eyes and ears of the world, are solved by giving each race some different way of speaking English, often with ludicrous effects. Montcalm speaks the best English, his lieutenant is an American, the Indians talk telegraphese. But 'The Last of the Mohicans' has a lot of the genuine old blood and thunder, and a canoe chase down rapids, with redskins biting the water and the birch-bark flying,

## LAND WITHOUT MUSIC. Capitol 80min

Cast: Richard Tauber. Jimmy Durante. Diana Napier. June Clyde. Derrick de Marney

Director: Walter Forde

Music: Oscar Strauss

Musical filmed in England. "The Grand Duchess of Lucco finding that her state is penniless because its citizens all make music instead of making money, puts a ban on all music. Carlini, the world-famous singer born in Lucco, aided by an American journalist, leads a musical revolution and wins for the people the rights to make music, and for himself the heart and hand of the Duchess." (Mo Film Bul)

## Audience Suitability Ratings

"The story is amusing, and Oscar Strauss' music is very agreeable. Richard Tauber's fine singing is well recorded. In fact, this is a musical comedy that contains real music and real comedy. The acting on the whole is competent, though Diana Napier is hardly convincing as the Duchess. The direction is straightforward, if a little unenterprising in the way of lighting, grouping, and choice of camera-angle. Suitability: family."

+ Mo Film Bul p170 O '36

## Trade Paper Reviews

"This picturesquely witty fantasy, staged in a remote Italian Duchy of long ago, forms a delightful background for the musical accomplishments of Richard Tauber who slimmed beyond recognition and brilliantly photographed by John Boyle, metamorphoses with doubled stellar appeal. . . With brilliant musical sequences (Richard Tauber has never been in better form), delightful comedy interludes, and wittily pointed characterizations, plus superbly handled groupings and crowd backgrounds, Walter Forde has converted what might have been a heavy, music-swamped fable into first-class entertainment."

+ Hollywood Reporter p3 O 29 '36

+ Motion Pict Daily p7 O 19 '36

"Operetta built around Richard Tauber, continental singer, and one of the few real novelties British pictures have turned out in motion picture form. Film is very good light musical, with a quaint plot and plenty of tunes, and has Jimmy Durante playing comedy in a 19th century costume and making a go of it. One up for Max Schach, being about the slickest job he has yet produced. It looks good for general appeal among the popular [theatres] with Tauber's voice and [Durante's] humor building up real entertainment."

+ Variety p15 O 21 '36

LAST OF THE MOHICANS. Reliance-United  
artists 90min Ag 13 '36

Cast: Randolph Scott. Binnie Barnes. Henry Wilcoxon. Bruce Cabot. Heather Angel

Director: George B. Seitz

See issue of September 28, 1936 for other reviews of this film

[and this] beats all the screaming brakes and hurtling roadsters of gangsterdom."

+ New Statesman & Nation p470 O 3 '36

"The Last of the Mohicans," which made his name for Fenimore Cooper, is a book in which both the characterization and the dialogue are somewhat naive. . . . The adapters, however, have evidently felt the need for a heavy revision of the dialogue and have also changed the story considerably in an attempt to make it more attuned to adult ears. . . . On the credit side also of this picture must be set some very good photography and the astonishing make-up of Bruce Cabot." Mark Forrest

+ Sat R p480 O 10 '36

#### Trade Paper Reviews

"Not exactly pro-British in theme, [it] contains so much genuine entertainment value, and is so well produced, that the picture should be excellent box-office even in the most rabid pro-British countries. Press reviews in England itself have all been most favourable, the critics choosing to ignore the Yankee propaganda. . . . For those who have read Cooper's novel and enjoyed it, as indeed nearly everyone who read it, did, the picture will be a great source of enjoyment, for it is one of those very rare phenomenas, a faithful adaptation."

+ Canadian Moving Pict Digest p6 O 3 '36

**LAUGHING AT TROUBLE.** 20th century-Fox 70min D 18 '36

Cast: Jane Darwell. Sara Haden. Lois Wilson. John Carradine

Director: Frank R. Strayer

"Jane Darwell, as the editor of the Lane County Courier, traps a murderer, helps a romance or two, and defeats the cause of the sheriff's heartless assistant." Fox W Coast Bul

#### Audience Suitability Ratings

"A good cast make this entertaining. Family." Am Legion Auxiliary

"The picture is well produced, with well sustained suspense and noteworthy character portrayals by several members of the cast. Adults." Calif Cong of Par & Teachers

"Inaccurate court procedure; unconvincing. Mature & 14-18. Mediocre." DAR

"A complicated plot developed with the technique of earlier movies, with good comedy relief and a 'folksey' atmosphere. Certain incidents are open to criticism. Program film for mature audiences." Nat Soc of New England Women

"Of high ethical value in exemplifying the true worth of war: interest in the rights of others, we commend this picture to the family." S Calif Council of Fed Church Women

Fox W Coast Bul N 7 '36

"The direction is intelligent with the well chosen cast doing convincing work. Many shots are delightful in their portrayal of small town life with a nice blending of humor, pathos, and suspense. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) O 26 '36

"There is the old-fashioned villain, black mustache, bloodhounds and all, and the obvious but satisfactory denouement in which justice prevails. Unsophisticated audiences."

Nat Council of Jewish Women O 28 '36

"Adults."

Nat Legion of Decency D 10 '36

Sel Motion Pict p7 D 1 '36

#### Trade Paper Reviews

+ — Motion Pict Daily p11 O 30 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Estimate: mild, best for neighborhoods, twin bills."

— + Phila Exhibitor p31 D 1 '36

**LEGION OF TERROR.** Columbia 61min N 1 '36

Cast: Bruce Cabot. Crawford Weaver. Marguerite Churchill. Ward Bond

Director: C. C. Coleman, Jr.

"The hooded legion spreads like fire through a community when the editor of the town paper exerts pressure on the citizens. Two postal inspectors, working for the government, are instrumental in exposing and wiping out the band of terrorists." Nat Legion of Decency

#### Audience Suitability Ratings

"This topical exposé of the mob spirit in America, as typified by the Black Legion, fails to excite the indignation such armed violence calls for and it emerges as only fair entertainment precisely because of its toothlessness. . . . A grand opportunity has been lost to show up the degenerate viciousness, the childish cabalism, and menacing trend of these night-riding, hooded hoodlums. . . . The violent nature of the story makes it unsuitable for any but adults." T. J. Fitzmorris

+ — America p144 N 14 '36

"The story is a gripping one, carrying a significant undercurrent of thought and the individual and collective work of the players is good. Adults & young people." E Coast Preview Committee

Fox W Coast Bul N 21 '36

"Adults."

Nat Legion of Decency N 5 '36

"A: fair; Y: pretty strong; C: no."

Parents' M p46 Ja '37

"[It is] a forceful drama. . . . The danger of a few unscrupulous leaders organizing honest and well meaning citizens under the guise of patriotism is a timely thought and well worth the emphasis given it. Adults & young people."

+ Sel Motion Pict p11 N 1 '36

"Close enough to things that have actually happened to give it interest and importance. Mature."

+ Wkly Guide O 31 '36

#### Newspaper and Magazine Reviews

"Adults. The events of the picture do not give sufficient weight to the 'message' delivered at the end."

Christian Science Monitor p13 N 21 '36

"[It is] a so-so melodrama. . . . The result is passingly fair. The story does not get far under the skin in picturing the curiously American weakness for wearing robes and riding anonymously at night, dispensing home-grown justice and injustice. There's a very real drama there — and it has been there since the clan rode for D. W. Griffith in 'The Birth of a Nation.'" (1½ stars) Beverly Hills

Liberty p44 N 28 '36

"Perhaps because it was too hastily done, and possibly, too, because of the difficulty in fitting so loathsome a topic into the formula of the Hollywood amourette, Columbia's exposition of Black Legion . . . is just another melodrama, and a not too absorbing one either." J. T. M.

— + N Y Times p24 N 2 '36

"Such curious American phenomena as secret hooded organizations come in for unmasking in the sometimes terrifying but unbelievably gauche and artless melodrama. . . . Although its crusading intentions are honorable and deserve endorsement, the manner in which the narrative is told is so spurious that it lacks conviction. The result is a shambling and counterfeit offering." William Boehnel

— N Y World-Telegram p13 N 3 '36



## LEGION OF TERROR—Continued

## Trade Paper Reviews

"Timely and authentic in theme and holding audience interest during a series of hair-raising episodes, this proves splendid box office fare for the thrill fans. Family."

+ Box Office p29 N 21 '36

"Good audience picture that exposes in convincing and exciting fashion the insidious, cowardly activities of lawless secret societies masquerading under hood and robe. In addition to being entertaining, its sequences are ministers of good Americanism."

+ Film Daily p6 N 3 '36

"The picture has a distinct let-down after the final climax when the chief postal inspector reads a lecture to the audience on the folly of people allowing themselves to be misled by such secret organizations. [It] is just made to order for old-time showmen who like to get the utmost out of exploitation possibilities which are here in abundance. Direction and photography are fair, and the film as a whole is unpretentious, but has good possibilities for drawing them in at the box office."

+ — Hollywood Reporter p4 N 9 '36

+ Motion Pict Daily p15 O 16 '36

"Columbia has produced an actionful, melodramatic picture that can stand loads of selling. . . It has been directed with plenty of punch."

+ Phila Exhibitor p32 N 1 '36

"That it doesn't pack solid conviction is due chiefly to its abbreviated treatment of the subject-matter. . . Composite results have a quickie tinge, and would appear to classify best for duals in selected houses. Promotional possibilities are inherent, but in this case are best suited to the adventure houses and neighborhoods where they can stomach horror in stereotype setting."

+ — Variety p19 N 4 '36

## LIBELED LADY. MGM 90min O 9 '36

Cast: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy, Walter Connolly, Cora Witherspoon

Director: Jack Conway

"Theme . . . depicts antics of a suave metropolitan reporter trying to quash \$5,000,000 suit against his newspaper by attempting to compromise the millionaire plaintiff. Scheme is engineered by the managing editor with the aid of his glib, but loyal fiancée." Variety (Hollywood)

## Audience Suitability Ratings

"A: very good of kind; Y: better not; C: no." Christian Century p1406 O 21 '36

"[It is] an amusing and well told story. Family." Am Legion Auxiliary

"Gay spontaneous comedy with ridiculous situations and some slapstick, it is, none the less, exhilarating entertainment. Adults." Calif Cong of Par & Teachers

"Smartly modern, with hilarious situations, comedy bordering occasionally on the slapstick, admirably directed and superbly cast. Adults." Calif Fed of Business & Professional Women's Clubs

"For a good laugh, see suave William Powell floundering midstream. Mature & 14-18. Excellent." DAR

"Four leading stars head a good cast who put over an absurd but amusing plot with verve and sparkling dialogue. Gorgeous gowns. Mature." Nat Soc of New England Women

"A picture of interest to adults." S Calif Council of Fed Church Women

+ Fox W Coast Bul O 17 '36

"This pretentious production has every thing necessary to enjoyable entertainment. Mature."

+ Gen Fed of Women's Clubs (W Coast) O 7 '36

"Very good. Adults & young adults."

+ + Motion Pict Guide D '36

"No more preposterous concoction than 'Libeled Lady' can be imagined, but its lively pace, its flippant rapid-fire dialogue, its ludicrous situations and the zest with which the cast enters into the spirit of the story make it unique in the school of sophisticated slapstick. Adolescents, 12-16: too sophisticated; children, 8-12: no."

+ Motion Pict R p7 N '36

"This highly amusing, light and refreshing comedy with its clever, witty dialogue and sparkling repartee proves hilarious entertainment. Abounding in humorous situations, the story is improbable but develops smoothly to a happy conclusion. Family."

+ Nat Council of Jewish Women O 7 '36

"Objection: marriage is used as a convenience. Objectionable in part."

— Nat Legion of Decency O 15 '36

"A: excellent; Y: sophisticated; C: too mature."

Parents' M p46 Ja '37

"Mature. Outstanding."

+ + Sel Motion Pict p3 N 1 '36

"[It is] a hilarious comedy of errors. . . Each of the numerous stars is lucky enough to have a very fitting part. Mature. Outstanding."

+ + Wkly Guide O 10 '36

## Newspaper and Magazine Reviews

"'Libeled Lady' . . . kept an Orpheum audience yesterday morning in a constant state of glee. . . Aside from the other humorous incidents, the producers have thought up an excellent sequence dealing with trout fishing. . . This fount of fun gives all the participants an opportunity to distinguish themselves, with the result that the film is a good pendant for 'The Thin Man.' . . If you find your sides aching or splitting, complain to Metro-Goldwyn-Mayer, for this concern is responsible for 'Libeled Lady.'" Mordaunt Hall

+ + Boston Transcript p3 O 31 '36

"[It is] a hilarious comedy drama. . . If there were to be any choice as between the admirable performances of this group of talented players, it would probably fall on Miss Harlow, not perhaps because of any exceptional display of talent, but because after playing in a series of sentimentalized roles where she was obviously not at home, she is once again cast as a slightly indecorous young lady. . . 'Libeled Lady' is a combination of amusing and exhilarating experiences tied together with the smartest dialogue of any picture for some time past. . . The unravelling of this tangled skein is a thing of joy to those who delight in smart fast-moving comedy. This is a picture for the reasonably adult. It could not be suggested as either soundly interesting or soundly educational for the adolescent." Laura Elston

+ Canadian M p38 D '36

"From its slapstick depths to its high comedy peaks, here is the funniest farce in several moons. Director Jack Conway has ordered no holds barred in the rowdy gag fest and, except for an occasional breathing spell, the quartet of stars and their supporting cast are right there flicking out comedy punches right and left for some 80 odd minutes. Adults & young people."

+ + Christian Science Monitor p17 N 14 '36

"'Libeled Lady' is grand entertainment, a brilliant example of talkie craftsmanship, splendidly acted, of course, and splendidly directed. . . Any review would be merely a string of superlatives. I say about all there is to say when I tell you it is a picture you must see."

+ + Hollywood Spec p11 O 10 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Here is a smart comedy to take its place beside 'Piccadilly Jim' and 'My Man Godfrey' as one of the three or four real laugh producers of 1936. . . William Powell never was better than as the reporter who has orders to get his heiress at any cost. And the heiress is superbly done by Myrna Loy. . . 'Libeled Lady' is fast, racy, right out of tomorrow morning's tabloid." (3½ stars) Beverly Hills  
Liberty p59 N 21 '36

"The cinema season's most piquant and daring comedy also is the funniest. . . Four scenarists, snickering in their sleeves, have peppered it with crisp and maliciously witty high comedy dialog. . . It [is] ninety minutes of almost incessant clowning with effective but subtle feints at the censors. . . The four stars make a four-star film."

+ + Lit Digest p22 N 7 '36

"When you see it, as you surely will, you are likely to enjoy it—eight-tenths of it—far more than if anyone had led you to believe that, with all its stars, it was half as witty or as well made as 'My Man Godfrey.' 'Libeled Lady' has pace, which is the cardinal virtue of all such films; but at intervals that pace flags and is revived more often by slapstick than with wit. One slapstick sequence—the urban Mr. Powell floundering in a trout-stream—is brilliant, and Tracy's gruff cynicism is as pleasing as Powell's suavity. . . But somewhere there's grit in the wheels: they rattle, at varying speeds, like farce, missing the sweet even spin of comedy."

+ — New Statesman & Nation p811 N 21 '36

"Deft and rippling comedy, played by an utterly engaging company at top form, is to be found in 'Libeled Lady.' . . [The cast is] so delightfully resourceful that they whip together even the segments of the script into a vastly entertaining production. . . Accept the foolish premises of the narrative and it is generally regaling. . . It offers four elegant characterizations, a glittering chain of funny situations and odd business that is hilariously diverting. . . 'Libeled Lady' is chiefly an actors' field day, but an extremely entertaining one." Howard Barnes

+ + N Y Herald Tribune p14 O 31 '36

"A sardonic comedy, with slapstick smudges and a liberal bedaubing of farce, it takes several freedoms with the press, liberties with the statutes and jousts as justice—all in the merriest of moods. And offhand we can think of a dozen reasons why you should find it a thoroughly agreeable entertainment." F. S. Nugent

+ N Y Times p24 O 31 '36

"With Jean Harlow, Myrna Loy, William Powell, Spencer Tracy, and good honest Walter Connolly, 'Libeled Lady' is a picture to bolt out to see when election talk gets too rabid. This quintet of movie notables appear, each and every one of them, to the best possible advantage. . . I think the picture's too long, like most pictures. . . Sentiment slows up things a bit here, as it usually does. On the other hand, Miss Harlow has some funny lines and lively moments. . . There's high comedy in a ship scene when the adventurous young man tries to make himself agreeable to the millionaires. Don't miss that. . . This is all pretty good fun." John Mosher

+ New Yorker p78 O 24 '36

"In 'Libeled Lady'—a farce that will rejuvenate all but the most hopeless hypochondriacs—Lawrence Weingarten, producer, and Jack Conway, director, have compounded a quartet of stars and a fine assisting cast topped by Walter Connolly. . . All four appear in the same picture, probably on the theory that if any two of them ensure a picture's success, the combined effect of all four should break a good many box-office records. It probably will."

+ News-Wk p39 O 24 '36

"At a time when it seemed that there were no new angles left for stories of the Fourth Estate, along come three writers—two of 'em ex-newspaper people—with a screen play that's

succulent as freshly churned butter. . . It succeeds well in making a merry evening." Herb Sterne

+ + Script p10 O 10 '36

"'Libeled Lady' is one of those Hollywood smoothies that neither launch nor sink the cinema boat. . . You aren't supposed to have any response but hilarity, any feeling but terrific admiration. Well, it didn't quite do that to us. The plot has many surprises, too many; and the acting isn't going to win an Academy Award. . . Every once in a while there is a good honest laugh, and twice there is excellent comedy. . . In between you'll think it's a party where everybody is adorable and everything is screamingly entertaining. *It's a glitter that's seldom gold.*"

+ — Stage p16 N '36

"Adapting a story which is to be played by four top-ranking film personalities is a problem in tact as well as dramaturgy. The roles have to be 'balanced' to eliminate jealousies on the part of the players, disappointments for the members of the audience who become annoyed if a favorite is slighted. In 'Libeled Lady' the balancing is done with as much precision as if the roles had been weighed in an apothecary's scales. . . [It] is what is known as a 'natural,' i.e. a story sure to be a box office hit, worth any conceivable amount that might be spent producing it. It is directed at breakneck speed by Jack Conway, plentifully supplied with lighthearted lines."

+ Time p67 O 19 '36

#### Trade Paper Reviews

"It would be libelous to call this anything but a grand picture and it will be criminal if showmen fail to take full advantages of its 24-careat entertainment and its possibilities of being one of their best box office bets of the current season. Family."

+ Box Office p63 O 17 '36

"'Libeled Lady' is the grandest comedy since 'The Thin Man.' . . The picture is certain box-office in any community, with the stars alone guaranteeing substantial returns. Sell the stars and the story, and you should be able to bring out that old sign, dear to the hearts of all exhibitors, 'S.R.O.'"

+ Canadian Moving Pict Digest p12 N 21 '36

"Here is a laugh riot that should develop into a riot at the box office. With several marquee names to play with and good showmanship, exhibitors should pile up heavy grosses at the box office. Jack Conway's direction is of the best and he has not missed a bet in extracting the full measure of comedy from the various situations."

+ Film Daily p4 O 7 '36

"With four marquee draws of the first magnitude, all with parts that fit like one of Jean Harlow's gowns, in a hilarious comedy that is almost sinfully clever, here is a box office boost of top rank. They just don't come any better. Count on an hour and a half of almost continuous laughter over the romantic difficulties of Jean Harlow, William Powell, Myrna Loy and Spencer Tracy in a bubbling French-type farce, tailored in the smartest American mode, that sparkles and twists and turns and races with all the verve of a mountain troutstream. And count in enough witty dialogue to stock five ordinary comedies."

+ Hollywood Reporter p3 O 5 '36

+ Motion Pict Daily p4 O 6 '36

"Fast, funny, packed with names, well made, 'Libeled Lady' is another of those top [money] shows that Metro delivers. With names, a swell script, plenty laughs, the picture won't have any trouble anywhere."

+ Phila Exhibitor p36 O 15 '36

"Even though 'Libeled Lady' goes overboard on plot and its pace snags badly in several spots, it has so many advantages that it can't help but ring the bell in a big way. Metro



**LIBELED LADY—Continued**

has not only filled the bases, as well as the marquee, for the exhibitor, but has brought in a sockeroo of a comedy."

+ Variety p18 N 4 '36

"Metro has nothing less than a knockout comedy in 'Libeled Lady.' Here is one that won't have to be wedged down exhibitors' throats. They will take it at one gulp and so will the patrons. The picture is overlaid with laughs and handled in such a charmingly sophisticated manner that those exhibitors who are fortunate enough to play this one will watch the ticket sales with genuine glee. . . Capitalizing on the box office draw of Powell and Myrna Loy together, MGM has shrewdly combined them again in a film that shows them both to fine advantage. . . All in all, MGM has a till-ringer in 'Libeled Lady.'"

+ Variety (Hollywood) p3 O 5 '36

**LLOYDS OF LONDON.** 20th century-Fox  
115min N 25 '36

Cast: Freddie Bartholomew. Madeleine Carroll. Sir Guy Standing. Tyrone Power. C. Aubrey Smith

Director: Henry King

"The romantic commercial firm, which has bulked so large in maritime doings for two centuries, offers rich material for screen celebration. The production traces its amazing growth from 1770, when its business was transacted in Lloyd's Coffee House to its dominant position following Nelson's defeat of the French fleet. It presents side by side John Julius Angerstein, who was undoubtedly the greatest executive Lloyds ever had, and the fictional Jonathan Blake, who is supposed to have inaugurated the policy of insuring everything from an actress' legs to a king's coronation." N Y Herald Tribune

*Audience Suitability Ratings*

"The present film is a fluffed-up spectacle with passages of stirring action and impressive dignity. Its moments of dullness are emphasized by a directorial penchant for shaking the empire at the drop of an insurance policy and very often the plot is unable to live up to the portentous atmosphere in which it is unfolded. . . The appeal of this film is for adults owing to problems neither financial nor naval." T. J. Fitzmorris

+ America p240 D 12 '36

"Engrossingly interesting is this pretentious and colorful production of old London during the Napoleonic era. . . Henry King, the director merits the highest praise for the consummate skill with which he has blended the many varied elements used in this forceful drama. Another great achievement of cinematic art. Most stimulating entertainment. Family."

+ Gen Fed of Women's Clubs (W Coast) N 24 '36

"One is completely transported back to the England of the late 18th century in this absorbing, interesting picture in which perfect casting of fine actors and actresses, expert direction, realistic stagecraft and lovely photography are combined to make an outstanding production. . . Excellent for the family."

+ Nat Council of Jewish Women N 25 '36

"Adults."

Nat Legion of Decency D 10 '36

"[It] is an impressive historical picture. That the story itself grips interest from the beginning and holds the attention to the great climax at the Battle of Trafalgar, is a tribute to adapter and director alike. . . The ethical tone of the picture is admirable. Fine ideals of loyalty, patriotism and self-sacrifice are stressed. Family, and especially recommended to students. Outstanding."

+ Sel Motion Pict p3 D 1 '36

*Newspaper and Magazine Reviews*

"[It is] comparable in power to the same studio's 'The House of Rothschild.' A stunning motion-picture, worked out in elaborate detail, it records the history of the founding of the great insurance combine. . . Curtis Kenyon, [the scenarist], worked many nights, dug down into ancient papers, long-forgotten books. . . The result: one of the biggest pictures of the year. Most of the film is factual, all of it exciting and constantly interesting. It takes its place with 'Mutiny on the Bounty' as one of the finest pictures ever to come from Hollywood. Audiences are certain to like it."

+ Lit Digest p20 D 5 '36

"[It] is an impressive and sometimes stirring chronicle. . . The photoplay borrows the formula used so effectively in 'The House of Rothschild,' high lighting a documentary exposition with world-shaking events. It has less unity and dramatic urgency than its notable prototype, but it remains a vastly entertaining historical film. Acted with steady brilliance and staged with a sure eye for colorful pageantry, it is an ingenious mixture of fact and fancy, gathering momentum in its final sequences for a smashing climax." Howard Barnes

+ N Y Herald Tribune p24 N 26 '36

"Broadway at least, however the rest of the world may feel, could start off its Thanksgiving Day with [a] loud huzzah—one for 'Lloyds of London.' . . [It] can step right to the head of its class. 'Lloyds of London' . . . is one of those historical melodramas, with just enough fiction to make the history palatable, with just enough fact to make the romance important, that Darryl Zanuck's studio does so superbly well. . . Tyrone Power, a handsome deep-voiced young man who seems to be well along the road to stardom in this, his third picture, plays the grown-up Jonathan. Henry King has directed with his usual skill and sincerity, making his picture not only a romantic melodrama of high entertainment value, and a shrewdly disguised lesson in history, but an extraordinarily vivid and visually beautiful portrait of England in the late eighteenth and early nineteenth centuries." Eileen Creelman

+ N Y Sun p30 N 27 '36

"Twentieth Century-Fox's 'Lloyds of London' is a pleasing photoplay, crammed with authentic detail of the Georgian England where its scene is laid, reverent and restrained if occasionally original in its presentation of historical incident, and threaded by a semi-fictional story of romance and business daring. . . As the vital Jonathan Blake, Tyrone Power Jr. plays a much more varied rôle than any he has had previously for the screen. Where sheer action and character delineation are concerned, he is excellent. . . Henry King has endowed the production with story book clarity, sustaining interest, when the plot threatens to weigh too heavily, with bright interpolation involving the less sternly destined members of the cast." J. T. M.

+ N Y Times p39 N 26 '36

"In 'Lloyds of London,' the amazing Darryl F. Zanuck, who also produced 'The House of Rothschild,' not only gives us a tonic and spirited film that is lively in its background and endlessly entertaining in its people, but one that has a striking parallel to certain current European events. . . Not only is 'Lloyds of London' lively, exciting and handsomely photographed, it is also excellently acted. Tyrone Power gives a superb performance as Blake; Madeleine Carroll is beautiful and capable as the woman he loves. . . [It is] a film enjoyable from beginning to end." William Boehnel

+ N Y World-Telegram p39 N 27 '36

"I haven't a great deal of patience with that 'Lloyds of London,' which sounds so impressive. . . The opening scenes are promising, with an air of 'David Copperfield' or 'Treasure Island.' . . Tyrone Power [is] a little too personable for the rôle. Very pleasant and nice-looking and so on, he doesn't manage to suggest big business, as he is supposed to; and it's impossible

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

to think that the fate of England as well as of Lloyds actually could ever depend upon his particular inspiration. The whole affair becomes a bit trifling and absurd, and then, after a while, a little dreary. And I don't think these period films become any more impressive when such personages as Nelson, the Prince of Wales, Sir Thomas Lawrence, Benjamin Franklin, and Dr. Johnson are worked into them with a rattle of big names." John Mosher

+ — New Yorker p130 D 5 '36

"[It] sometimes lags in the telling; it builds nevertheless to a stirring climax under the reliable direction of Henry King and is documented throughout with glimpses of contemporary notables. Lloyd's famous executive, John Julius Angerstein, is admirably portrayed by Sir Guy Standing, and C. Aubrey Smith gives an amusing interpretation of 'Old Q,' the Marquess of Queensberry."

+ News-Wk p19 D 5 '36

"Anglomaniacs are going to find a great deal to cheer about in 'Lloyds of London.' . . The vast canvas is so thickly peopled as to give the audience little chance to know any of the characters very well. The early sequences have the tang of a Stevenson adventure tale. . . Photographically, this portion of the film is outstanding. . . The romance is sketchy, never touching, and I remained quite indifferent to the string of events that lead to the Battle of Trafalgar. . . As human beings the adult characters never quite come through. The entire film is as attractive as a Howard Chandler Christy magazine cover—and equally as moving. . . Tyrone Power has a long, arduous rôle. It's a taxing part, and while Mr. Power isn't as yet quite up to its demands, he shows all the earmarks of developing into a popular favorite." Herb Sterne

+ — Script p10 D 5 '36

"Famed for his knack of translating headlines into cinema, Zanuck sees history as a collection of front-page stories. Making insurance seem glamorous might sound like a super-human *tour de force*. 'Lloyds of London,' rich in the atmospheric detail of all good period pieces, warm with the honest adulation which English heroes alone seem capable of inspiring in Hollywood producers, is an insurance drummer's daydream. It makes the business as exciting as a bugle call, magnificently somber as the roll of muffled drums."

+ Time p24 D 7 '36

#### Trade Paper Reviews

"It is brilliant cinema, this 'Lloyds of London,' and, properly exploited, its performance at the world box office should be in kind with its artistic stature. Seldom has history been so adroitly employed as a graphic background for a fine, human romance; vast the canvas may be, yet it is never permitted to dominate the story, compelling in theme and with a sustained hold upon your sympathies."

+ Film Daily p17 N 27 '36

"The box office potentialities of 'Lloyds of London' are immeasurable. It will get rave reviews everywhere; will easily and surely draw all cultivated picturegoers and sweep downward from the key houses and road-showings to become a must-see from city to hamlet. Besides its two stars, Freddie Bartholomew and Madeleine Carroll, it has a brilliant new luminary in young Tyrone Power, interest in whom will gain swift momentum as his extraordinary performance is seen and talked about."

+ Hollywood Reporter p3 N 23 '36

+ Motion Pict Daily p12 N 24 '36

"Hollywood seems of late to have gone into the serious business of perpetuating British history. . . But this time what emerges is an oversentimentalized and highly fictitious historical subterfuge. There is some splendid acting; there is fine feeling and background; there is even finesse and deftness. But there is no real warmth. How the picture will fare on a \$2 basis isn't, of course, important; when it goes out on its own and has to fight its way at the

general wickets against the field it will find frequently difficult going—especially in view of the fact that (although exceptionally well cast) it has no marquee lure. . . [The story is] a bit hard to sell to average audiences. Fact remains that the hero of the story is having a love affair with another man's wife. . . From a physical standpoint, picture is A-1; camera work is tops and backgrounds intelligently handled. Henry King's direction is fine. If the story could be accepted, his handling of the characters and scenes would be tops."

+ — Variety p18 D 2 '36

"Properly exploited this may prove to be the foremost dramatic picture of the year at the box office as well as in the critical nominations. Certainly on merit it will stand sturdily among the tops in a season of outstanding productions."

+ Variety (Hollywood) p3 N 23 '36

LONELY TRAIL. Republic 55min My 25 '36

Cast: John Wayne. Ann Rutherford. Cy Kendall

Director: Joseph Kane

A western melodrama of post Civil War days in Texas when the south was exploited by Carpet Baggers.

#### Trade Paper Reviews

"This Western depends more on dramatic and emotional elements to entertain rather than on the hard riding and spirited action usually [found] in stories of the plains. John Wayne essays straight acting with ease and understanding. Bernard McConville's story is interesting, particularly from the historical standpoint, and the direction and photography . . . are thoroughly adequate."

+ Film Daily p6 N 3 '36

+ Motion Pict Daily p10 O 28 '36

"Estimate: good."

+ Phila Exhibitor p23 Je 1 '36

"Few Westerns can be remembered as furnishing audiences with acting. This hardly sets a precedent in the picture art but does furnish a lively celluloid accounting of the post-Civil War days of ripsnorting Texas. Wayne is his usual good-looking, erect-riding self but never impresses as being convinced of his role. On strength of its story and action, film should carry its portion of split programs."

+ Variety p15 O 28 '36

LONGEST NIGHT. MGM 50min O 2 '36

Cast: Robert Young. Florence Rice. Ted Healy. Julie Haydon. Catherine Doucet

Director: Errol Taggart

Based on the novel *The Whispering Window* by Cortland Fitzsimmons. "Story tells of a band of thieves who sell their loot to a large department store. Buyer for the store heads the gang. When an employee discovers the racket, he is killed. Police lock all the customers in and start the investigation." (Box Office)

#### Audience Suitability Ratings

"The murder movie technique is reduced to near absurdity in this noisy account of sudden death in a department store. Some few attempts to build up suspense and keep a grim face on the production are undone by clownish antics which are often amusing but hardly conducive to an atmosphere of terror." T. J. Fitzmorris

+ — America p48 O 17 '36

"A, Y & C: poor."

Christian Century p1478 N 4 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**LONGEST NIGHT—Continued**

"The plot is good and the setting novel, but the later sequences are handled in a slapstick manner which gives a noisy and confused ending to otherwise good entertainment for adults." Am Legion Auxiliary

"Good entertainment for those who like this type of picture. Adults & 14-18: amusing; 8-14: no." Calif Cong of Par & Teachers

"It has some clever moments, but toward the end becomes rather confusing and a fine cast struggles in vain to make real people out of shadowy unreal characters. Rating: fair. Mature." Calif Fed of Business & Professional Women's Clubs

"Mature & 14-18. Mediocre." DAR

"Good characterizations and comedy but the action is exaggerated and a confused group of people race about till one's brain reels trying to keep the thread of the story. This type of film brings ridicule upon the film industry. For confirmed mystery story addicts of mature years." Nat Soc of New England Women

"Too exciting and confusing for the average child; it might appeal to an adult audience." S Calif Council of Fed Church Women

"It is seldom our lot to review such a fearfully chaotic, melodramatic picture as this. . . Gun shots, screams, crashing dishes and a wild musical accompaniment increase the din and confusion. Though intended to be farcical, the picture is not funny and it is too poorly done to be interesting even as a murder mystery. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bul O 3 '36

"Entertainment for those who like strong fare and are unmindful of discrepancies. Mature."

+ — Gen Fed of Women's Clubs (W Coast) S 23 '36

"Mature."

Jt Estimates S 15 '36

"An improbable but quite delightful thriller where every minute there is 'something doing.' It has the double merit of being extremely funny and extremely exciting and though it fades away a little at the end it can be highly recommended as entertainment. . . The direction has blended all the parts so that tragedy and comedy form a coherent whole and we are kept interested in everyone. Suitability: family."

+ Mo Film Bul p173 O '36

"Fair. Adults & young adults."

+ — Motion Pict Guide D '36

"A very involved murder mystery in which a notable cast make every effort but with little result. The story is poorly constructed and the direction confusing. Fair for the family."

+ — Nat Council of Jewish Women S 21 '36

"[It] will please any audience that is in search of excitement. General patronage." Nat Legion of Decency O 8 '36

"A: fair; Y: possible; C: no." Parents' M p32 D '36

"Mature."

Sel Motion Pict p5 O 1 '36

**Newspaper and Magazine Reviews**

Reviewed by Laura Elston  
Canadian M p38 N '36

"If this were a full length film—it runs only 50 minutes—it would probably live up to its title. It's a murder mystery farce and pretty much of a farce as a murder mystery. Adults."

— Christian Science Monitor p17 O 31 '36

"Occasionally a film is preposterous to the point of being excellent entertainment. Robert Andrews' deliberate humor has made of Courtland Fitzsimmons' original story just such delightful nonsense. . . Throughout, 'The Longest Night' is asparkle with the hoydonish

fun everyone (except the murdered lady) seems to be having. So although it, at some time or other, breaks almost all cinematic law, it does it so charmingly, and so obviously with a 'by your leave,' that producers Lucien Hubbard and Samuel Marx will find they have a minor Big Hit. But they probably know it already." Paul Jacobs

+ Hollywood Spec p13 S 26 '36

"After leaving the Rialto, one has an impression of having looked at something through a telescope out of focus. Nevertheless, the dizzy doings that comprise 'The Longest Night' will make you forget your most heated political argument, though possibly also it may make you doubt your sanity." Marguerite Tazelaar

N Y Herald Tribune p8 O 17 '36

"It is doubtful if even Metro, the munificent, can really afford to throw away such an interesting title and such an excellent cast of secondary, if not primary, players, as it has unaccountably wasted on 'The Longest Night.' . . [It is] disjointed, crackbrained and embellished with all the clichés of murder mystery and farce. . . To tell you which character is responsible for this killing, and for the others that take place during the course of an admittedly long evening, would be unfair, and would spoil the fun you'll have in guessing it almost immediately after the picture opens." B. R. C.

— N Y Times p21 O 17 '36

"Improbable as the statement may seem, 'The Longest Night' is not very good. This statement is made regretfully, since what the Times Square cinema sector could stand at the moment is a good, robust shocker to send the chills up and down moviegoers' spines. However, 'The Longest Night' is not that package of thrills, even though it does get off to a pretty good start. . . Clumsily constructed, and directed in a feeble and ineffective manner, 'The Longest Night' completely wastes the talents of a really good cast of players." William Boehnel

— N Y World-Telegram p7a O 17 '36

"Among the inconsiderable, yet spry, little moments I would list 'The Longest Night.' Take it in, if it turns up at the local temple. This is just a thriller with a good splash of farce, perhaps too much farce. . . A scramble in the kitchenware department, a murder on the upholstery floor, a kleptomaniac busy in the sporting-goods wing, and killers loose all over the place, make the piece bright." John Mosher

+ — New Yorker p79 O 24 '36

"The maw must be filled; hence B, C and D pictures. I don't know how this one classifies, but while it is a million miles from art it rates fairly high in the present madhouse cycle. At least it panics the [children] and grown-ups with [juvenile] minds. . . It seems kinda cool to subject such charming actors as Robert Young, Catherine Doucet, Janet Beecher, Etienne Girardot and Samuel Hinds to such goofiness."

Script p11 S 26 '36

"'The Longest Night' is designed rather for the Saturday morning diversion of school children than for the august judgment of the cognoscenti. It is a reasonably brisk embodiment of what neighborhood houses expect from a murder in a department store."

— + Time p36 O 12 '36

**Trade Paper Reviews**

"Although suffering from a flimsy story, and a far-fetched climax, this picture has some merry moments of bangup comedy, and emerges a convincing laugh effort. It is not aimed at top billing, but will lend sturdy support to any dual. Family."

+ — Box Office p63 S 19 '36

"This comedy mystery-melodrama should fit nicely on the average bill. That the story is confused makes little difference since the satire furnishes plenty of entertainment. . . Errol Taggart's direction manages to forget

the story and as a result stresses comedy much to the benefit of all concerned."

+ — Film Daily p8 S 15 '36

"This is an elaborately gagged mystery yarn and provides fairly amusing pandemonium in a department store over a couple of murders. It is cluttered with stock characters and its humor is aimed at the immature but it moves with such speed and piles up its laughs with such irresponsible verve that it will serve well in dual support, especially as it has the name and presence of Robert Young for box office bait."

+ — Hollywood Reporter p3 S 11 '36

— + Motion Pict Daily p2 O 19 '36

"This is program that generally entertains although one of the shortest features of the season."

+ — Phila Exhibitor p35 O 1 '36

"It took two producers to turn this one out, Lucien Hubbard and Samuel Marx. That was hardly enough, judging by what they have produced in 'The Longest Night,' which in its release form has been shorn to 50 minutes. They seldom come from that or other major studios with as little to offer, either. Feature will take the place of two shorts, if preferred to shorts, or act as a weak No. 2 feature on duals."

— — Variety p17 O 21 '36

"Loaded with hilarity, hokum and humor, 'The Longest Night' is a classy little comedy. Compact and swift-moving, the picture romps along with some swell kidding of the [mystery story] theme. Obviously it is very timely, since the audience went for the works. . . Combination of clever dialog and good direction puts 'The Longest Night' in real entertainment class, despite the fact the picture never presumes to aim at the big time. Any exhibitor who knows his cinema will go for this one, as it is constructed on the good old principle of action, and the film never drags."

+ — Variety (Hollywood) p3 S 11 '36

**LOVE BEGINS AT TWENTY.** Warner-First national 60min Ap 22 '36

Cast: Warren Hull. Patricia Ellis. Hugh Herbert. Hobart Cavanaugh. Dorothy Vaughan

Director: Frank McDonald

See issues of June 29 and September 28, 1936 for other reviews of this film

#### Audience Suitability Ratings

"A: hardly; Y: not the best; C: no."

Christian Century p1095 Ag 12 '36

"A: relaxation for an idle hour; Y: possibly amusing; C: unelevating."

Parents' M p47 Ag '36

#### Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p13 S 26 '36

"Under the rather misleading title 'Love Begins at Twenty,' this amiable little farce [becomes] not so much a picture of young romance as it does a story of middle-aged rebellion." (2 stars) Beverly Hills

Liberty p46 Jl 4 '36

"It is lightweight entertainment. . . The film has its moments of slight amusement, but the theme was far from original when Mr. Flavin treated it and it has whiskers down to here now." F. S. Nugent

— + N Y Times p20 S 19 '36

"[It is a] moderately amusing little trifle. . . Since Mr. Herbert has a genius for playing stuttering, cowed underlings, it would be pleasant to say that 'Love Begins at Twenty' is first-rate farce. Unfortunately, it is done in such a stereotyped manner that even his

expert playing seems forced and labored."

William Boehnel

— + N Y World-Telegram p9a S 19 '36

"[It] is a cinema trifle. . . The story is rather trite and fragile but Tom Reed and Dalton Trumbo have brightened it up with amusing business and Frank McDonald has directed with lively tempo and fine regard for light and shade." Rob Wagner

+ — Script p10 Ag 8 '36

#### Trade Paper Reviews

"Domestic comedy that owes more to its director and scenarist than to the author and is beholden to the cast for its further effect. . . Pretty surefire on a dueler to get audience good humor, but a soloist only where they respond emphatically to the fireside stuff. . . It makes for pleasant entertainment of better than average in its class."

+ — Variety p16 S 23 '36

**LOVE IN EXILE.** Capitol 78min N 15 '36

Cast: Clive Brook. Helen Vinson. Mary Carlisle. Ronald Squire. Cecil Ramage

Director: Alfred Werker

Based on the novel, His Majesty's Pajamas by Gene Markey. Dialogue film produced in England about a year ago and recently released in this country. The story concerns the efforts of scheming foreign industrial leaders to remove a Ruritanian king and replace him with a dictator. In the end the king returns from exile through the aid of a countess who loves him.

#### Audience Suitability Ratings

"Clive Brook returns to us in rather a jumbled tale. In spite of his finished performance, the film is only fitfully interesting. . . Helen Vinson and Mary Carlisle offer adequate performances in vague characterizations but there are not enough good points to raise the production above the routine level. And there are enough bad points to place the film in the adult-audience class." T. J. Fitzmorris

— + America p216 D 5 '36

"A: fair; Y: good; C: no interest."

Christian Century p1670 D 9 '36

#### Newspaper and Magazine Reviews

"Timeliness must be the New Criterion's reason for showing 'Love in Exile.' . . The picture was made in England, where life now seems to be following fiction to a most uncomfortable extent. The striking topical quality of the plot is its greatest asset. The film itself is decidedly second-rate, even with such handsome and experienced players as Helen Vinson and Clive Brook in the leading roles. It would be interesting to know how the film would be received today in London, where it was manufactured." Eileen Creelman

— + N Y Sun p33 D 10 '36

N Y Times p35 D 10 '36

#### Trade Paper Reviews

"With the best will in the world, it is impossible to say much in favor of this picture. The story is inept, the dialogue follows close behind in its stiltedness, and the thinness of the story is made up for by the quantity of dialogue. In fact, far too large a part of the film consists of medium close shots of static conversations, in which the artists seldom move and the camera stance not at all. Stock shots of plane flights and newspaper inserts for time lapses are made use of unnecessarily and awkwardly, and even the photography is thin and washed-out in appearance."

— — Hollywood Reporter p8 Je 1 '36

+ — Motion Pict Daily p7 My 26 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**LOVE IN EXILE—Continued**

"This sounds like a drawing room comedy. In reality it winds up as punchy melodrama that picks up speed. Estimate: pleasing program."

+ — Phila Exhibitor p49 N 15 '36

"Helen Vinson . . . is sweet and charming, but not over-convincing in a role that calls for more poise and sophistication. Clive Brook plays the exile in an effortless, nonchalant way, with humorous interludes. Supporting company is excellent, and all in character, with no jarring note in either casting or direction."

Variety p15 My 27 '36

**LOVE LETTERS OF A STAR.** Universal 55min N 8 '36

Cast: Henry Hunter. Polly Rowles. C. Henry Gordon. Ralph Forbes

Directors: Lewis R. Foster. Milton Carruth

Based on a short story The Case of the Constant God by Rufus King. A mystery story based on the theft for blackmail of indiscreet letters written by a school girl to a matinee idol.

**Audience Suitability Ratings**

"A good cast, but a depressing picture, with some comedy relief furnished by the police photographer. Adults." Am Legion Auxiliary

"The blackmail plot is not new, but the speed of events and the convincing manner in which they are developed, make a mystery drama as it should be—tense, uncertain as to outcome and wholly adequate as to thrills. Adults." Calif Cong of Far & Teachers

"An interesting and smoothly developed murder mystery, the title of which is a misnomer. . . The story develops in a logical and fascinating manner with much credit due the director and a very capable cast. Mature." Calif Fed of Business & Professional Women's Clubs

"[It is] a trite blackmail mystery. Mediocre. Adults." DAR

"Natural acting, good comedy relief, apt dialogue and dramatic suspense make this a superior mystery film. Adults & young people." Nat Soc of New England Women

"Although the clues are well concealed, the vital issues appear lacking. Fairly entertaining for the mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 31 '36

"Mature audience. Production values satisfactory, suspense well sustained, timely comedy, and the work of a well directed cast give this picture its entertainment value."

+ Gen Fed of Women's Clubs (W Coast) O 17 '36

"Audiences will be surprised to find a detective story hiding under a misleading title. . . The result is a somewhat confused but interesting melodrama. Adolescents, 12-16: mature; children, 8-12: no."

+ — Motion Pict R p7 N '36

"[It is] an involved, clumsily directed murder mystery. . . Ralph Forbes and C. Henry Gordon give good performances in an otherwise mediocre picture. Adults."

— + Nat Council of Jewish Women O 21 '36

"Objection: revenge, suicide and murder. Objectionable in part."

Nat Legion of Decency O 29 '36

"A: fair; Y: possible; C: unsuitable."

Parents' M p46 Ja '37

"Adults."

Sel Motion Pict p6 N 1 '36

**Newspaper and Magazine Reviews**

"The title is a flagrant attempt to cash in on all that front page publicity which recently pilloried an actress uncircumspect enough to

keep a diary. It's irrelevant too, for it covers not a servant-girls'-delight *exposé* but a mystery story. . . A just fair chiller, it goes through the routine devices that have long served to entertain shriek-in-the-night addicts. The *dénouement* is jumbled, fails to account for many of the red herrings which have been lavishly sprinkled across the spectator's path."

Herb Sterne

+ — Script p15 N 14 '36

**Trade Paper Reviews**

"This 'guess who?' yarn is neither good nor bad, but somewhere between the two. Built on an illogical premise, the mystery element follows through satisfactorily, though light on comedy relief and on top acting talent. Family."

+ — Box Office p31 O 31 '36

"The yarn is filled with lots of twists and surprises, and will satisfy the thrill fans. . . The directors Lewis Foster and Milton Carruth have sustained a tense atmosphere throughout."

+ Film Daily p17 D 1 '36

"A smoothly unfolded murder mystery that, without stepping far off the beaten track, has enough ingenuity and production class to recommend it even to the epicures in the art of clue-spotting. Without pretense of box office appeal, except a title that is something of a misnomer, inasmuch as the letters are those of a schoolgirl and not of a star, it will serve unusually well as a dual support number."

+ Hollywood Reporter p3 O 21 '36

— Motion Pict Daily p3 O 22 '36

"Program mystery murder drama, short on names, but with new faces which may mean something later, 'Love Letters of a Star,' is routine fare that will serve on twin bills or in lesser situations."

+ — Phila Exhibitor p36 N 1 '36

"'Love Letters of a Star' has no one in its lineup who means box office but picture is competently produced murder mystery that should please if not attract customers. It is good family entertainment. . . With a brace of directors and a trio of adaptors, a total of five hands were joined in writing and directing 'Love Letters.' In both departments, the combined talents of the five men have brought forth a finished product that is notable for its production superiority over the average, run-of-the-mill murder mysteries."

+ Variety p38 D 2 '36

"Obviously seeking to traffic on recent exposures of amorous antics in the news, 'Love Letters of a Star' is actually a minor murder mystery. Picture makes no production claims except an hour's diversion and levels off as a relaxer on duals in the subsequents. . . Mechanics of the unfoldment of motive and killing modus are timeworn, and behavior of detectives and family involved in the crime is not convincing in some of the crucial scenes."

— + Variety (Hollywood) p3 O 21 '36

**LOVE ON THE RUN.** MGM 80min D 4 '36

Cast: Joan Crawford. Clark Gable. Franchot Tone. Reginald Owen. Mona Barrie. Ivan Lebedeff

Director: W. S. Van Dyke

Based on a serial story Beauty on the Beat by Alan Green and Julian Brodie. "Gable and Tone are a couple of New York newspapermen in London. Gable gets the assignment of the wedding of reporter-hating heiress Miss Crawford to Count Ivan Lebedeff; Tone draws the proposed altitude flight of Baron Reginald Owen and Baroness Mona Barrie. When Miss Crawford jilts her impecunious title, Gable grabs her, pushes Tone, Owen and Miss Barrie into a closet and steals the plane." Hollywood Reporter

*Audience Suitability Ratings*

"The players concentrate on the lighter aspects of the intrigue and bring forth a swiftly moving, sometimes hilarious comedy. Franchot Tone provides keen competition for Mr. Gable and Reginald Owen plays an impressive villain. It is first rate family entertainment." T. J. Fitzmorris

+ America p216 D 5 '36

"General patronage."

Nat Legion of Decency N 26 '36

"Excellent entertainment, dominated by the fine performances of the three leading players and by the remarkable supporting bit of Donald Meek. The entire cast is exceptionally able and Van Dyke's direction is important. Family."

+ Sel Motion Pict p10 D 1 '36

"[It is] a swift and hilarious farce. . . For anyone who doesn't expect to take it seriously, it is full of laughs. Family."

+ Wkly Guide N 21 '36

*Newspaper and Magazine Reviews*

"If not entirely credible [the events] are at least sufficiently so as to satisfy the average movie fan. It is a fast moving exciting and admirably acted story. . . In this picture Franchot Tone has a part calling for whimsical comedy and his deft handling of it will give a new conception of his qualities as an actor." Laura Elston

+ Canadian M p39 D '36

"This cross-country film chase over Europe has charm and humor to compensate for the story's impossibility. Family."

+ Christian Science Monitor p19 D 5 '36

"'Love on the Run' is unbelievable but joyous, as satisfactory a piece of screen entertainment as one could wish for. . . The combination of Cedric Gibbons sets, Adrian gowns and Oliver Marsh photography is enough to make any picture worth looking at, and the story and acting in this one make it well worth listening to. Such a finished trio as Joan Crawford, Clark Gable and Franchot Tone can make us believe the unbelievable and entertain us with it. . . 'Love on the Run' is screen entertainment easy to take. Its strength lies in the weakness of its appeal to the intelligence of the audience. It is content with asking us only to have a good time with it, presenting no psychological problem demanding close attention. . . It is [a] relief to find in a picture house such a clever bit of tomfoolery."

+ Hollywood Spec p11 N 21 '36

"[It] is formula-made, but amusing in spite of that. Speed, a high-powered cast and a series of good gags are responsible for at least obscuring the fact that 'Love on the Run' is continual nonsense. If it doesn't make sense the film usually does make fun. The story is certainly best left undescribed. 'Love on the Run' is deliberately mad and quite as deliberately funny." Eileen Creelman

+ N Y Sun p13 N 28 '36

"A slightly daffy cinematic item of absolutely no importance, 'Love on the Run,' presents Clark Gable, Joan Crawford and Franchot Tone in roles that by now are a bit stale. In all good conscience, the film ought to bow, in turn, to several distinguished antecedents, for it has borrowed liberally here and there of tried and true screen devices and situations. . . W. S. Van Dyke has injected a few of his own tested touches, and some in the Rene Clair and Frank Capra manner, with a resulting mad pace and pleasing familiarity for the audience." J. T. M.

+ — N Y Times p13 N 28 '36

"Since 'Love on the Run' deals in an energetic manner with these everlastingly romantic screen figures—reporters—the chances are that it will probably be a great box office success. But the truth of the matter is that it is a definitely ordinary film—scarcely worth the efforts of its stars, of little credit to its director,

W. S. Van Dyke and of small compensation to those who are in search of rollicking entertainment. . . The three stars do the best they can under the circumstances. . . But the efforts of all are wasted on decidedly inferior material." William Boehnel

— + N Y World-Telegram p7a N 28 '36

"Everybody works very hard in 'Love on the Run,' but only succeeds in seeming pretty pitiful. The most pitiful people involved are Joan Crawford, Clark Gable, and Franchot Tone. I suppose the studio felt that these three citizens simply had to be kept busy or heaven knows what they'd be up to, and so some sort of sketch was contrived for them." John Mosher

— New Yorker p85 N 28 '36

"Whenever the story needs taking in at the waist, melodrama provides a stitch in time. But for the most part W. S. Van Dyke squeezes the script for all the slapstick there is in it. The three players are cast in roles that call less for acting than for sheer good spirits, and that they have in abundance. . . The film has few dull moments, and those moments that fail to fizz can be blamed on the hackneyed plot. Perhaps this is the reporter story to end all reporter stories."

News-Wk p20 N 28 '36

Time p23 D 7 '36

*Trade Paper Reviews*

"Gable-Crawford-Tone—what more could any exhibitor want? But this film is not alone a big name hit. It's a riot of smart hokum which rings the bell in every department, and runs the gamut of comedy from slapstick to innuendo. Family."

+ Box Office p23 N 28 '36

"One riot of a comedy is this 'Love On the Run.' It sparkles with clever dialogue that Joan Crawford, Clark Gable and Franchot Tone put over in grand style. In such a swell piece of entertainment, this name cast should mean smash box office returns. Every type and kind of audience should love its gay, breezy, laugh-loaded qualities. Tone deserves special mention for his performance. Crawford and Gable are splendid in this light type of comedy as they certainly know how to put over the lines."

+ Film Daily p9 N 17 '36

"'Love on the Run' is super-entertainment from its first delve into the riotous to its staccato climax, with nothing left out of the middle in the way of farcical situations and fast-fire never-missing dialogue. The Crawford-Gable-Tone combination has never been better. Naturally box-office, the trio has in this a vehicle which is of sure hit caliber. . . A few lapses into the unbelievable are made more delightful by thoroughly mad picturization."

+ Hollywood Reporter p3 N 13 '36

+ Motion Pict Daily p2 N 14 '36

"Comedy with names, this is headed for good grosses. . . All players are tops, comedy is strong, the cast is all-star."

+ Phila Exhibitor p30 D 1 '36

"Despite meandering story development, some slipshod dialog concoctions and several vague moments, 'Love On the Run' should collect its share at the gate through the sheer momentum of the Gable-Crawford-Tone combination. Crowded with ludicrous situations, considerable action and popular gagging, the film is lightweight and synthetic but will prove probably fit for the holiday season."

+ — Variety p18 D 2 '36

"Mixing all the possible sure-fire comedy ingredients, 'Love on the Run' is a hilarious farce that will set them laughing anywhere. Filled with spontaneous gags, excellent comedy dialog, plenty of action and even slapstick hokum, the picture comes near to being a riot."

+ Variety (Hollywood) p3 N 13 '36



**LUCKIEST GIRL IN THE WORLD.** Universal  
70min N 8 '36

**Cast:** Jane Wyatt, Louis Hayward, Eugene  
 Palette, Catharine Doucet

**Director:** Edward Buzzell

Based on the short story *Kitchen Privileges* by Anne Jordan. "Miss Wyatt wants to marry the heiress-seeking tennis champion and ball-room charmer and her mother likes the match. However, the father doubts the story they can exist on \$150 a month and Miss Wyatt agrees to try it for a month." [Variety (Hollywood)]

*Audience Suitability Ratings*

"That is a very imposing title for such a minor film and I may point out that Jane Wyatt, who plays the title role, is not by far the luckiest girl even in Hollywood for having drawn so ordinary an assignment. . . This comedy [is] best suited to adults." T. J. Fitzmorris

— + America p168 N 21 '36

"A: pleasant; Y: amusing; C: little interest."  
 Christian Century p1670 D 9 '36

"Entertaining. Family." Am Legion Auxiliary

"[It] is fresh, charming and amusing. Excellent light entertainment. Family." Calif Cong of Far & Teachers

"The story is light, but has charm and wholesome humor. Family." Calif Fed of Business & Professional Women's Clubs

"Amusing situations, good dialogue and an able cast mark this light farce. Mature & 14-18. Good." DAR

"Lightly amusing and based on a sound idea, this pleasant little comedy is unfortunately marred by excessive drinking." Nat Soc of New England Women

"Interesting comedy for the family." S Calif Council of Fed Church Women  
 Fox W Coast Bul O 31 '36

"A light little love story, refreshingly entertaining. Family."  
 + Gen Fed of Women's Clubs (W Coast)  
 O 17 '36

"The plot is well handled, and the characters seem delightfully human. Adolescents, 12-16: entertaining; children, 8-12: no interest."  
 + Motion Pict R p7 N '36

"Mildly amusing, well directed with good photography. Adults."  
 Nat Council of Jewish Women O 21 '36

"Adults."  
 Nat Legion of Decency N 5 '36

"A, Y & C: entertaining light comedy."  
 Parents' M p46 Ja '37

"Family."  
 Sel Motion Pict p4 N 1 '36

"Family. Generally bright and amusing."  
 + Wkly Guide O 31 '36

*Newspaper and Magazine Reviews*

"Jane Wyatt and Louis Hayward, by virtue of the easy, convincingly natural performances they contribute to it, make 'The Luckiest Girl in the World,' a nice little picture. There is not a great deal of story in it, and what there is sags a bit in the middle, but it will entertain any audience which can enjoy following the working out of a social problem devoid of dramatic high spots. . . Except for one sequence in which Hayward and Pendleton get drunk for no greater reason than a desire to get drunk, the picture is clean and wholesome."  
 + — Hollywood Spec p11 O 24 '36

"Here is a simple, unheralded comedy that is quite light and amusing through its entire length. . . You will find the comedy frothy and gay most of the way, thanks to Director Eddie Buzzell's smooth direction." (2 stars) Beverly Hills

Liberty p45 D 12 '36

"Why the new picture should have proved so immoderately amusing to this reviewer during attendance at it is difficult to explain at this later moment, grim and uncompromising and far removed from the plush elegance of the theater. It is probably because the story—a piece of fluff—has been so adroitly acted by Jane Wyatt, Louis Hayward and Nat Pendleton, as well as skillfully directed by Mr. Buzzell. But its situations, threadbare as many of them are, often have a surprise comedy twist and the lines, a bright and original co-ordination which proves hilarious. . . If you want entertainment light, gay and dextrous, without much substance or particular brilliance, but with many spontaneous laughs [see it.]" Marguerite Tazelaar

+ N Y Herald Tribune p10 D 5 '36

"'The Luckiest Girl in the World' is one of the lightest comedies that has come along this season. It is sheer fluff, but, thanks to cast and director, rather an engaging bit of fluff. [It] is not a picture to remain long in your memory. An hour after seeing it, the details are dim. The impression of a pleasant hour lingers on, however." Eileen Creelman

+ N Y Sun p30 D 7 '36

"Any one not too much depressed beforehand by such a title as 'The Luckiest Girl in the World' will be pleasantly surprised to find this week a better-than-average contribution to the field of machine-made entertainment at the Roxy. The cinematic counterpart of a racily written 'novellette' in one of the popular five-cent magazines, it permits its pretty and neatly formularized people to behave and talk more brightly than usual, while its charming heroine, Jane Wyatt, gives off an authentic local debutante aura which is all the more unexpected—considering the fact that but recently Miss Wyatt actually was a local debutante." B. R. C.

+ N Y Times p16 D 5 '36

"[It] is an amiable, unassuming and entertaining little comedy. . . In outline, this sounds pretty pat and unexciting, but the plot's framework is filled in with delightful little touches, and the acting of Jane Wyatt, Louis Hayward, Nat Pendleton and Eugene Palette is so commendable that 'The Luckiest Girl in the World' turns out to be passably good, if not outstanding, film fare." William Boehnel

+ — N Y World-Telegram p7a D 5 '36

"Eddie Buzzell surmounts the *distract* proceedings by turning the hoop-la into personable comedy, romantic in mood and incident. Many of the sequences pile satisfactory entertainment and result in a mildly entertaining evening. Jane Wyatt is a charming heroine and Louis Hayward proves an adequate hero." Herb Sterne

— + Script p10 N 21 '36

*Trade Paper Reviews*

"Universal steps out with a picture that is chock-full of romantic moments, lively comedy, an entertaining little story, and some enjoyably capable acting by Jane Wyatt, a new starlet, and Louis Hayward, clean-cut lad with plenty of ability. Family."

+ Box Office p31 O 31 '36

"This is a pleasing program number that will pile up many laughs. Although the story is slender, Edward Buzzell has directed well and provided much entertainment."

+ — Film Daily p13 O 22 '36

"An engagingly human little romantic comedy that clings steadfastly to real life and lightens it gayly with a twinkle of whimsy. The story is a mere trifle but its telling is so delightfully unstrained and bubbling with good humor that it makes capital entertainment. Lacking exploitation values its destiny is dual duty but there it will be ideal and popular neighborhood fare."

+ Hollywood Reporter p3 O 10 '36

+ — Motion Pict Daily p12 O 20 '36

"Pleasant little comedy that makes no claims to greatness but which should be pleasing despite its lack of names."

+ — Phila Exhibitor p36 N 1 '36

"Incredible story . . . has been rigged up with old vaudeville gags and directed with a certain amount of zippiness. Result is a farcical cream puff that will please where they please easily. Elsewhere, and for duals, it will be not too hard to accept. . . Whenever people mention Jane Wyatt they mention the Social Register. It astonishes 'em both ways—that an actress in a Social Register could act. Miss Wyatt can. Very nicely. . . There is, however, no memorable scene, acting trick or trait that could be used as a peg to hang predictions on as to her film future. . . Also from the legitimate [stage] is Louis Hayward. And okay, too. On the boyish side, but possessing enough sincerity when, for a few feet of celluloid, a little seriousness is called for."

+ — Variety p12 D 9 '36

"Again the New Universal has cracked through with first-rate comedy. . . [It] doesn't have a cast heavy enough to warrant heavy billing or exploitation, but it will do swell as the comedy relief on any important dualer. Buzzell's comedy talent bobs up constantly throughout the picture and some of the lines in the previewed edition are still warm enough to get a few raised eyebrows."

+ — Variety (Hollywood) p3 O 19 '36

## M

**MAD HOLIDAY.** MGM 68min N 13 '36

Cast: Edmund Lowe, Elissa Landi, Zasu Pitts, Ted Healy, Edmund Gwenn

Director: George B. Seitz

Based on the mystery *Murder in a Chinese Theatre* by Joseph Santley. "Edmund Lowe is a Hollywood film star who is fed up on playing detectives in mystery thrillers, especially those written by the mysterious Peter Dean. So he walks out on his agonized producer and books passage for a sea trip far away from it all. He is followed, however, by Ted Healy, a vociferous studio publicity hound, and the first person he meets is the despised Peter in the ravishingly lovely person of Elissa Landi, who dotes on murders but has never seen a corpse." Hollywood Reporter

### Audience Suitability Ratings

"It is hard to discover whether this is a comic mystery yarn or a slightly mysterious comedy, but whichever way you will have it, it is not very new. That it manages to amuse and mystify us at all is due to the heroic cast which surmounts the added difficulty of uncertain direction." T. J. Fitzmorris

— + America p168 N 21 '36

"A & Y: fair of kind; C: no."

Christian Century p1574 N 25 '36

"Many good laughs, but some unnecessary drinking. Mature." Am Legion Auxiliary

"A well cast and well presented murder mystery. Some unnecessary drinking. Adults & young people." Calif Cong of Par & Teachers

"Farce murder mystery. Treated in a farcical-slapstick manner, with many murders but few thrills and little coherence of sequences, this will hold little interest for those who like mystery stories. . . Disappointing to mystery fans. Mature." Calif Fed of Business & Professional Women's Clubs

"A handsomely mounted, utterly inane burlesque. Mature & 14-18. Mediocre." DAR

"The picture is quick moving, though rather confusing at times. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 14 '36

"The spirited acting of Edmund Lowe and Elissa Landi contribute much to the entertainment value of the picture which has a large well directed cast. Especially interesting [are] the Chinese Theater sequence and the fog scenes. Mature audience."

+ — Gen Fed of Women's Clubs (W Coast) N 2 '36

"Starting in a clever manner this picture soon develops a boresome murder mystery relieved by the rather questionable humor of Zasu Pitts. Edmund Lowe is satisfactory as the actor-detective and Elissa Landi pleases as the authoress but both are worthy of a better vehicle. Family."

— + Nat Council of Jewish Women N 3 '36

"General patronage."

Nat Legion of Decency N 19 '36

"A well selected cast, with Edmund Lowe and Elissa Landi doing good work; with expert but dubious comedy by Zasu Pitts as a tipsy woman and comedy bits contributed by Ted Healy and a clever little pup. Mature."

Sel Motion Pict p7 D 1 '36

### Newspaper and Magazine Reviews

"While I am a disciple of that school of thought which holds that four comedians to three corpses in a murder mystery picture is a ratio which tends to demean murder and lessen its importance as one of the most emphatic manifestations of our rather complex social structure, I feel that in justice to those who had a hand in the making of 'Mad Holiday,' I must confess I derived entertainment from it. . . Still, I maintain it might have preserved a better balance—say one comedian to one corpse. . . To George Seitz, director, goes credit for making it entertaining, for presenting the characters as natural humans who make no effort to impress us as actors."

+ — Hollywood Spec p14 N 21 '36

"Because 'Mad Holiday' seems to us affected, hysterical and boring, is no reason why others should find it so, for it is patterned after 'The Thin Man' type of detective fiction, now the rage on the screen, and its sets, especially the later ones in a Chinese theater are fantastic and original. Edmund Lowe and Elissa Landi do their utmost to be an engaging pair of sophisticates and the jewel robbery motif is reasonably unique." Marguerite Tazelaar

— N Y Herald Tribune p19 N 27 '36

"An engaging variation on that macabre motif succinctly classified by the cinema industry as 'whodunit?' is the current 'Mad Holiday.' . . You get the idea, as the gay company of specialized serio-comics becomes involved with the familiar devices of mystery melodrama—masked men, black-gloved hands and Oriental trickery—that maybe Metro and Mr. Seitz are kidding the screen thriller a bit with this one." J. T. M.

+ — N Y Times p39 N 26 '36

"'Mad Holiday' is a better comedy than it is a murder mystery. The characters are gay and interesting and the comic situations in which they find themselves have a light-hearted quality about them. But the puzzle they are asked to solve is just another one of those second-rate riddles. . . [It] has considerable merit as entertainment." William Boehnel

+ — N Y World-Telegram p7a N 25 '36

"[It is] a comedy melodrama that tempers its blood and thunder with the amiable comedy of Zasu Pitts and Ted Healy."

News-Wk p22 D 5 '36

"It's fundamentally a good mystery yarn, different, too. . . Screen comedy is getting screwier and screwier, to the seeming delight



**MAD HOLIDAY—Continued**

of audiences. The treatment goes overboard on slapstick and the foolery, while funny, removes the impact from the melodrama." Herb Sterne

+ Script p15 N 14 '36

*Trade Paper Reviews*

"Despite splendid performances by Edmund Lowe and Elissa Landi, this picture has too much plot, too many corpses and too little action to be much more than a run-of-the-mill film. There is plenty of sparkling dialogue and fine comedy, but the picture misses by becoming too involved. Family."

+ Box Office p51 N 14 '36

"Presenting frothy, light entertainment and tragedy at the same time, it is difficult to classify this laugh-studded mystery drama which appears to be both a travesty and a very serious piece of business. Only the individual picture patrons can decide. But anyone, regardless of how his or her interpretation is gaited, will discover enough all-around diversion to make the ticket investment fairly worth-while."

+ Film Daily p8 N 30 '36

"It would be hard to go farther than this in farcing a murder mystery or to wring more laughs from as corpse-bedecked a story. Unhappily, the thing is carried too far. Into a highly ingenious and amusing satirical travesty there have been inserted a battery of low-comedy gags that throw the rest out of key and slow up the development to no good purpose. . . With some relentless surgery in the cutting room it will be better still."

+ Hollywood Reporter p3 N 5 '36

+ Motion Pict Daily p9 N 6 '36

"[It is] programmer that has more names than the usual attempt of this sort. . . The comedy elements are strong but the net result is program."

+ Phila Exhibitor p52 N 15 '36

"'Mad Holiday' offers a very draggy 72 minutes which includes faked and genuine murders, a dash of comedy and love interest. The ingredients mix together clumsily and the result largely is a bore. Chances at the ticket windows are slender."

+ Variety p38 D 2 '36

"'Mad Holiday' is lightweight, run-of-the-mine filler. It will do well enough as a bit of [mystery] diversion, particularly where customers expect murders well garnished with laughter. Certain irresolutions on part of screen playwrights and director tend to delay the intent of the story until it gradually clarifies as a mildly farced murder mystery. Comedy is stressed, even at expense of suspense. . . Conviction is not maintained even for usual pitch. Characters do not behave as if in the midst of dire doings."

+ Variety (Hollywood) p3 N 5 '36

**MAGNIFICENT BRUTE.** Universal 74min O 11 '36

Cast: Victor McLaglen. Binnie Barnes. William Hall. Jean Dixon. Henry Armetta  
Director: John Blystone

Based on the Liberty Magazine short story, Big, by Owen Francis. "Laid in the he-man atmosphere of the steel mills, story depicts rivalry between Victor McLaglen and William Hall, two husky workers vying for honor of being head man in their muscular trade." [Variety (Hollywood)]

*Audience Suitability Ratings*

"Victor McLaglen continues to be a better actor than his screen stories will admit, for the plot of his latest vehicle is unoriginal and over-sentimentalized. Thanks to a hardworking cast and a generally effective production,

the film is slightly better than fair entertainment but not in any sense important. . . The realistic treatment of the story quite evidently places it in the adult bracket." T. J. Fitzmorris

+ America p96 O 31 '36

"A & Y: good of kind; C: no."

Christian Century p1438 O 28 '36

"Adults. (Matter of taste.)" Am Legion Auxiliary

"Mature-family. Adults: excellent; 14-18: tense; 8-14: no." Calif Cong of Par & Teachers

"Impressive interiors of the mill showing the glowing hot metal being poured and a thought-provoking method used to stimulate production make this picture interesting to those who enjoy vigorous drama. Adults." Calif Fed of Business & Professional Women's Clubs

"Harrowing details of the mills. Mature audience & 14-18. Mediocre." DAR

"Although ethics are a bit confused, the film is exciting and holds one's attention throughout. Mature." Nat Soc of New England Women

"Very realistic photography and an excellent cast and direction have made a strong picture. Family." S Calif Council of Fed Church Women

"An open hearth steel mill is an unusual background for a motion picture. The story is weak and sordid, with but little human interest to relieve its tragedy. The shots showing the manufacture of steel are interesting, but the death of Howard is unnecessarily harrowing. 12-16: harrowing; 8-12: no." Women's Univ Club, Los Angeles

Fox W Coast Bul O 10 '36

"This unusual picture, a drama of the Steel Mills, though not always pleasant, is forceful in direction, replete with suspense, and gives us an intimate insight into the industry. Family-mature."

+ Gen Fed of Women's Clubs (W Coast) S 28 '36

"Fair. Adults."

+ Motion Pict Guide D '36

"The story is weak and sordid with little humor or character development to relieve its tragic events. The sequences depicting the manufacture of steel are interesting, but there are several unnecessarily harrowing scenes. Though acting and direction are adequate the dialogue is trite and what comedy relief there is depends upon 'wisecracks.' Adolescents, 12-16: harrowing; children, 8-12: certainly not."

+ Motion Pict R p7 N '36

"Family."

Nat Council of Jewish Women O 1 '36

"A perfect setting for a McLaglen characterization. Adults."

+ Nat Legion of Decency O 15 '36

"A & Y: he-man comedy melodrama; C: possible though tense."

Parents' M p46 Ja '37

"This picture [is] fairly interesting. Adults."

+ Sel Motion Pict p6 N 1 '36

"Well acted and holds the interest throughout. Family."

+ Wkly Guide O 10 '36

*Newspaper and Magazine Reviews*

"[It] is frankly melodramatic in its situations and earthy in its humor. Victor McLaglen's presentation . . . along with the sympathetic and restrained performance of Jean Dixon, justifies this rather rugged fare." Laura Elston Canadian M p39 D '36

"If you expect to see another 'Informer' you will be disappointed in this melodramatic hokum. . . [It is] produced and acted with all the restraint of the street brawl which is one of its features. Victor McLaglen is Victor McLaglen without John Ford's re-

straining hand to mold his performance. Adults."

— Christian Science Monitor p17 O 31 '36

"This morning I know vastly more of what goes on in the steel industry than I knew yesterday morning, thereby getting that much return for the time spent in viewing the picture even if it had failed to entertain me otherwise. . . This Universal picture strikes a sturdy, elemental note. It is excellent entertainment, deriving a great deal of its strength from its vigorous background."

+ Hollywood Spec p15 O 10 '36

"The story takes on some of the 'sez-you-sez-me aspects' of the old McLaglen-Edmund Lowe film feuds. But 'The Magnificent Brute' strives more for realism, less for laughs. McLaglen is an excellent choice for Big Andrews." (2 stars) Beverly Hills

Liberty p61 N 21 '36

"Blast furnaces, cascading sparks and molten rivers make an effective background for a claptrap story in 'The Magnificent Brute.' It presents Victor McLaglen . . . in sorry contrast to his brilliant portrayals in 'The Lost Patrol' and 'The Informer.' . . In this instance, there is more than a trace of counterfeit about the proceedings. . . It is apparent that [McLaglen] needs the sensitive and understanding direction of John Ford, who made 'The Informer,' to really act." Howard Barnes

— N Y Herald Tribune p10 O 24 '36

"Yesterday's new picture explored the world of steel workers. It seems to be a dramatic world, visually exciting, with photographic possibilities that [it] does not always realize. . . With Victor McLaglen to play Big Steve Andrews, the director has concentrated on character study, a clever move to make an ordinary story into an interesting picture. They had little enough to work on; but between them, Victor McLaglen and John G. Blystone have made 'Big' almost believable. . . [The film], thanks then to its chief player, is something more, but not much more, than a run-of-the-mill melodrama. . . [It] is fair melodrama of the he-man school." Eileen Creelman

+ N Y Sun p12 O 24 '36

"A rowdy melodrama served up rare, if not raw, it has its gusty humors, its intermittent shocks of physical conflict, its molten steel horrors and a blusteringly perfect performance by Mr. McLaglen. It probably will not appeal to the knitting ladies of Gramercy Park, but we found it almost as entertaining as a street fight. . . John Blystone has directed his melodrama as vigorously as its materials merit, and, besides Mr. McLaglen's amiable personification of the brawny brute, there are helpful performances by Jean Dixon as the widow [and] Billy Burrud as her hero-worshipping son." F. S. Nugent

+ N Y Times p23 O 24 '36

"Although it displays the heartaches beneath the brawny exteriors of the steel workers throughout the country, 'The Magnificent Brute' is a feeble drama, too unsteady to stand on its own feet, or, if you prefer, too weighty for even the broad shoulders of its star, Victor McLaglen. When it explains the folk ways of these people it does so with more earnestness than gusto, an error which deprives the narrative of that magical ingredient known as entertainment. It would have been better for all concerned if the film had spied on these people in a less elderly plot." William Boehnel

— N Y World-Telegram p9a O 24 '36

"Life in the steel mills and Victor McLaglen are the stuff and tissue of a mild, gentle little pastime." John Mosher

+ New Yorker p77 O 31 '36

"Victor McLaglen is a much finer actor in defeat ('The Informer') than in victory. One can feel sorry for a brute who is easily tricked mentally. Victor does a swell job registering bewilderment after his ignominious beating as a wrestler. However, the preview gang at the Ritz yipped for him loudest when he was

loudest, which shows that Charles Rogers knows his audiences. At least his neighborhood audiences. . . Credit Edmund Grainger with an inexpensive production that just misses the Big Stuff." Rob Wagner

+ — Script p10 O 31 '36

"In dealing with the life of a steelworker, any medium except the cinema would inevitably have found Labor v. Capital a central problem. For Universal, the sole problem herein was how to substitute overalls for the soldiers' uniforms McLaglen has worn in his recent pictures. . . [It] effects McLaglen's demobilization with a minimum of distinction, a fair share of entertainment. Most tedious noise: McLaglen's guffaw."

+ — Time p70 O 26 '36

#### Trade Paper Reviews

"A lusty story of hard steel and hard men provides a made-to-order spot for Victor McLaglen's swashbuckling talent and Producer Edmund Grainger, taking full advantage of it, delivers a fast-moving, well-cast, excellently directed picture—quite hot in entertainment values and sure to be a money-maker in every situation. . . Much of the picture's merit is creditable to the sequences showing the actual making of steel."

+ Box Office p27 O 3 '36

"Here is a picture for the man in the street. A rollicking story with plenty of action and comedy, and generous sprinkling of romance, plus an interesting picture of the great steel mills of this continent. Names are not lacking either, and those of Victor McLaglen, Binnie Barnes and Henry Armetta should look okay on your marquee."

+ Canadian Moving Pict Digest p13 N 21 '36

"Yarn will score with star's large following, plus picture-goers generally who like red-blooded heroes and their exploits. Film is spiritedly directed by John G. Blystone and has wide audience appeal in that it is he-man entertainment, likewise attractive to women, and, again, is keen picture for [children]. Latter is due to the excellent part played by young Billy Burrud who has flaming case of hero worship on McLaglen."

+ Film Daily p7 O 24 '36

"This gusty, two-fisted comedy-drama about steel mill workers on and off shift is of chief interest in giving Victor McLaglen another of those dimwitted cock-of-the-walk roles in which he is unbeatable. The story is obviously synthetic and loaded with hokum, but it is good entertainment on a popular level. The picture may have tough going at the top but will make up for it below that level with good grosses, and should score big in industrial areas."

+ — Hollywood Reporter p3 S 24 '36

+ Motion Pict Daily p5 S 25 '36

"The neat result [is] program that ought to be satisfactory if not particularly outstanding."

+ — Phila Exhibitor p40 O 15 '36

"Off to a dawdling start, the story picks up after about a reel, working for more interest until reaching a climax that really has them on their seat edges. . . Strong dual fare, but able to hold up on singles where such still exist, and where too much is not expected. Excellent secondary cast, with plenty of help from the steel mill backgrounds, and not much aid from most of the dialog, which has been slighted, particularly in the earlier scenes, where they seem to be talking to gain length."

+ — Variety p14 O 23 '36

"'The Magnificent Brute' is magnificent box office. Meaty, masculine and robust, this is the type of picture that exhibitors cry for. Loaded with tried and true material, this picture has mass appeal written all over it. . . The whole family will find swell entertainment



**MAGNIFICENT BRUTE**—*Continued*  
in 'The Magnificent Brute,' and exhibitors will be able to ballyhoo this one without fear of empty tills."

+ Variety (Hollywood) p3 S 24 '36

**MAKE WAY FOR A LADY.** RKO 74min N 13 '36

Cast: Herbert Marshall. Anne Shirley. Gertrude Michael. Margot Grahame

Director: David Burton

Based on the novel Daddy and I by Elizabeth Jordan. "Anne Shirley is the romantic young girl who decides to save her father from a lonely old age by choosing a wife for him. She selects the wrong woman, thereby proving the unreliability of feminine intuition. In the end, however, the publisher finds true love right under his daughter's nose in the person of her teacher." (America)

#### Audience Suitability Ratings

"Yet another treatment of the resourceful adolescent who attempts to solve the problems of her elders, this film manages to be quietly amusing in spite of a dragging action." T. J. Fitzmorris

+ — America p192 N 28 '36

"The daughter's character is overdrawn, and the picture as a whole is just average entertainment. Family." Am Legion Auxiliary

"As a whole, the story is too long drawn out, with too much attention given to the emotional and sentimental side of the characters portrayed. Adults & 8-18: good." Calif Cong of Par & Teachers

"The humor of the picture is of the sort that brings smiles and chuckles and therefore may not appeal to audiences who like broad comedy and livelier action. Family." Calif Fed of Business & Professional Women's Clubs

"Good. A light, pleasant story, capably acted. Mature-family." DAR

"A light story has been given light and pleasant treatment, with the happy relationship between father and daughter perhaps the pleasantest part of it. Family." E Coast Preview Committee

"[It is] a very amusing and unique social drama, with a wholesome atmosphere. Credit is due the direction and cast for their natural and fresh presentation. Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 28 '36

"[It is] delightfully refreshing. Thoughtful, sensitive direction, artistic settings and good photography added to the excellent work of the able cast give this picture interesting and high entertainment value, leaving one with the warm glow of having enjoyed something pleasingly dear and sweet. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) N 17 '36

"Dependent entirely for its entertainment value on the charm of Herbert Marshall and Anne Shirley cast as father and daughter, this is a slowly paced, thin little story. . . . It is leisurely, wooden, unimpressive. Family."

— + Nat Council of Jewish Women N 16 '36

#### Newspaper and Magazine Reviews

"Though it all ends happily enough [it] turns out to be a long cinematic detour dotted with dull entanglements and uninspired comedy. Anne Shirley (who photographs indifferently) pirouettes through the role of the daughter. . . . Herbert Marshall looks embarrassed. So should RKO. Family."

— Christian Science Monitor p17 N 14 '36

"As a moon-struck adolescent . . . Miss Shirley is positively the problem of the growing girl personified. Her callowness, however, is

almost too pure to be good, and the little misunderstandings on which the plot hinges seem very nearly deliberate. An unfortunate resemblance between Gertrude Michael and Margot Grahame, moreover, may leave some members of the audience a bit confused as to which one it is that Mr. Marshall really wants to marry." B. R. C.

N Y Times p12 D 12 '36

"[It is] an unassuming little film that one may attend without any greater calamity than a trifling loss of time. . . . The film is really adolescent stuff that can be seen without too much fault-finding." William Boehnel

+ N Y World-Telegram p7a D 12 '36

"'Make Way for a Lady' is a resounding contribution to the Five Little Peppers school of cinema. . . . Implicit in the writing, acting and direction of it, a conviction that the picture is completely charming helps to obliterate any trace of charm which it might otherwise have possessed."

— Time p26 N 23 '36

#### Trade Paper Reviews

+ Motion Pict Daily p11 O 30 '36

"[It is] pleasing comedy drama that has the benefit of more names than the usual Anne Shirley production. . . . Neighborhood audiences, small towns should find entertainment in it."

+ Phila Exhibitor p52 N 15 '36

**THE MAN I MARRY.** Universal 79min O 18 '36

Cast: Doris Nolan. Michael Whalen. Chic Sale. Nigel Bruce

Director: Ralph Murphy

Based on a novel of the same title by M. Coates Webster. "[It is a tale] about a wealthy young man who seeks seclusion to write a play, and a girl who is running away from marriage. Both wanting to be alone they seek the same deserted house and the fun starts." (Wkly Guide)

#### Audience Suitability Ratings

"A & C: hardly; Y: perhaps."

Christian Century p1670 D 9 '36

"Chic Sale's easy comedy redeems a long, drawn out tale. Adults." Am Legion Auxiliary

"Some clever and amusing situations. Good comedy for Chic Sale. Unnecessary drinking on the part of the two reporters. Adults: fair; 8-18: no." Calif Cong of Par & Teachers

"Some may find this mildly amusing and entertaining, but because of the steady flow of liquor and the use of a church for unpleasant comedy sequences it cannot be recommended for young people. Mildly amusing farce comedy. Adults." Calif Fed of Business & Professional Women's Clubs

"Mature audience. Mediocre." DAR

"Cleverly amusing comedy in which a slight and often used plot has been built into excellent entertainment through the expert acting of a well selected cast. Family." E Coast Preview Committee

"Some good photography, a great deal of drinking and much ado about nothing by a bewildered cast. Adults." Nat Soc of New England Women

"A silly love story, presumably comedy, in which most of the humor, if any, is supplied by two drunken reporters. Mediocre and waste of time." S Calif Council of Fed Church Women

Fox W Coast Bul O 24 '36

"Fairly well cast and directed with Doris Nolan, a newcomer, appealing. Unusually effective photography, especially the storm scenes. Mature."

+ Gen Fed of Women's Clubs (W Coast) O 14 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The vain struggle of a woman-hater to prevent himself from falling in love is ever an amusing sight for movie audiences. . . With the exception of a mildly boring pair of supposedly intoxicated comedians, this is a pleasantly diverting film. Adolescents, 12-16: possibly entertaining; children, 8-12: no interest."

+ Motion Pict R p7 N '36

"A light, amusing comedy with clever repartee and fast-moving direction. Excessive drinking. Adults."

Nat Council of Jewish Women O 14 '36

"Adults."

Nat Legion of Decency O 22 '36

"A & Y: mildly amusing; C: little interest."

Parents' M p46 Ja '37

"[It is] a light, somewhat entertaining comedy. . . The plot is implausible, depending too much upon dialogue for its motivation, and the overmuch imbibing used as comedy relief is not amusing. Fairly well cast and directed. Adults."

+ — Sel Motion Pict p4 N 1 '36

"[It is] an amusing story. Family."

+ Wkly Guide O 10 '36

#### Newspaper and Magazine Reviews

"The Man I Marry' is an exceedingly poor picture. . . [It] is not convincing. The dialogue is directed with regard only for the words composing it, not for the mood of scenes. Lines are presented as a series of orations instead of as intimate conversations which lend the scenes conviction."

— — Hollywood Spec p8 O 24 '36

"Presenting a new screen personality—Doris Nolan. This is her first film, a mad little comedy that doesn't quite get off the springboard. . . All this is in the mood of gay whimsy that just misses all the way. It would be unfair to judge Miss Nolan by this just passable comedy." (1 star) Beverly Hills

Liberty p47 D 5 '36

"Like all screen novitiates, Miss Nolan is carefully restrained from demonstrating her histrionic abilities in the new film. . . [It] has been so designed that it presents her almost solely as a personality, and as such she is highly acceptable. [It] is a minor pleasantry."

T. M. P.

+ — N Y Times p24 O 31 '36

"Doris Nolan . . . is being introduced to cinema audiences . . . in circumstances none too felicitous. For 'The Man I Marry,' in which she makes her screen debut, is an awkward and ingenuous film, maladroitly written and clumsily directed. . . Even though the story and the direction aren't satisfactory, Miss Nolan's beauty and sparkle are refreshing. Good work, too, is done by the grand actor, Nigel Bruce, and the members of the supporting cast." William Boehnel

+ — N Y World-Telegram p13 N 3 '36

"The sexes do mock battle again in a slight though often amusing comedy. It gives Doris Nolan just enough of an opportunity to show what she could do with a better one."

News-Wk p25 O 31 '36

"The country needs jobs. People have to make an honest living. So I suppose there was a reason for 'The Man I Marry,' besides double features. Only, the people who pay to see it may grumble. Well, I can't blame them. The story is obviously derivative, jumbled, slow-moving. . . After her advance build up, Doris Nolan has a poor chance to exhibit what she has, but in spite of so-so photography, the newcomer has learned a bit about screen deportment, pleasantly suggests Gladys George, and has a manner and verve quite her own."

R. S. Ames

— Script p11 N 7 '36

#### Trade Paper Reviews

"Doris Nolan is given an auspicious send-off by Universal in this scintillating comedy success. She evidences great capabilities for a light role, and with the support of a smart sophisticated screen play, the entire fare is one that should be welcomed by any audience. Family."

+ Box Office p63 O 17 '36

"[It is a] pleasant enough little comedy that will get a moderate amount of laughs."

+ — Film Daily p8 O 12 '36

"This is a factory-built comedy, laboriously fabricated from stock parts and upholstered with old gags worn smooth from use. There are, however, a lot of these familiar friends and on the juvenile level they will evoke a fair salvo of laughs. Mark the picture as good light fodder for the lesser duals."

+ — Hollywood Reporter p2 O 8 '36

+ — Motion Pict Daily p8 O 9 '36

"Presenting Doris Nolan as a comedienne who will bear watching, Universal has produced an engaging comedy in 'The Man I Marry.' The picture ought to help the new name. An able cast gives her plenty of comedy support. . . With some familiar situations, played with an eye to laughs, this shapes up as fair comedy program."

+ — Phila Exhibitor p36 N 1 '36

"Foundation stone that Universal has selected in introducing Doris Nolan to starring roles is a rowdy comedy, plugged with stereotype, but destined to garner a sheaf of belly laughs where the patrons don't analyze their humor too much. It's got the law of averages in its favor. Gags and wacky situations arrive in such blasts that the opus merits the subtitle of goofus. Net results put the picture in the average class for neighborhood houses. For bigger spots it hasn't the marquee power, nor the solidity of theme, to go out on its own."

+ — Variety p19 N 4 '36

"Universal has done a very neat job of presenting Doris Nolan in her debut as a screen comedienne. 'The Man I Marry' is definitely the kind of comedy that wins audience appreciation and although delightfully sophisticated it is still well suited for the whole family."

+ Variety (Hollywood) p3 O 8 '36

MAN WHO CHANGED HIS MIND. See Man who lived again

MAN WHO COULD WORK MIRACLES. London films-United artists 82min

Cast: Roland Young, Joan Gardner, Ralph Richardson

Director: Lothar Mendes

Based on a short story of the same title by H. G. Wells. Filmed in England. "[It is the story of] a little draper's assistant who suddenly finds he has the power to work miracles. At first these miracles are hardly above the level of conjuring tricks, but as he grows to understand his power better he tries to organize it. Various people urge him to follow their advice; but at last, after encountering furious opposition from a retired Indian Colonel with reactionary ideas, he determines to re-shape the whole world and make it a place fit to live in. Exasperated by the stupidity and opposition of the rulers of the world whom he summons before him, by a single remark he unintentionally throws the world into physical chaos, and is so frightened by the results of his gift that he wishes everything as it was before; he also wishes away his own power." (Mo Film Bul)

#### Audience Suitability Ratings

"In its original form this was an amusing little tale, subtly but lightly treated. The large propagandist element, which has been

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**MAN WHO COULD WORK MIRACLES**—*Cont.* superimposed in the film makes it heavier and at the same time less convincing. A scrappy and inessential feminine interest has been added. . . . Roland Young does the timorous little man fairly well: but he is too obviously a cultured type to be really suitable, and when he asserts himself at the end, it is not the revelation of a hidden potentiality in this meek little man, but the cultured element coming to the surface and making the original delineation so much the less believable."  
— + Mo Film Bul p148 S 30 '36

#### Newspaper and Magazine Reviews

"[We must] arm ourselves against a sea of abstractions, couched in Mr. Wells's embarrassing poetic diction. . . . The result is pretentious and mildly entertaining, with no moments as good as the war sequences of 'Things to Come,' nor as bad as what followed them. The direction and the production are shocking. That is not Mr. Wells's fault. And it may not be altogether the fault of Mr. Lothar Mendes, the director, for the slowness, vulgarity, overemphasis are typical of Mr. Korda's productions. . . . Mr. Korda, a publicity man of genius, who has not yet revealed a talent for the films, casts his pictures with little regard for anything but gossip paragraphs. Mr. Roland Young is quite the wrong type for Fotheringay, with his intermittent accent and his eyes which twinkle merrily with lack of conviction. . . . As for trick photography, of which this film is naturally an orgy, and like orgies of another kind grimly repetitive, it is always to my mind dull and unconvincing and destroys illusion. . . . The whole entertainment [is] sometimes fake poetry, sometimes unsuccessful comedy, sometimes farce, sometimes sociological discussion, without a spark of creative talent or a trace of film ability." Graham Greene  
— Spec p379 S 4 '36

#### Trade Paper Reviews

+ Motion Pict Daily p9 J1 24 '36

"There is a limited audience for fantastic subjects, on stage or screen. Fact that this one comes from the distinguished pen of H. G. Wells won't influence people who don't care for that sort of thing. Like most of Wells's ideas, it is ingenious, but extravagant in conception and not easily grasped by the proletariat."

Variety p18 Ag 12 '36

**MAN WHO LIVED AGAIN.** Gaumont British 65min N 1 '36

Cast: Boris Karloff, Anna Lee, John Loder, Frank Cellier

Director: Robert Stevenson

"The story shows an eminent mind-specialist, Boris Karloff, at work in sinister surroundings. Feeling that he is on the eve of a world-shaking discovery, the professor sends for Anna Lee, a young girl who has qualified as a doctor, to act as his assistant. He demonstrates his discovery, a mechanism whereby the mind-energy of two apes can be drained and transposed so that a complete transference of personality takes place." Hollywood Reporter

#### Audience Suitability Ratings

"A: depends on taste; Y: doubtful; C: no."  
Christian Century p1542 N 18 '36

"Further helped by a clear, smoothly moving plot, fine photography and a hair-raising climax, this story . . . is a fine achievement in this type of cinema. Adults." E Coast Preview Committee

+ Fox W Coast Bul N 21 '36

"The story is well put together and well directed. It provides plenty of macabre thrills without descending to horrific sensationalism. Suitability: adults & adolescents."

+ Mo Film Bul p148 O 30 '36

"Objectionable in part. Objection: a horror picture that proves unwholesome entertainment."

Nat Legion of Decency O 22 '36

"A: matter of taste; Y & C: no."

Parents' M p32 D '36

"Strikingly vivid scenes, in which machines take on thinking qualities and weird experiments with unknown psychoses are treated as universally accepted facts, combine to make this film a fascinating study of the occult. . . . Adults."

+ Sel Motion Pict p11 N 1 '36

#### Newspaper and Magazine Reviews

"The mad scientist is at work again . . . with moderately exciting results. Although the theme is a compound of balderdash, it has been projected with considerable skill and imagination. The camera-minded Robert Stevenson has directed the work with properly tricky effects. Boris Karloff bares his fangs and rumples up his hair in a more credible impersonation than he usually offers; the dialogue has some concise and authentic speech to offset the medical nonsense, and the supporting players are excellent." Howard Barnes

+ N Y Herald Tribune p23 D 16 '36

"Even if it isn't art, it is entertainment and of the most welcome kind. . . . [It] is primarily a thriller and as such it doesn't call for too much plausibility. But it has what few thrillers possess—finished writing, expert and imaginative direction and polished acting. Although it is frankly fantastic and at times shamelessly absurd, the qualities do not interfere with the story's progress in the slightest degree. It rushes madly along from one weird situation to another and the spectator is swept with it. . . . It is first-rate weird entertainment." William Boehnel

+ N Y World-Telegram p25 D 15 '36

"Until the idea goes wholesale, quite a few dramatic sparks are made to fly on the screen. Frank Cellier . . . turns in, as usual, a superb characterization. The rest of the cast play it with as straight faces as they can muster for an occasion which every now and then threatens to become monotonous. *The tireless children of all ages should love it.*"

+ — Stage p16 N '36

#### Trade Paper Reviews

"If developed more from the psychological angle, this story . . . might have won through. By over-emphasis and uninspired handling the subject quickly drops to the level of bizarre melodrama and horror-thriller."

+ Hollywood Reporter p3 S 26 '36

+ Motion Pict Daily p5 S 22 '36

"Exploitable, with thrill angles strong, this will depend on the Karloff draw, selling."

Phila Exhibitor p32 N 1 '36

"For lovers of the macabre here is another spine tickler, though not of such a gruesome nature as the Frankenstein series. . . . Production is painstaking and realistic and, indeed, the whole thing seems all too feasible. No reason why this shouldn't register anywhere that this class of subject attracts."

Variety p16 S 23 '36

**MAN WHO LIVED TWICE.** Columbia 72min S 25 '36

Cast: Ralph Bellamy, Isabel Jewell, Thurston Hall, Henry Kolker

Director: Harry Lachman

A notorious killer wanted for murder is changed by the miracles of modern medical science into a noted doctor.

*Audience Suitability Ratings*

"A theoretical problem is interestingly presented in an unusual story that is strongly told and well worth seeing. The novel and controversial subject will have a special appeal for various groups, including the medical and the legal. Adults & young people." E Coast Preview Committee

+ Fox W Coast Bul O 17 '36

"The story is arresting and unusual, if not entirely credible. An irrelevant love interest weakens the development, and the consequent 'happy ending' is an anti-climax. In this, and in one or two other incidents stronger and more sensitive direction might have avoided bathos. Ralph Bellamy gives a very fine performance. Suitability: adults & adolescents."

+ — Mo Film Bul p174 O '36

"Adults."

Nat Legion of Decency O 15 '36

"A: matter of taste; Y & C: no."  
Parents' M p32 D '36

"Adults & young people."

Sel Motion Pict p11 N 1 '36

"The general tone is melodramatic, but the idea and its working out are interesting. Family."

Wkly Guide O 3 '36

*Newspaper and Magazine Reviews*

"The results of Columbia's experimentation in the allied fields of brain surgery, induced amnesia, the rehabilitation of the recidivist and face-lifting are on view in a diverting, well photographed and nicely performed problem photoplay called 'The Man Who Lived Twice.'"

J. T. M.

+ N Y Times p23 O 12 '36

"In case you have suspected that 'The Man Who Lived Twice' disappointed this reviewer, you will be correct. It did. Although it has some lively and exciting moments, pithy speeches and expert performances by Mr. Bellamy, Thurston Hall, Henry Kolker, Willard Robertson, Ward Bond and Isabel Jewell—especially Miss Jewell—its direction is uneven and its denouement slovenly. The result is a good idea gone wrong." William Boehnel

+ — N Y World-Telegram p10 O 12 '36

*Trade Paper Reviews*

"Although only a program picture and heavy melodrama, this film has plenty of interest for family audiences."

+ — Box Office p35 N 7 '36

"[It is] unusual drama of double identity [which] carries thrills and suspense in well-knit story."

+ Film Daily p13 O 13 '36

"Although it is incredible and extremely far-fetched, the plot merits speculative interest on the stage or screen, but only in these realms of fantasy. As a starring vehicle for Ralph Bellamy, he appears to advantage in a heavy role, but in the main the production is undistinguished 'mellodrammer.' It has suspense and it is provocative until the denouement of the plot is worked out. . . Your audience may walk out of the theater with some feeling of dissatisfaction and readiness to forget the whole thing because of its implausibility, but the production and title can be depended upon to bring them into the house and keep them interested until the last half reel unwinds."

+ — Hollywood Reporter p3 O 19 '36

"Heavy melodrama all the way, it has a good pace, with the result—interesting program. Estimate: saleable."

+ Phila Exhibitor p36 O 15 '36

"'The Man Who Lived Twice,' a good title even if it crowds the marquee, deals with crime from the social and pathological angle in a very entertaining manner. Favored by good production, able direction and a script that im-

presses for this type of story, the picture deserves to do average business or better. . . A worthwhile selection for double bills. [It] has sufficient quality to stand alone on secondary first runs."

+ Variety p15 O 14 '36

MANDARIN MYSTERY. Republic 65min D 7 '36

Cast: Eddie Quillan. Charlotte Henry. Rita LaRoy

Director: Ralph Stone

Based on the mystery story *The Chinese Orange Mystery* by Ellery Queen. A young detective investigates a murder and the mysterious disappearance of a valuable Chinese stamp which is a collector's item.

*Audience Suitability Ratings*

"General patronage."

Nat Legion of Decency D 3 '36

*Newspaper and Magazine Reviews*

"Although there have been exceptions, it is almost axiomatic to say that a film story is usually poor in ratio to the number of writers who concoct it. . . It seems a pity that, having slighted so fine an actor as Eddie Quillan, Hollywood returns him to us in a vehicle so poor that even Eddie is at times almost overwhelmed. The fundamental weakness . . . is Producer Nat Levine's disregard of the law of the illusion of reality. The entire story movement is sustained by a series of manifestly impossible events. . . 'Mandarin Mystery' immediately became, and remained throughout just a series of preposterous celluloid incidents. . . The conclusion to be drawn from this unfortunately justified criticism is that 'The Mandarin Mystery' is an exceptionally fine specimen for classroom dissection by students of cinema, as it offers a rich harvest of cinematic errors. If, however, you are in search of entertainment, forget this Republic mistake. That is, unless you have a highly developed sense of humor."

Paul Jacobs

— — Hollywood Spec p11 D 5 '36

*Trade Paper Reviews*

"Despite good comedy performances by Eddie Quillan and William Newell, this picture will be best to hold up the short end on a double bill. The mystery plot is thin, and the action slow. Family."

+ — Box Office p29 N 21 '36

— Motion Pict Daily p10 N 17 '36

"Mystery, with accent on comedy, this lacks name strength, with results best for twin bills, neighborhoods. . . With a cast that has no selling names, familiar type of yarn, the picture's main selling angle would seem to be in the Chinese background of the title."

+ — Phila Exhibitor p31 D 1 '36

MEN OF THE PLAINS. Grand national 62min

Cast: Rex Bell. Joan Barclay. George Ball

Director: Robert Hill

A western melodrama.

*Newspaper and Magazine Reviews*

"Strictly for the cowboy opus fans—and then only the avid ones. . . [It is] a particularly uninspired affair. Family."

— Christian Science Monitor p15 O 24 '36

*Trade Paper Reviews*

"Fans of the western star and action films glorifying bullets, fisticuffs and flying hoofs will find this entertaining. Though photography

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**MEN OF THE PLAINS—Continued**

is a bit under par and the story rolls along under rather standardized formula, nevertheless Rex Bell's pleasing personality gives sequences repeated lifts."

+ — Film Daily p10 S 29 '36

+ — Motion Pict Daily p4 O 1 '36

"Estimate: twin bill Western."

+ — Phila Exhibitor p34 O 1 '36

"This is a recipe coyote drama. It has the familiar heavies, whether afoot or in the saddle. . . The romance is transparent. For the multiples. . . The camera flatters nobody, not even the scenery, and the acting fits the plot."

— Variety p17 S 30 '36

**LES MISÉRABLES.** Pathé-Natan 165min O 27 '36

Cast: Harry Baur, Charles Vanel, Henry Krauss, Gaby Triquet, Josseline Gael, Max Dearly

Director: Raymond Bernard

Music: Arthur Honegger

Based on the novel of the same title by Victor Hugo. French dialogue film produced in France several years ago and recently released in this country. Originally made in three parts which run for a total of six hours and twenty minutes. It was cut for the American release. It was held until the American version was made and released. Contains English sub-titles. "The film traces Valjean's attempts to make amends for his crimes and the feud that exists between him and the bloodhound, Javert, with whom the law is a religion and who must hound his man no matter how desperately a criminal tries to reform." (N Y World-Telegram)

*Newspaper and Magazine Reviews*

"[It] turned out to be disappointing. 'Les Misérables' has of course some great acting by Harry Baur, who plays three roles; but as a film it is intolerably slow. The American thing called 'pace' is said not to be highly regarded in the European studios, and perhaps it is not the highest virtue a film can have; yet it seems to me a necessary one, and at any rate I can derive only moderate pleasure from a picture that dies dozens of deaths before its close. A few fine moments—and Harry Baur provides more than a few as Jean Valjean—are not in themselves enough." Mark Van Doren

— + Nation p58 N 7 '36

"[It] is an extended but beautifully wrought and absorbing motion picture. . . Brilliantly directed by Raymond Bernard, and performed with vigor and distinction, it is a memorable cinematic production. The current offering has been cut, but even so it runs for close to three hours. So compellingly has the tale of human suffering and redemption been filmed, however, that it is only in the very ending that your interest is likely to flag. The photoplay inevitably challenges comparison with the handsome Darryl Zanuck screening of the novel. . . It has not the dramatic finesse and surface polish of its American counterpart and it has no Charles Laughton. . . It has reached deeper into the Hugo work for its material, creating a rich and profoundly moving document of human experience. In addition, there is a magnificent performance by Harry Baur as the hounded Jean Valjean, which gives substance and unity to a necessarily episodic treatment." Howard Barnes

+ + N Y Herald Tribune p21 O 28 '36

"With Charles Laughton and Fredric March as Javert and Jean Valjean, 20th Century's 'Les Misérables' was a fine picture and deservedly a success. . . This [French version] also is a fine film, less powerful than the Hollywood production but far more French. The pictures differ considerably, not only in technic, in acting, in direction, but in point of view. . . Harry Baur is the current Valjean

and a memorable one. . . The picture should be shortened; but, in spite of its length, Harry Baur's characterization and the French version of a powerful French novel makes 'Les Misérables' a picture well worth seeing." Eileen Creelman

+ N Y Sun p36 O 28 '36

"Simplicity is a dangerous word to pin upon so diffuse a work as Victor Hugo's 'Les Misérables,' yet it is simplicity—simplicity of production, of mood, of performance and direction—which distinguishes the French film edition of the classic. . . and lends it dignity, strength and a measure of great beauty. . . This is a thoroughgoing edition of Hugo, telescoped perforce, but not a sketchy abridgment nor a high-lighting, however admirable, of one phase of the novel. The picture has a running time of two and three-quarter hours, but you probably will not be conscious of its length. . . It is part of the simplicity of the Gallic producers that they do not require, as Hollywood always requires, that their leading man be handsome. . . Mr. March had your sympathy from the moment you saw him; Mr. Baur's Valjean must overcome repugnance to win yours, and that he does, utterly, is the most objective way of appraising a magnificent performance. . . Beyond question, the French 'Les Misérables' has its faults, but only the hyper-critical could be blinded by them to its equally unquestionable excellence." F. S. Nugent

+ N Y Times p31 O 28 '36

"Although the French cinema version of 'Les Misérables' runs for nearly three hours without a single intermission, this is the report of one who sat enthralled through every minute. . . It is one of the distinguished films of the season. . . Harry Baur comes off with first acting honors, partly, no doubt, because he has the vivid role of Valjean and his various aliases, but mainly for the insights, and brilliance of his portrayal. Charles Vanel's realization of Javert is a superb piece of acting." William Boehnel

+ + N Y World-Telegram p29 O 28 '36

"To try to put over another 'Les Misérables'—a French one, at that, and one which runs two hours and three-quarters—seems to me about as tough a job as any eager little film house might take on its shoulders. . . I am going right on to announce that this is a fine film, that somehow or other it manages to hold up right from start to end, and that I hope the Cinéma de Paris manages to persuade the public to take a look at it. . . I groaned at the mere two-hour length of the American 'Les Misérables.' That was by no means my experience this time. So solid is the treatment, so skillful the camerawork, so generally adroit the adaptation of the novel, that I forgot all about the length, the passing of the years, and the shifting seasons. Much of this was due, of course, to the performance of Harry Baur as Valjean." John Mosher

+ + New Yorker p76 O 31 '36

"Here is a stupendous translation, drawing its truth from the Hugo writing, and projecting it in the purest terms of the camera. We seldom have indictments of such honest cinematic content, so sure, so purposeful. . . This 'Les Misérables' is not to be confused, or spoken of in the same room, with the Hollywood production. There is no romanticism here, no handsome martyrdom, no compromise with names and persons as in the Laughton-March version. There is no room here for glamor. . . Here is a classic story unfolded on the screen to dominate each of its parts and become a masterpiece."

+ + Stage p14 N '36

*Trade Paper Reviews*

"Despite its extreme length, during which every important sequence of the original Victor Hugo novel is graphically pictured, this French dialogue version of the oft-filmed masterpiece is one of the most engrossing dramas of all time. Adults."

+ Box Office p35 N 7 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"[It] is a decidedly powerful picture from the popular, technical and artistic standpoints alike. Despite its unusual length, it is unusually entertaining and traces with fidelity and conviction the woeful persecution of its heroic leading character, Jean Valjean. . . . This is one of the standout films from French studios. American audiences, appreciating top-flight screen fare, will revel in the production, which is fully comprehensible because of the 'flash-in' titles in English."

+ Film Daily p11 O 29 '36

+ Motion Pict Daily p8 O 29 '36

"This picture represents Gallic cinematographic production at its best, with Harry Baur, as the harassed Jean Valjean, contributing a performance that is tops. . . . From knowledge gained from the American version, exhibitors can easily appreciate this production, although they must bear in mind foreign language and production technique is not always compatible with mass attendance. Production, acting, camera work are fine. Estimate: for foreign, art houses."

Phila Exhibitor p37 N 1 '36

"Of the seven filmizations attempted at various times of Hugo's gigantic novel this production is by all odds the most faithful, longest, and meritorious. . . . In acting, direction, and over-all conception it generally deserves its self-coronation as a French film classic. From the U. S. point of view, however, and specifically from a box office angle, the long-winded importation is hemmed in by circumstances. It comes only a little more than a year behind 20th's 'Les Miserables,' the March-Laughton starrer, which was enough 'Les Miserables' for most patrons for a couple of years to come. . . . But it will be a critics' picture in the bigger places, sure-fire for rave notices."

+ Variety p18 N 4 '36

#### MISSING GIRLS. Chesterfield 66min S 10 '36

Cast: Roger Pryor, Sidney Blackmer, Noel Madison, Muriel Evans

Director: Phil Rosen

"A newspaper reporter is sentenced to a thirty-day term for refusing to disclose the source of information for his serial, 'Missing Girls.' While in prison he gets the 'low down' on the hide-out of notorious gangsters." Nat Legion of Decency

#### Audience Suitability Ratings

"An interesting story of the power of the press. General patronage."

+ Nat Legion of Decency S 24 '36

"A: very good; Y: possible; C: no."

Parents' M p46 Ja '37

#### Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p15 O 17 '36

"George Batcheller, president of Chesterfield Pictures and producer of 'Missing Girls,' seems to know how to go about getting a picture that will rate high in entertainment qualities. He allows the writer who conceives the story to see that it gets on the screen just as he conceived it. . . . The result is that in 'Missing Girls' we have the most expertly told story I can remember having seen. If it were a big picture, turned out by one of the major producers, with a cast of imposing names and shown in the biggest houses, it is possible it might have marked the dawning of an era distinguished for the fidelity with which the conceptions of authors reached the public."

+ Hollywood Spec p8 S 26 '36

"Another melodrama of the missing-girl racket, but a little better, a little more authentically detailed." (2 stars) Beverly Hills

Liberty p36 N 7 '36

"While 'Missing Girls' . . . adds little or nothing to the sum total of our knowledge about what becomes of girls who leave unhappy homes to seek fortunes in New York, it is a well-presented restatement of the author's thesis that rackets and politics are bedfellows in Gotham. . . . From a newspaper man's viewpoint, there is less to carp about in Roger Pryor's screen reporter characterization than there has been in similar representations by better known players." J. T. M.

+ — N Y Times p25 O 5 '36

"'Missing Girls' is a rather feeble combination of love, expose and murder, done in an artificial and transparent manner under a spicy title." William Boehnel

— N Y World-Telegram p17 O 5 '36

#### Trade Paper Reviews

"Just another newspaper-racketeer yarn, again following the usual formula. . . . What with the unoriginal plot and spotty performances by Roger Pryor, Noel Madison, and Sidney Blackmer, strong exploitation will be necessary to make this film pay at the box-office. Family."

— Box Office p19 S 26 '36

"[It is a] rambling gangster melodrama, poorly written and fails to register necessary punch."

— Film Daily p4 O 7 '36

"This crime melodrama written by Martin Mooney starts out promisingly. . . . Then it goes off on another track and winds up with a conventional raid on a crook hide-out. In spite of its wanderings among surplus plot elements, however, it is better than average crime entertainment. It is well above independent par in its making and will be serviceable fodder on the lesser dual levels."

+ Hollywood Reporter p4 S 15 '36

+ — Motion Pict Daily p7 O 8 '36

"Chesterfield-Invincible's first for 1936-37 is a credit to the company. 'Missing Girls' looms as a well-made independent picture with definite saleable angles. . . . Directed by Phil Rosen, well photographed, this deserves attention."

+ Phila Exhibitor p34 O 1 '36

"Old school racketeer thriller with a generous handout of kidnapped girls, wise-cracking reporters and a final ambush with plenty of gunfire. Arrives pretty late to mean much. No names for marquee pull."

— Variety p15 O 7 '36

"Chesterfield has a racketeer yarn in 'Missing Girls' that is fast-moving and interest-holding throughout. Film plunges right into story and never drags. . . . However, with no big draw names and a general theme that has nothing startling about it, getting customers to the box-office for this one should be no cinch. Title may help."

+ — Variety (Hollywood) p3 S 15 '36

#### MORE THAN A SECRETARY. Columbia 80min D 21 '36

Cast: Jean Arthur, George Brent, Lionel Stander, Ruth Donnelly, Reginald Denny

Director: Alfred E. Green

Based on a short story Safari in Manhattan by Matt Taylor. "George Brent is the serious-minded editor of Body and Brain and he practices all the funny fads he preaches. In consequence the magazine is sinking steadily from its own weight. Jean Arthur is co-partner with Ruth Donnelly in a secretarial school that supplies the irascible editor with unsatisfactory secretaries. So Jean herself slips into the job and the tables are turned. She becomes associate editor and in George's absence adds the popular note that turns the magazine into a success." (Hollywood Reporter)



## MORE THAN A SECRETARY—Continued

## Newspaper and Magazine Reviews

"The many flaws in [it] can be blamed squarely on the half dozen or so authors who have had a stir at the broth. The new photo-play . . . is a comic trifle with far too few funny moments. The squad of writers has elected to embellish [the] old theme . . . but has neglected to enliven it with amusing characterizations or humorous incidental nonsense. There are occasional ribald lines . . . but on the whole it is a production that is definitely on the dull side. Even the assured and attractive Jean Arthur flounders through several of the sequences. . . George Brent, as the editor, is buffeted about by the random situations." Howard Barnes

— N Y Herald Tribune p30 D 11 '36

"'More than a Secretary,' an artificial comedy with a synthetic plot, doesn't stand up too well. . . Cast and direction were up to standard, almost up to the standards of the Music Hall where the picture is now on view. The story just wasn't worth all the effort it took to unfold. . . [It] combines the features of a good many old pictures. . . This is one of those films so difficult to review. There is little to say except that it is just another light little movie, an inconsequential story well told, not unamusing if you happen to chance upon it, certainly worth no effort to see." Eileen Creelman

+ — N Y Sun p43 D 11 '36

"[It is] a trifling frippery in which Jean Arthur and Dorothea Kent engage in a meatless struggle for the love of a vegetarian publisher, Mr. George Brent. Just why Mr. Brent, as editor of Body and Brain, should be regarded as a trophy worth winning is a question whose solution, at the moment, eludes us. . . Maizie, brightly played by blonde Dorothea Kent, is a redeeming feature. . . If 'More Than a Secretary' had given us more of Maizie and less of the dull business between Mr. Brent and Miss Arthur it would have been a happier farce. But it did not, and as a comedy it rings hollow wherever it is tapped." F. S. Nugent

— + N Y Times p35 D 11 '36

"If you were to take all the 'church mouse' stories . . . add a few quips about love and physical culture fadists, and mix them all flagrantly together, you would arrive at something approximately like 'More Than a Secretary' the rather pedestrian film of undistinguished quality now on view. . . The role of the church mouse secretary is intrusted to lovely Jean Arthur, who plays the part with considerable freshness, spontaneity and zest. . . But the really fine performances in the film are contributed by the dependable Lionel Stander as the editor's physical culture mentor and by Dorothea Kent, who is superb as the blond cutie who causes all the complications." William Boehnel

— + N Y World-Telegram p27 D 11 '36

## Trade Paper Reviews

"Columbia adds still another notch to its high comedy score with this smart farcical comedy satirizing health fads in general and the publishing of health magazines in particular. It is unremittably amusing nonsense, with a few sharp barbs of truth-telling added to give it kick. . . It makes a box office asset that can be sold at a profit through the full range of houses. . . The five-ply writing crew has delivered a rattling piece of playfulness that bristles with good lines and fetching turns. . . It is a perfect part for Miss Arthur and she well earns her stardom. Brent is required to be something of a sap but he does it with such engaging ease and mock seriousness as to score smartly."

+ Hollywood Reporter p3 D 1 '36

+ Motion Pict Daily p17 D 2 '36

"With pithy dialog and a novel presentation of the boss-secretary theme handled in a light

and bubbling manner by able performers, 'More Than a Secretary' emerges as better-than-average entertainment. . . While some of the dialog in the screen play is sometimes suggestive, it nevertheless drew heavy laughs from preview audience. On the whole dialog sparkles and is keenly fitted to each character."

+ Variety (Hollywood) p3 D 1 '36

MURDER WITH PICTURES. Paramount 75min S 18 '36

Cast: Lew Ayres. Gail Patrick. Paul Kelly. Benny Baker

Director: Charles Barton

See issue of September 28, 1936 for other reviews of this film

## Audience Suitability Ratings

"A: mediocre; Y: hardly; C: no."

Christian Century p1406 O 21 '36

"Interesting for adults." Am Legion Auxiliary

"The action is complicated and confusing, the direction poor. Adults & 14-18: mediocre; 8-14: no." Calif Cong of Par & Teachers

"A mystery yarn which, despite some good comedy dialogue, is a very unsatisfying and confusing picture. Mature. Ratings: very confusing." Calif Fed of Business & Professional Women's Clubs

"Good. Mature & 14-18." DAR

"The suspense builds to a breath-taking climax, the camera work is fine and the production will satisfy those who enjoy following a mystery theme. Adults & young people." E Coast Preview Committee

"An average program filler for adults and young people who dote on mystery stories." Nat Soc of New England Women

"Adults." S Calif Council of Fed Church Women

"A few unusual and interesting quirks in the plot make this otherwise routine murder mystery fairly entertaining. The story . . . is often very disconnected. The picture is well cast but the direction is somewhat weak and the story seems unreal because there is no delineation of character. Family." Women's Univ Club, Los Angeles

Fox W Coast Bul O 3 '36

"Fast moving and fairly entertaining. Adults & young people."

+ — Gen Fed of Women's Clubs (W Coast) S 23 '36

"Mature."

Jt Estimates S 15 '36

"The acting is very good all round. One or two slight discrepancies in the story can easily be overlooked; it is not quite clear on which side the chief murderer is, whether he is a lone wolf or working with Girard. The direction is good, the excitement being all well worked up and sustained. Suitability: adults & adolescents."

+ — Mo Film Bul p174 O '36

"[It is] a very involved murder mystery. Family."

Nat Bd of R M S '36

"This is a fairly interesting murder mystery. Adults."

+ — Nat Council of Jewish Women S 21 '36

"General patronage."

Nat Legion of Decency S 24 '36

"A: fair; Y: possible; C: no."

Parents' M p32 D '36

"Mature."

Sel Motion Pict p5 O 1 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

*Newspaper and Magazine Reviews*

"Fair program murder melodrama which would be more successful were it not so confusing. . . Adults."

+ — **Christian Science Monitor** p19 D 5 '36

"Regardless of the triteness of the piece, and its very sketchy unwinding, it is rather bright entertainment at that. Lew Ayres, as the photographer, is an engaging, if rather hysterical young man." Marguerite Tazelaar

+ — **N Y Herald Tribune** p10 N 21 '36

"The title of the Rialto's current 'Murder With Pictures' readily suggests itself as a likely critical analysis of the film, especially when you realize how such an item may damage the cinema reputations of talented players like Gail Patrick, Onslow Stevens and Paul Kelly."

J. T. M.  
— **N Y Times** p21 N 21 '36

"[It is a] run-of-the-mill murder melodrama. [It is a] tortuous and complicated film that is frequently exciting but more often too stereotyped to result in something better than an indifferent melodrama." William Boehnel

— + **N Y World-Telegram** p31 N 20 '36

*Trade Paper Reviews*

"A terrific tempo marks this melodrama from start to finish. It is chock full of trick twists and surprises, always the unexpected happening. . . A very fast and exciting climax, with the murderer being uncovered in a most dramatic manner. Play this one up for the thrill fans, promise them red-blooded action and he-man stuff in big gobs, and you won't be deceiving them."

+ **Film Daily** p9 N 20 '36

"Estimate: for neighborhoods, twin bills."  
+ — **Phila Exhibitor** p34 S 15 '36

"Mystery element and some first-rate performances fail to cover up all of the writing flaws. Despite obvious scripting weaknesses, 'Murder With Pictures' will prove entertaining for audiences liking sleuth bafflers. Lack of heavy name draw may keep the film in dual frame in numerous localities. . . Production supplies Lew Ayres with a swell chance to shine, and he makes the most of it. . . Where the scripters fell down a bit on plot premises they partially redeemed themselves with some snappy dialoging of modern type."

+ — **Variety** p15 N 25 '36

**MY MAN GODFREY.** Universal 95min Ag 30 '36

**Cast:** William Powell, Carole Lombard, Alice Brady, Eugene Pallette, Gail Patrick

**Director:** Gregory La Cava

See issue of September 28, 1936 for other reviews of this film

*Audience Suitability Ratings*

"The film gambols along at a farcical gait, but, behind the amusing situations, is the wraith of a sobering idea. . . A wholesome and intelligent comedy, pitched to the proper key of exuberance." T. J. Fitzmorris

+ **America** p504 Ag 29 '36

"William Powell is superb as a butler and is careful to underplay Godfrey, using eyebrows instead of words. Gregory La Cava's direction is more than equal to the job and, as a result, this long comedy is not a minute too long. Suitability: adults & adolescents."

+ **Mo Film Bul** p152 S 30 '36

"A and Y: side-splitting farce; C: mature."  
**Parents' M** p43 O '36

*Newspaper and Magazine Reviews*

"[This is] an hilarious movie. . . It is the clever dialogue, the farcical situations and real comedy that promise an avalanche of laughs and there are moments of deft and very fine acting also." Laura Elston

+ **Canadian M** p46 O '36

"Hollywood gets the sillies under the adept guidance of Gregory La Cava working with characteristic material from Morrie Ryskind and Eric Hatch, and the result is an entertaining satirical farce. . . Occasional Deeds-like philosophy. Family."

+ **Christian Science Monitor** p13 S 19 '36

"1936 is already a good film year, if nothing else. In the past nine months, among half a dozen remarkable films, three outstanding pictures have reached the highest talkie standard: 'Fury,' 'Mr. Deeds Goes to Town,' and 'My Man Godfrey.' All three films blend entertainment value with a certain sociological significance. . . It provides further evidence of Hollywood's entirely changed attitude toward the glaring discrepancy between monied civilization, as we have it, and the rational, ideal humanity which we lack; for what is so new about several recent films is the indication of something vaguely definable as sincerity. . . Not that 'My Man Godfrey' is primarily, by any means, a sociological film or human document. It is an astringent, flip comedy. . . It is a joyous film, because it has all the speed and sparkle that crisp direction and swift, unpretentious writing can give it. . . The whole cast contributes appreciably to its success—and it's a very great success, in a field which, we are beginning to suspect, may have been too much maligned. . . All concerned with the making of this film deserve congratulation."

+ **New Statesman & Nation** p428 S 26 '36

"All things considered 'My Man Godfrey' exemplifies the usual Hollywood phenomenon—fine talent lavished on shoddy. Performers and director turn in an outstanding comedy job. . . A dilute imitation of 'Mr. Deeds Goes to Town' (thematically, that is) without the latter's sincerity. Film estimate: you're doing all right."

+ — **New Theatre** p22 N '36

"It has been shaped to a lunatic and hilarious screen farce. . . It is only when the scattered ends of a plot are gathered up in the concluding sequences, with a preposterous attempt to derive social significance from the nonsensical narrative, that the photoplay falters." Howard Barnes

+ — **N Y Herald Tribune** p18 S 18 '36

"'My Man Godfrey' is one of those unexpected treats, a film long heralded as mad, scatterbrained and hilarious, that actually turns out to be mad, scatterbrained and, best of all hilarious. . . The picture falls to pieces, as such daffy yarns usually do, in the last reel. There it discovers social significance, economics and a happy ending." Eileen Creelman

+ **N Y Sun** p35 S 18 '36

"[It is] the daffiest comedy of the year. . . There may be a sober moment or two in the picture; there may be a few lines of the script that do not pack a laugh. Somehow we cannot remember them. It's nonsense, of course, but it's something to relish on a damp September morn. . . 'My Man Godfrey' is an exuberantly funny picture." F. S. Nugent

+ **N Y Times** p18 S 18 '36

"[It] manages to mix satire and some semi-serio social comment in a moderately amusing and entertaining manner. . . If you are depending upon it to call attention vigorously and truthfully to the unfortunate plight of the army of unemployed I must warn you that it is tissue paper propaganda. But if you merely want to be amused by some witty observations on insignificant problems that face the inhabitants of upper Park Ave., you will find it witty, urbane and rather amusing." William Boehnel

+ — **N Y World-Telegram** p26 S 18 '36



**MY MAN GODFREY—Continued**

"'My Man Godfrey' wants to be entertaining. It wants awfully hard to be funny, in fact, and once or twice it almost succeeds. . . . Carole Lombard and William Powell sustain the responsibilities of the major rôles, and they do well enough with the nonsense. But, for my taste anyhow, the nonsense is somewhat excessive. The whole thing rather falls down between the sofa of high comedy and the hammock of whimsy." John Mosher

— + New Yorker p83 S 26 '36

"'The Forgotten Man motif has never been pulled with such splendid abandon, the characters striking hilarious poses and making irrelevancy the disorder of the day. Conscience grips the producer about midway, we are sorry to report, and his contemplation of a national problem gets the upper hand and forces him to insert a dull passage about derelicts and jobs and the fine spirit of dump inhabitants. If that and a few instances of overplaying had not bogged down a delicate farcical situation, Mr. Hatch's drama might have joined that great triumvirate of fanciful funning, 'It Happened One Night,' 'The Thin Man,' and 'Mr. Deeds.' . . . The first forty minutes of it can't be beat."

+ — Spec p543 O 2 '36

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Stage p26 O '36

**Trade Paper Reviews**

"William Powell and Carole Lombard are pleasantly teamed in this splendidly produced comedy. It will make a nifty showing at the box office. Story is balmy, but not too much so, and lends itself to sophisticated screen treatment. . . . In the production and selection of cast and trimmings Producer Charles R. Rogers' contribution is a good one all around."

+ Variety p16 S 23 '36

**MYSTERIES OF NOTRE DAME.** DuWorld  
58min O 1 '36

Director: Anonymous

Music: Choir & organ of Notre Dame

French silent film without English sub-titles produced in Paris. "'Mysteries of Notre Dame' is a close examination of the sculptural and architectural treasures of the cathedral, in full and in detail, [accompanied by a] musical score played on the great Notre Dame organ." (N Y Times)

**Newspaper and Magazine Reviews**

"[It] will be for a specialized audience—the sculptor, the artist, the illustrator, the designer and, finally the genuine patron of the arts, by whom it should prove an enormously satisfying object of beauty as well as an informative reproduction of one of the world's greatest treasures. However, not to mislead the layman who wants action dialogue, and possibly a star or two in his film fare, 'Mysteries of Notre Dame' may prove tediously long, monotonous and boring. It will not be dull to the cultivated and discriminating mind, for the beautiful projection of the sculptural groups, the gorgeous art treasures, the lofty architecture and the nobility of the edifice are inspiring despite the handicaps of a picture without a plot or a cast." Marguerite Tazelaar

+ N Y Herald Tribune p21 O 28 '36

"The Notre Dame film is [not] interesting, in spite of its subject. The direction is unimaginative, as methodical as an algebra book. One by one, it points out the treasures of the

vast cathedral, its fascinating architecture, its crowded sculptures, its unique carvings. The background music, supplied by choir and organ, is very beautiful. . . . 'Mysteries of Notre Dame' might, if mercilessly edited, make a good short subject. As it now stands, the film will probably attract only those with some special interest in the cathedral itself." Eileen Creelman

— + N Y Sun p36 O 28 '36

"'Mysteries of Notre Dame' is a remarkable cinema document, with the unfortunate fault that it fails, like the fabled fly on the cathedral wall, to appreciate the cumulative grandeur of the magnificent structure because of its preoccupation with the detail. It is screen entertainment for the few, but for those few it should be a treasure trove. . . . Cathedrals have fallen in war, and should Notre Dame de Paris ever be laid waste, however unthinkable that may be, this film, conceived and executed by men who choose to remain anonymous, will remain as a record of the sort of effort and genius men expend to provide proper earthly abodes for their gods." J. T. M.

N Y Times p31 O 28 '36

**Trade Paper Reviews**

"[It is an] impressive cinema record of architectural glories of this renowned and historic cathedral."

+ Film Daily O 30 '36

+ — Motion Pict Daily p4 N 2 '36

"Exterior views command most interest as various angles are played up in unusual style. . . . This takes too much time and wears: 65 minutes of this architectural excursion is overboard for U. S. audiences. Scenes from the roof are good, frequently resembling etchings. . . . Organ music is badly recorded, becoming jarring to the ears after a while. Limited appeal for discriminating patrons at [the] small house. . . . It should be cut and merchandized as a short."

— + Variety p19 N 4 '36

**N****NIGHT WAITRESS.** RKO 57min D 18 '36

Cast: Margot Grahame, Gordon Jones, Vinton Haworth, Marc Lawrence

Director: Lew Landers

The story revolves around a night waitress in a seaport cafe who is on parole trying to go straight. She finds herself innocently involved with crooks. After complications she falls in love with a young skipper.

**Trade Paper Reviews**

"'Night Waitress,' although built on a short budget and lacking in real story and cast draw, will offer satisfactory attraction in the neighborhoods on the dualers. It isn't too highly exciting, but a certain amount of suspense and a light treatment afford primary entertainment elements."

+ — Hollywood Reporter p3 N 3 '36

+ — Motion Pict Daily p9 N 4 '36

"Waterfront melodrama, short on what the marquee needs, this will fit best into double feature, neighborhood requirements. . . . It never reaches any other division."

+ — Phila Exhibitor p52 N 15 '36

"'Night Waitress' is an unpretentious film targeted as a program filler for the neighborhoods. It is devoid of name attractions, and exploitation angles are nil. It will have to coast along on its own merit as entertainment in its classification. . . . In the title role Margot Grahame works with machine-like precision.

It is obvious that she is worthy of much better fare. As the waitress, her diction and delivery are too uptown to be convincing. . . Weak spot is Gordon Jones, who tries too hard to be charming. He is sadly miscast."

— + Variety (Hollywood) p3 N 3 '36

**NIGHTINGALE.** Amkino 93min N 2 '36

Cast: V. Ivasheva. Z. Kashkarova. I. Lavrov

Director: Nikolai Ekk

Russian dialogue film produced in Russia. No sub-titles but occasional synopses of the action. This is the first all-color film produced in the Soviet Union and commemorates the tenth anniversary of Soviet films in America. "The scene is a large china factory, supposed, presumably, to represent Russia of the imperial days. . . In order to obtain money with which to build a new factory the owner deliberately has his henchmen set fire to the old wooden shack, thereby causing the death of many of his employees. It is not until the uncle of one of the workers learns the truth and tells the women employed in the factory about it that these toilers arise and vent their wrath on the foreman and the troops who are sent to subdue them." (N Y World-Telegram)

#### Newspaper and Magazine Reviews

"From a technical standpoint [it] is a considerable success, but better subject matter might have been selected for the experiment. Even when the pigmentation is beautifully harmonized and modulated, it seems curiously out of place in a savage study of provincial working-class revolt. Except for one strikingly effective sequence of a burning factory . . . [it] would have had far more compulsion. I believe, in the stark blacks and whites that the Russians know so well how to photograph. . . It has interludes of terrific dramatic impact, but, on the whole, it is overlong and badly paced. . . With a more strict selection of incident, 'Nightingale' might have proved a notable screen drama. It proves that the Soviet cinema should have no real trouble with the technique of color photography, even though it does not become this theme." Howard Barnes

— + N Y Herald Tribune p28 N 3 '36

"At first we were inclined to be bitter about it, but it really does not deserve one's indignation. The blunt and unpleasant fact is that 'Nightingale' is pretty bad. . . Unless you look at it through red-tinted glasses and have a Russian interpreter by your side, it is likely to bore you pink. The picture is a rather amazing anachronism in one respect, combining that newest attribute of the cinema—color—with an editing technique characteristic of the silent films of the pre-war era. . . It still is a dullish item and merits consideration only as a cinema curiosity." F. S. Nugent

— — N Y Times p41 N 4 '36

"I'd scarcely recommend it, either for its color photography, its propaganda or as entertainment. Although it was directed by Nikolai Ekk, who made the memorable 'Road to Life,' this 'Nightingale' is among the least interesting of the Soviet films—cumbersome, artless and gauche and almost entirely lacking in all the qualities that go to make superior films." William Boehnel

— — N Y World-Telegram p37 N 4 '36

"Movies, just movies. [It is] not the film to prove that color has come to stay." John Mosher

New Yorker p117 N 14 '36

#### Trade Paper Reviews

"[It is a] mildly interesting story of revolt. . . The color employed shows only nominal advance as used by Russian technicians. Film technically and from story standpoint has little appeal for American audiences."

— + Film Daily p13 N 6 '36

"The film is of value here mainly as an experiment in color. The story is dull and hard to follow, due to sluggish direction and the necessity of using narrative inserts as in silent films, instead of the usual superimposed titles."

+ — Hollywood Reporter p4 N 9 '36

— Motion Pict Daily p8 N 5 '36

"The Soviet's first all-color film is a mediocre job. . . [It] is a tedious entertainment, sometimes good, more often bad, produced in poor, embryonic color. . . The camera stuff is sparingly good. Everybody is good in the closeup shots on serious expressions, for in facial work perhaps Russian actors excel all others."

— + Variety p15 N 11 '36

**NINE DAYS A QUEEN.** Gaumont British 78min S 1 '36

Cast: Sir Cedric Hardwicke, Nova Pilbeam, John Mills, Sybil Thorndike, Desmond Tester

Director: Robert Stevenson

See issues of June 29 and September 28, 1936 for other reviews of this film. The film is titled Lady Jane Grey in the June 29 issue.

A Photoplay Study Guide to Nine Days a Queen has been prepared by Daniel C. Knowlton. The Guide is obtainable from Educational and Recreation Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey at fifteen cents a copy.

#### Audience Suitability Ratings

"This is a splendid addition to the pictorial history of Tudor days but one glaring omission must be noted. The religious aspect of the period has been totally ignored and it must be obvious to the informed that no attempt at historicity can be wholly successful which refuses to consider that profoundly important element. That British producers are most unwilling to mention religion in any picture is evident and inexplicable. In such cases as this, their selective treatment of history smacks of dishonesty and places them in a bad light." T. J. Fitzmorris

America p480 Ag 22 '36

"A and Y: excellent; C: too strong."

Christian Century p1270 S 23 '36

"'Nine Days a Queen' is one of the pleasantest ways we can think of learning a history lesson. . . Nova Pilbeam as Jane does a remarkable job for a girl of her age. . . The play borrows little or nothing from fiction; it is well cast, and beautifully played." Ernestine Taggard

+ Scholastic p17 N 21 '36

#### Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p13 O 10 '36

"If the accuracy of the film is not a fault—lending perhaps a little coldness to what in more reckless hands could easily have grown overheated—then it has no fault. It is serious and convincing, and intelligently respectful of its material; one of the best historical films, indeed, among the many now to be seen; and without question superior to 'Mary of Scotland.'" Mark Van Doren

+ Nation p502 O 24 '36

"Historical costume affair of a better grade than one is accustomed to from the English studios. Slow and stodgy from the American viewpoint, the film possesses the merits of an earnest if not animated production and comparative historical accuracy. Film estimate: you're doing all right."

+ — New Theatre p34 N '36

"Historical events have rarely been recapitulated in such dramatic, powerful and moving terms as they are in 'Nine Days a Queen.' . . It is an absorbing and hauntingly beautiful companion piece to 'The Private Life of Henry



**NINE DAYS A QUEEN—Continued**

VIII.' It excels that earlier offering of the British studios in most respects. . . Miss Pilbeam gives an inspired performance as Lady Jane. . . The Edward of young Desmond Tester is almost as compelling a portrait. . . Whatever 'Nine Days a Queen' owes to its distinguished acting, it is still chiefly the triumph of Mr. Stevenson. . . The players themselves he has guided in a tremendously exciting human pattern that makes his screen work one of the greatest genuflections that the cinema has made to the past." Howard Barnes

+ + N Y Herald Tribune p10 O 3 '36

"When the English studios turn to dramas of their country's turbulent past, they are pretty apt to create a film unequalled anywhere. Such a one [is] 'Nine Days a Queen.' . . This new picture belongs in the top ranks of the year's cinemas. . . [It] has an emotional force no other picture on Broadway can touch. . . This is a film to delight any one who enjoyed 'The Private Life of Henry VIII.' Perhaps, in spite of its underlying tragedy, it is just a film to delight any one." Eileen Creelman

+ + N Y Sun p34 O 3 '36

"The impression prevails this morning that Britain may, after all, be its best historian. In 'Nine Days a Queen,' the English film-makers have risen again to the standard of excellence established by 'The Private Life of Henry VIII.' . . The new film, being painstakingly accurate, bitterly dramatic and movingly performed, must be set down as the finest historical picture we have seen this season. . . Nova Pilbeam plays Lady Jane with a winning sincerity. . . Desmond Tester, as the young Edward VI, is the most accomplished child actor the screen has known. . . Individually and as a whole it is a faultless cast, and the picture itself is a crushing reply to those who insist that history must be distorted and mutilated to be transferred effectively to the screen." F. S. Nugent

+ + N Y Times p21 O 3 '36

"Without benefit of Charles Laughton, but with excellent aid from Nova Pilbeam, Cedric Hardwicke, Desmond Tester and Sybil Thordike, Gaumont-British has turned out another historical film that is one of the season's most legitimate and distracting entertainments, a literate, compelling and exciting motion picture. . . In a caparisoned atmosphere of romance, love, bigotry and treachery, the film gave to this reviewer as good a time as he has had in the cinema this year—swift, engrossing and exciting." William Boehnel

+ + N Y World-Telegram p8a O 3 '36

"It belongs, of course, to the category of educational pictures, and the general treatment is somewhat of the character of a Charlotte M. Yonge novel. . . It is not entirely fair to this picture to place it too definitely in this class. . . It's an English production, and the English studios manage to dress up their historical pageants with a care and a suggestion of authority that add considerably to the whole effect. The London of the Tudors, life in the Tower, and the like seem nicely done in this particular instance." John Mosher

+ New Yorker p82 S 26 '36

*Trade Paper Reviews*

"An historical costume piece, this British film is sombre, slow and inclined to be dull. There are no names to help even slightly at the box office on this side of the Atlantic, and the dialog is clipped and muffled in that British manner so irritating to American audiences. Some of it is so slurred by the actors as not to be at all decipherable in the United States. . . Gaumont committed an error in assigning Nova Pilbeam to the Lady Jane role. Miss Pilbeam only last year was playing child parts and here she is cast as a young married queen, although admittedly still in her 'teens and forced to the marriage. . . Expecting her to handle this emotional, mature assignment is unfair to her. . . Photography is only fair, but production fine and, in spots, impressive. Where

audiences are highbrow or historically inclined (schools, etc.) picture may do a bit better than elsewhere, but on the whole it won't find the going easy in the United States."

— + Variety p15 O 7 '36

**NORTH OF NOME.** Columbia 63min N 14 '36

Cast: Jack Holt, Evelyn Venable, John Miljan, Dorothy Appleby

Director: William Nigh

"Jack Holt has the role of an Alaskan seal poacher who, by the vagaries of wind and weather, finds himself the custodian of four shipwreck victims. . . Holt has to keep them prisoner until the Bering sea freezes and he can move out his furs; they resort to every sort of ruse and violence to make their escape." Hollywood Reporter

*Audience Suitability Ratings*

"General patronage."

Nat Legion of Decency N 26 '36

"A, Y & C: good."

Parents' M p46 Ja '37

"Some suspense and much action are combined with the interesting background of Nome in an unevenly paced and slow-moving story. . . The production is fairly good entertainment in spite of certain ineptitudes. Family."

+ — Sel Motion Pict p10 D 1 '36

*Trade Paper Reviews*

"Plenty of punch-packed action and thrilling melodrama in this film, laid against a picturesque background of the Alaskan sealing waters, and played with conviction by a stellar cast. Family."

+ Box Office p31 O 31 '36

"This is a program number that will satisfy action fans. Although the star, Jack Holt, gives a convincing performance, it is pert little Dorothy Appleby, who steals the show. With proper material and handling, she should go very far."

+ Film Daily p7 O 28 '36

"Rugged adventure, just as hectic as if lifted bodily from the feeble pages of a pulp magazine, makes this ideal fare for the fans who like their slices of life from the action magazines. . . William Nigh's direction, while adequate, is generally stereotyped, which may also be said of the original story by Houston Branch and the screenplay by Albert DeMond, but in material of this sort deviations from formula would probably be resented."

+ — Hollywood Reporter p3 O 24 '36

"Windup is fast, furious with romance slight but necessary. Action houses will find enough in this."

+ — Phila Exhibitor p32 N 1 '36

"Interesting and entertaining story off the beaten path is here projected against the old Alaskan fur seal banks and smoky seas of poaching adventure, well adapted to talents of Jack Holt and certain to find a welcome spot on programs where the more carefully made melodramas are in demand. Picture is one of the best Larry Darmour has turned out in cast, production and dramatic substance."

+ Variety (Hollywood) p3 O 24 '36

O

**OLD HUTCH.** MGM 79min S 25 '36

Cast: Wallace Beery, Eric Linden, Cecilia Parker, Elizabeth Patterson

Director: J. Walter Ruben

See issue of September 28, 1936 for other reviews of this film

*Audience Suitability Ratings*

"You've seen 'Old Hutch' before, under several different names. As a matter of fact, all Mr. Beery had to do to play this role was to let his beard grow. . . . The picture is not even slightly unusual but it will provide good family entertainment." T. J. Fitzmorris

+ America p624 O 3 '36

"A: rather good; Y & C: very good."  
Christian Century p1479 N 4 '36

"Supported by an excellent cast, this picture is good entertainment for the family."  
Am Legion Auxiliary

"Adults & 14-18: excellent; 8-14: fair." Calif  
Cong of Par & Teachers

"Excellent direction, the restrained acting of Wallace Beery, and interesting detail of settings add materially to the slight story. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre—family." DAR

"This is a diverting comedy. Family." Nat  
Soc of New England Women

"[It is a] thoroughly entertaining and wholesome picture for the family." S Calif Council  
of Fed Church Women

"A homely, wholesome characterization. [There is] little story value, small significance, but with the beloved Wallace Beery as the tousled town loafer, there is a warmth of appeal and chuckles enough to please any audience." Mrs T. G. Winter  
Fox W Coast Bul S 19 '36

"The sympathetic insight of the director has enabled him to make the most of every situation, and the fine ability of a well chosen cast, gives to this picture exceptional entertainment value. Family."  
+ Gen Fed of Women's Clubs (W Coast)  
S 8 '36

"Family."  
Jt Estimates S 15 '36

"For the most part, the film is a pleasantly amusing comedy. The situations arising out of the finding of the money are extremely plausible and well-contrived and interest is carried right on to the conventionally happy ending. Suitability: adults & adolescents."  
+ Mo Film Bul p175 O '36

"Very good. Family."  
+ + Motion Pict Guide D '36

"The supporting cast is excellent, and the director has knitted a flimsy plot into an interesting and sometimes, touching play. Adolescents, 12-16 & children, 8-12: yes."  
+ Motion Pict R p8 O '36

"A lively and interesting picture of the homey kind. Family—juvenile."  
+ Nat Bd of R M S '36

"A sentimental story which suits admirably the talents of Wallace Beery, and because of excellent direction, a fine cast, and good suspense develops into interesting entertainment. Family."  
+ Nat Council of Jewish Women S 9 '36

"A chuckling comedy that keeps us guessing. General patronage."  
+ Nat Legion of Decency S 24 '36

"A, Y and C: pleasing homespun yarn."  
Parents' M p44 N '36

"Family."  
Sel Motion Pict p5 O 1 '36

*Newspaper and Magazine Reviews*

"A typical Wallace Beery role in a well-written human interest comedy with the usual

allotment of laughs, thrills and romance. Family."

+ Christian Science Monitor p15 O 24 '36

"[It is] insignificantly homey melodrama of extremely thin plot and a single emphasis on the central character of Wallace Beery." J. P. Cunningham

— + Commonweal p560 O 9 '36

"Shiftless, lazy, lovable ne'er-do-wells have been favorite characters on the stage from Rip Van Winkle to Lightnin' and onward. . . . Maybe the fact that Wallace Beery does not interest us is due to our general dislike for Rips, Lightnin's, and Hutches. Unsanitary philosophers are not our dish. Beery is heavy and unwieldy. But, as we have intimated, we are a prejudiced observer." (2½ stars) Beverly Hills  
Liberty p31 O 24 '36

"Genial, bucolic 'Old Hutch,' which like a Christmas tree or the distributor of income tax blanks, has something for everybody, is again on the screen, this time with Wallace Beery. Sixteen years ago it was the late Will Rogers who played it. . . . Wallace Beery throws himself wholly into the part of the indolent up-State Izaak Walton, and we can't imagine any one better suited to the rôle of the long-suffering wife . . . than Elizabeth Patterson." J. T. M.

+ N Y Times p27 D 7 '36

"[It is a] cheerful and amusing little comedy-drama. . . . Although its narrative sags from time to time, 'Old Hutch' is a first rate anecdote that becomes satisfactory entertainment because of the ease and charm and facility with which it is related by Mr. Beery and a company of persuasive actors, among whom are Elizabeth Patterson—who is excellent as Hutch's long-suffering wife." William Boehnel

+ N Y World-Telegram p27 D 7 '36

"Cinemaddicts who have felt that Wallace Beery's specialty of pawing at his chest, wrinkling his forehead, scuffing his toes and wiping his rubbery face with the palm of his hand, received too little footage in his previous pictures should be delighted by 'Old Hutch.' It contains practically nothing else."  
Time p30 O 5 '36

*Trade Paper Reviews*

"As the first feature of a double-bill, this picture is obviously out of its class, for it is a Class A production in every way. . . . The picture is splendid entertainment for the whole family, with Beery's performance as Hutch, the outstanding feature of the production."

+ Canadian Moving Pict Digest p14 N 14 '36

"Good entertainment for the Beery fans in pleasing mixture of human interest, humor and incidental romance."

+ Film Daily p8 S 22 '36

+ Motion Pict Daily p3 S 16 '36

"Depending on Beery's draw, this is an interesting character study, not too strong at the box office. . . . With an adequate cast for support, Beery turns in a nice performance but the picture reaches no particular heights."  
+ Phila Exhibitor p34 S 15 '36

"It looks as though somebody was dozing when they put this feature through the hopper because obviously the film hasn't the backbone usually associated with Wallace Beery starring vehicles. 'Old Hutch' makes a nice, light comedy which doubtlessly will garner fair box office, but the secondary interest to this main character is not decisive enough nor carries the sympathy or contrast to make the production measure up to Beery's recent efforts. This accounts for the film having been kept out of New York for so long after having been out on release in the hinterland. . . . The picture will not disappoint Beery fans if only for the reason that it is fluffy and laughable."

+ — Variety p13 D 9 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**ONCE IN A BLUE MOON.** Paramount 65min

**Cast:** Jimmy Savo. Nikita Balieff. Cecelia Loftus. Whitney Bourne. Edwina Armstrong

**Directors:** Ben Hecht. Charles MacArthur

Produced three years ago and never nationally released. It has been shown in several third run houses until the present engagement at the World Theatre, New York. It tells the pathetic story of a wistful clown and an entrancing Russian princess in the days following the revolution.

*Newspaper and Magazine Reviews*

"It is easy to understand why [it] has been routed around obscure playhouses for the last two years. Reflecting little credit on its cut-up author-directors or its company, it is a ponderous burlesque, almost deserving the billing it received at a small Boston playhouse—'the world's worst picture.' If you are curious to see how completely a lot of talent can be wasted it will repay you to drop in at the World Theater. The film is a virtual compendium of cinematic faults. . . . The staging is so disordered that it is actually difficult to follow the action at times. The whole production almost suggests a conspiracy to destroy what few virtues there were in the work, for Lee Garmes, who has shown some skill with a camera in the past, has done a dismal piece of photography." Howard Barnes

— N Y Herald Tribune p23 D 2 '36

"[Since it] brings briefly to the screen that exquisite and adorable clown Jimmy Savo, the occasion itself is bound to be a happy and propitious one. For all the acknowledged shortcomings and strangely prophetic title of 'Once in a Blue Moon,' those who love Savo will welcome it, seeing in the admitted failure of his authors, of his surroundings, of practically everything connected with the film but himself, merely a regrettably crude frame for certain indestructible elements of personal integrity, and for a comic style which, like Chaplin's alone, has in it nothing imitative, vulgar, cheap, smart-aleck, self-glorifying or sickly commercial. . . . In an age when the mechanics of production are taken for granted the Messrs. Hecht and MacArthur, in this one film, contrived to suffer an unprecedented breakdown of nearly all their resources, especially of those in the sound-recording department. But still, through the garbled and tarnished brilliance of the talk, the muddled disconnectedness of incident, miraculously shines the lovely, fragile and infinitely touching characterization of Gabbo the Great." B. R. C.

N Y Times p35 D 2 '36

"Famed for their wit and prankishness, as well as their ability to construct workable and theatrically effective scripts, the Messrs. Hecht and MacArthur have in 'Once in a Blue Moon' pieced together an incredibly disjointed narrative that reflects little of their skilled artisanship. How much of this is due to cutting it is difficult to say, but the fact remains that the film is pretty much of a botch. Nor has it any point of view—or anything resembling a point of view. . . . Moreover, the direction is laborious, the acting is of a kind that is best forgotten and the sound recording is so inferior that at times it is impossible to hear what the characters are saying. Now and then Mr. Savo manages to project across the screen some of the pathetic charm that has endeared him to lovers of slapstick, but for the most part his efforts are as forced as they are unfunny." William Boehnel

— N Y World-Telegram p33 D 2 '36

*Trade Paper Reviews*

"[It] was shelved for good and sufficient reasons. With the announced arrival of Jimmy Savo in a stage play, the proprietor of the World Theater off Broadway saw a chance to capitalize on the discarded opus, so it is being run on a double bill. We have never seen so many people get up and walk out during the running of a film. In plain words, it's terrible.

Jimmy Savo is the only real actor in the cast. He does heroically, carrying on against terrific odds."

— Film Daily p6 D 3 '36

"In legitimate [theatre] when a turkey is produced the producer calls up Cain's and says please come and cart it away. That's the end of that. In pictures a turkey is sometimes expensive. So, as in the case of this picture a couple of years after it's made it shows up on double feature bills in hideaways to try and get back six or seven cents. And the few exhibitors who'll be kidded into playing this one won't be very happy about it afterward. . . . There's no sense kidding about 'Once in a Blue Moon' or mincing language, or being cute about it. It's a bad picture. Jimmy Savo is featured and is very unfunny in what was intended to be a new Chaplin performance. . . . He is either the champ tough luck guy in the world or there is just plain something wrong somewhere in spite of his legion of intelligentsia supporters."

— Variety p13 D 9 '36

**ONE HUNDRED DAYS OF NAPOLEON.**

Nuovo mondo 100min S 13 '36

**Cast:** Corrado Racca. Pino Locchi. Emilia Varini. Rosa Stradner. Enzo Biliotti

**Director:** Giovacchino Forzano

A dialogue film in Italian with English titles made in Italy by a joint collaboration of German and Italian film companies. It was also filmed in German. Also known as Campo di Maggio. It is the story of those one hundred days after Napoleon escaped from Elba and returned to France to make an attempt to regain his throne. Through the wily machinations of Fouché he is finally defeated at Waterloo, forced to abdicate and exiled to St. Helena.

*Audience Suitability Ratings*

"An impressive picture showing striking battle scenes and having expert characterizations. General patronage."

+ Nat Legion of Decency S 24 '36

*Newspaper and Magazine Reviews*

"Its adherence to historical fact appears to be accurate. . . . The outstanding thing in the picture is the characterization of Napoleon. . . . The story is open to a number of interpretations and should not prove a loss of time to the serious picture patron." Marguerite Tazelaar

N Y Herald Tribune p23 S 16 '36

"Of all the Italian pictures that have run [at the Cine-Roma,] this current one should prove of most interest to non-Italian audiences. . . . The production is a lavish one, from its palace scenes to the debacle at Waterloo. . . . The picture, by the way, should be excellent for children studying French history—English subtitles make the action clear. The cast, from Corrado Racca's Napoleon to Enzo Biliotti's wily, bowing Fouché, is competent and intelligent. . . . This is the most elaborate of the Italian productions and, so far, the best." Eileen Creelman

+ N Y Sun p28 S 14 '36

"Collaboration of German and Italian film companies, backed by the powers-that-be in Berlin and Rome, has resulted in the production of a historical picture which can stand comparison with the best things in that line ever turned out in Hollywood or anywhere else. From almost every standpoint [it] is impressive; so much so that at times even hardened cinema patrons and despisers of militarism and all its works are likely to be carried away with the enthusiasm of Napoleon's followers." H. T. S.

+ N Y Times p25 S 14 '36

"The film, which has been produced with considerable vigor and gusto for a foreign offering, is so well managed technically and artistically that it bears favorable comparison with the best of the Hollywood and London historical offerings. It is in its point of view that this department quarrels with it. . . In its acting, in its use of mass movement and in its photography, 'One Hundred Days of Napoleon' ranks among the best of the Italian language films that have been shown in New York. Played in a subdued manner, it has none of the wild histrionics usually associated with these films, [since] its story is told forcefully and effectively and the direction is strong and sure." William Boehnel

+ N Y World-Telegram p25 S 15 '36

#### Trade Paper Reviews

"Excellent historical picture produced with German-Italian cooperation ranks with leading pictures of its kind."

Film Daily p8 S 15 '36

+ Motion Pict Daily p8 O 27 '36

"Vague as the real impression of Napoleon may be with most, this Italian actor's [Corrado Racca] characterization of that historical figure has not been equaled in Anglo-Saxon films. . . The Italian film world can well be proud of it. English titles aid in understanding the film, and the historical significance of the picture should fetch more than merely Italian-speaking trade."

+ Variety p17 S 16 '36

OUR BOY. See Vaaran pojke

OUR RELATIONS. Roach-MGM 70min O 30 '36

Cast: Stan Laurel, Oliver Hardy, Alan Hale

Director: Harry Lachman

See issue of September 28, 1936 for other reviews of this film

#### Audience Suitability Ratings

"A: perhaps; Y & C: probably quite amusing."

Christian Century p1639 D 2 '36

"Mediocre. Mature-family." DAR

"[It] offers Laurel and Hardy good opportunity for their special type of humor. Uniformly hilarious, with an occasional lapse from good taste." E Coast Preview Committee

Fox W Coast Bul O 24 '36

#### Newspaper and Magazine Reviews

"Laurel and Hardy, like most other specialty comedians, are a matter of individual opinion. If your taste runs in the direction of their brand of zany, this new concoction of slapstick gags will probably have you pretty well in the aisles. Family."

Christian Science Monitor p13 N 21 '36

"The entertainment is complicated . . . and you will be so mixed up by the time the two Hardys (Hardy is the fat one) step off the wharf in the fadeout that you will probably wander about in a daze when you get into the street. In spite of its enormous hilarity, some new gags and our own increasing conviction that this team has a great comic talent, the new picture is not up to two earlier ones these clowns made—'The Bohemian Girl' and 'The Devil's Brother.'" Marguerite Tazelaar

+ — N Y Herald Tribune p24 N 12 '36

"A knock-about comedy in which an acute case of confused identities is permitted to develop into galloping bedlam, it restates most of the old slapstick arguments and offers a few new ones. Although it is fast and undeniably

furious, we reached the saturation point when the picture touched the half-way mark. Custard pies can be funny, but only in limited amounts. . . Still, the hearty gentleman at our right enjoyed it. . . We did not begrudge him his belly laughs; we stifled a few ourselves, for Laurel and Hardy are a funny pair; but they should know when to stop—and that is after the third reel." F. S. Nugent

+ — N Y Times p55 N 11 '36

"In case you are in search of some good, lusty slapstick that will tickle your funnybone with its knockabout highjinks, then the Rialto . . . is the place to visit. . . Indeed, here is a recommended photoplay for low comedy enthusiasts and others who would relish some robust, fundamental comedy as a relief from the more sophisticated, satirical type of fun that the movies have been offering lately. . . Not that 'Our Relations' is a masterpiece of its kind. Far from it. But it is better than just standard goods in the field, and I'll warrant that you'll have a good time at it from beginning to end and that on several occasions you'll laugh your head off at the antics of its two principals." William Boehnel

+ N Y World-Telegram p27 N 11 '36

"This new Laurel and Hardy comedy is a thoroughly dizzy picture. . . The story is little more than a series of gags. . . The material is handled in the old two-reeler technique, laugh piling upon laugh, with no concession to narrative thread, love interest or other new-fangled problems which most modern comedies try to work in. Harry Lachman, a director whose name is not usually associated with farce, masters his idiom as if to the manner born. . . Preview audience tossed their caps in admiration." Molly Lewin

+ Script p11 N 28 '36

#### Trade Paper Reviews

"Stan Laurel has done himself proud on his first fling as a producer. So much so that Metro gives him liberal credit as such with this latest try of the Laurel-Hardy comedy combination. Looks like easily their best all-round laugh-evoker to date, and a certain bet as a double program strengthener, with the time consumed on screen helping in this respect. It may hold its own alone in localities where the fun combination are favorites."

+ Variety p13 N 18 '36

## P

PENNIES FROM HEAVEN. Columbia 90min N 25 '36

Cast: Bing Crosby, Madge Evans, Edith Fellows, Louis Armstrong

Director: Norman McLeod

Music: Arthur Johnson

Music director: George Stoll

Based on novel The Peacock Feather by Katharine Leslie Moore. "Bing is a carefree troubadour who tries to save 10-year-old Edith Fellows from being sent to a charity institution, and attempts to raise money by various methods—singing in the street, promoting a road-house, and working with a carnival." (Box Office)

#### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 3 '36

"A nicely balanced production with the right proportion of comedy, music and human interest to hold attention throughout. . . Family."

+ Sel Motion Pict p10 D 1 '36

"Family."

Wkly Guide N 28 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



PENNIES FROM HEAVEN—*Continued**Newspaper and Magazine Reviews*

"[It] has an impossible story . . . yet it is one of the brightest pieces of screen entertainment we have had this year. Such stories, when presented intelligently, make successful screen material because of what they lack as stories. . . [It] will clean up at box offices everywhere. . . Excellent entertainment is provided by 'Pennies From Heaven' because, by cooperating with it, we entertain ourselves. . . The cast was chosen with rare judgment. . . The even excellence of the performances is a tribute to the excellence of McLeod's direction."

+ Hollywood Spec p10 N 21 '36

"The amiable Bing Crosby strolls through one of the season's mildest films. . . Like its star, this is an amiable film, neither forceful nor exciting, but in no way objectionable. . . Children will probably enjoy the picture more than grown-ups. . . Mr. Crosby, slimmer than he has ever been before, goes in for romance and plaintiveness rather than comedy this time. . . He and little Miss Fellows are a good team, acting as though they really enjoyed each other's company. Comedy, however, is Bing Crosby's forte. The picture could have stood a good deal more of it." Eileen Creelman

+ — N Y Sun p33 D 10 '36

"A wholesome, lightly sentimental and genial comedy, it is all the more ingratiating by contrast to its predecessor—[Mae West's 'Go West, Young Man.']. Although the Bing's voice is not unanimously acclaimed by the nation's music-lovers—we even noted a faint cheer in the balcony when he admitted he was the last of the troubadours—still he does not swing his hips when he walks and he does not read his lines as though they had been selected from an underlined copy of Uncle Billy's Whiz Bang. . . It makes for a light and briskly paced comedy and, naturally, it provides Mr. Crosby with several lyric opportunities. . . Conceding that Mr. Crosby is as good-natured as ever and that Miss Evans is so attractive a social worker that we are tempted to apply for relief and be investigated, the chief honors properly belong to little Miss Fellows. . . In sum, 'Pennies From Heaven' is one of Mr. Crosby's best." F. S. Nugent

+ N Y Times p35 D 10 '36

"There are some pleasant tunes, first-rate humor and some good acting in 'Pennies From Heaven' . . . but not much enterprise or ingenuity. However, in spite of the fact that the scheme of the film is entirely conventional, it is an attraction that is above the ordinary in merit. This, I suspect, is largely so because [it] has the good luck to have Edith Fellows in its cast—a youngster who is really a first-rate little actress." William Boehnel

+ N Y World-Telegram p33 D 10 '36

"'Pennies From Heaven' is a textbook example of the oldest adage in cinemaking: Nothing ruins a picture more effectively than too many good ideas. Best idea wasted is the character of Larry (Bing Crosby), a jailbird minstrel whose most prized possession is a 13th-Century lute. . . There is one moment of real magic when Larry is singing 'So Do I'. . . Screenwriter Jo Swerling, however, quickly dropped development of the 'Pennies From Heaven' idea. He set his characters to making a haunted house into a night club, then switched to a carnival background, then to an orphan asylum."

+ — Time p28 N 23 '36

*Trade Paper Reviews*

"Producer Emanuel Cohen's 'Pennies From Heaven' will mean dollars for the box office, what with Bing Crosby crooning as catchy a batch of tunes as has ever been written for one of his pictures, in a delightful hodge-podge of music and laughs that spells entertainment for any fan's time and money. Family."

+ Box Office p29 N 21 '36

"Emanuel Cohen can take a bow on this Bing Crosby picture. It is an ideal vehicle for the singing star and he is surrounded by talented players. Little Edith Fellows, as his aide is splendid as a belligerent child. . . Dusky Louis Armstrong, the trumpeter, almost steals the picture with his novelty number, 'Skeleton in the Closet.'"

+ Film Daily p7 N 16 '36

"With Bing Crosby in a warmly appealing role that gives him opportunity for four melodious new songs, and a story background rich with homely sentiment and natural comedy, this Emanuel Cohen picture will have large mass appeal. Many will rank it as Crosby's best and its box office returns will be big."

+ Hollywood Reporter p3 N 12 '36

+ Motion Pict Daily p10 N 13 '36

"Casting Bing as a wandering songster who only seeks to spread happiness, contentment, 'Pennies From Heaven' will largely depend for its return on his personal draw. Family audiences will like it best."

+ Phila Exhibitor p30 D 1 '36

"The sentimental troubadour character which has come to identify Bing Crosby on the screen is well catered to in this whimsical, musical comedy. It is oddly romantic, has good general entertainment merit, variety of ingredients and music of high quality. Nature of the material, with well-calculated appeal to juvenile audiences, heads it for most favorable reception in the family spots. The Crosby fans will like it. It should give good account of itself."

+ Variety (Hollywood) p3 N 12 '36

## PICCADILLY JIM. MGM 100min Ag 14 '36

Cast: Robert Montgomery. Frank Morgan. Madge Evans. Eric Blore. Billie Burke. Robert Benchley. Cora Witherspoon.

Director: Robert Z. Leonard

See issue of September 28, 1936 for other reviews of this film

*Audience Suitability Ratings*

"The hilarious nonsense of P. G. Wodehouse comes to the screen undiluted in this expert adaptation of one of his most rollicking tales. We can expect to see more and more of his work filmed after such a stimulating sample and against those happy occasions this reviewer intends to hoard some of his choicer adjectives. . . No one can fail to be amused by this one." T. J. Fitzmorris

+ + America p504 Ag 29 '36

"A film of P. G. Wodehouse's famous novel, but possessing very little of his famous humour, which is travestied out of recognition. . . The film has indications of having been hastily made; the continuity is disjointed and many of the scenes seem overlit. Suitability: family."

+ — Mo Film Bul p153 S 30 '36

"[It is] absurd and mildly boring slapstick. . . The usual comedy scenes inherent in such a situation develop with irritating regularity. Not even the deft skill of Robert Montgomery nor the excellent characterizations of Frank Morgan and Eric Blore can quite overcome the handicap of threadbare story, unoriginal dialogue, and uninspired direction. Adolescents, 12-16: no, too much drinking; children, 8-12: no."

— Motion Pict R p6 S '36

"A and Y: laughable comedy with fine acting; C: no interest."

Parents' M p43 O '36

*Newspaper and Magazine Reviews*

"'Piccadilly Jim' is a film of the same type as 'My Man Godfrey,' but it is not in the same class. To some extent the freshness, improbability, and charm of the original P. G. Wodehouse story are preserved in this film version

*Audience Suitability Ratings*

"General patronage."

Nat Legion of Decency D 17 '36

*Newspaper and Magazine Reviews*

"It is a very good picture. . . The production has the De Mille vigor and sweep. He has turned back the pages of the West's picture-book and paused now and then to bring one to life. . . The picture is more than just stirring film entertainment; it is a valuable historical document to make future generations of Americans realize what they owe to a past generation of brave men and loyal women. . . Technically, 'The Plainsman' is outstanding. . . The whole production is a great achievement which would justify Paramount in giving itself a few pats on the back."

+ + Hollywood Spec p9 D 5 '36

*Trade Paper Reviews*

"Skillfully directed and acted in every detail, 'The Plainsman' surpasses the previous and excellent Paramount opus of the plains, 'The Texas Rangers.'"

+ Box Office p21 D 5 '36

"Cecil B. De Mille has drawn the well-known historical characters as such dynamic figures in the settling of the West that one cannot help but be fascinated by them. . . The piece is a stirring one with battle scenes that are terrific. Everywhere the De Mille touch for the spectacular is to be found. It is a big production of the 'Cimmarron', 'Covered Wagon' type and its appeal should be to the same kind of audience, and its box-office returns should therefore be great. Cooper in one of those he-man roles which made him famous and which are tailor-made to his talents is superb."

+ Film Daily p7 N 24 '36

"Cecil B. De Mille here delivers a super-Western that has had few if any equals in the history of pictures. . . There is not the least doubt that it will take the box offices of the world by storm and roll up a magnificent record. To the magic of the De Mille name is added that of Gary Cooper in a role to which he brings all the best qualities of his recent work and which gives him one splendidly realized opportunity after another. . . All the ingredients of every good Western are present in ample measure and have, of course, been glorified under De Mille's magic touch. Oddly and wisely he had concentrated on the personal drama so that the mass scenes are kept to an unexpected minimum. Even the Custer massacre is told in a few shatteringly effective feet."

+ Hollywood Reporter p3 N 21 '36

"'The Plainsman' reveals Cecil B. De Mille as the master melodramatist. Less stylized, better balanced, obviously not concerned with upper-case art, attacked simply as the narrative of plains men and women conquering the wilderness with blood and iron, this will probably prove De Mille's most prosperous picture. A super Western, it exploits a subject not usually linked with the screen tradition of the producer-director."

+ Variety (Hollywood) p3 N 21 '36

**PLOT THICKENS.** RKO 68min D 11 '36

Cast: James Gleason, Zasu Pitts, Owen Davis, Jr. Louise Latimer

Director: Ben Holmes

This is the third of a series of detective stories, based on the Oscar Piper character created by Stuart Palmer. It is taken from his novel *The Case of the Dangling Pearl*. "Depicts the complicated events which revolve around the theft of a Cellini metal masterpiece." [Variety (Hollywood)]

*Audience Suitability Ratings*

"If you have been following the adventures of Oscar Piper . . . you will welcome this. . . [It is] amusing and sometimes exciting." T. J. Fitzmorris

+ America p240 D 12 '36

"General patronage."

Nat Legion of Decency N 26 '36

"Adults & young people."

Sel Motion Pict p11 D 1 '36

"[It is] a pretty good mystery with sustained interest and a fair amount of uncertainty as to the outcome. A good bit of comedy scattered throughout. Family."

+ — Wkly Guide N 21 '36

*Newspaper and Magazine Reviews*

"'The Plot Thickens' is better than most murder mystery pictures in the degree in which it avoids running true to form. True, it makes Jim Gleason, the police inspector in charge of the case, dangerously dumb, but keeps him just sane enough to make it reasonable that he and Zasu Pitts, also played for laughs, should solve the mystery and bring the murderer to justice. But I would like to see just one such picture that took crime seriously and did not strive to make us laugh in the face of murder. . . If you can enjoy a little murder now and then in your screen fare, I can recommend 'The Plot Thickens' as a picture that will not waste the time you spend in viewing it. It keeps you puzzled, and that is all you may reasonably ask of a picture of the sort."

+ Hollywood Spec p16 N 21 '36

"A Stuart Palmer mystery at the Rialto may be news to lighten the hearts of many this morning. . . The unraveling of the murders (two) is accomplished with customary comic pomp and ceremony, Zasu Pitts, who supplants Miss Oliver in the role of schoolteacher, is not, to this way of thinking, so perfect a lady detective as the original, but she manages to be, as always, a humorous, faintly mournful character, amusing enough. . . What makes it a little more entertaining than many other screen murder-mysteries is the lightness of Mr. Gleason and Miss Pitts, and the unique setting of the story. . . The story is confusing at times, nor does it seem so sprightly as some of the earlier ones in the series." Marguerite Taze-laar

+ — N Y Herald Tribune p20 D 9 '36

"It is a reasonably entertaining baffler, barring our faint wince at the sight of Zasu Pitts trying to fill the saturnine shoes of the Hildegardes of Edna May Oliver and Helen Broderick. . . Probably as a concession to Miss Pitts' flutter, the usual acerb exchanges between the Inspector and Hildegarde have been blunted, becoming merely moderate sarcasms which really do not justify Mr. Gleason's exaggerated recoils. What he needs for finching purposes is a Miss Oliver or a Miss Broderick who knows how to pour the hot coals on." F. S. Nugent

+ — N Y Times p35 D 9 '36

"The finished result is a series of lethal high-jinks that has a certain amount of nimble-plot complication and some slick sleuthing but which is singularly lacking in physical action, suspense and excitement. . . How both crimes are solved among the art treasures of the museum results in a rather laborious and clumsily managed denouement that is something of a let down and that weakens an otherwise fair-to-middling murder item." William Boehnel

+ — N Y World-Telegram p37 D 9 '36

*Trade Paper Reviews*

"There's enough variety in this to please every type of movie-goer—which should result in satisfactory returns at the cashier's window. Family."

+ Box Office p29 N 21 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**PLOT THICKENS—Continued**

"This is easily among the top comedy crime puzzlers of the year. It is the third of a successful series in which James Gleason leads as a hard-boiled and self-assured police inspector who can never quite find the answer without the unwelcome help of the inquisitive schoolmarm, Hildegard Withers. The earlier pictures using this titillating combination have been highly profitable in their field and this one should top them and build up an outstanding box office property."

+ **Hollywood Reporter** p3 N 9 '36

+ **Motion Pict Daily** p10 N 10 '36

"Estimate: mild program, best for neighborhoods, twin bills."

— + **Phila Exhibitor** p31 D 1 '36

"The Plot Thickens" is just another class B comedy melodrama. However, the picture may turn out to be a bolsterer on dual bills due to the work of James Gleason and Zasu Pitts, who are teamed in top spots in this one. Production as it stands is poorly directed and badly edited. Cutting in some instances has been so flagrant that members of preview audience were forced to ask their neighbors just what was going on on the screen."

— **Variety (Hollywood)** p3 N 9 '36

**POLO JOE. Warner 62min D 5 '36**

**Cast:** Joe E. Brown, Carol Hughes, Richard 'Skeets' Gallagher

**Director:** William McGann

Brown portrays a polo expert who knows nothing about polo but is forced to go through with a crucial polo match in order to win the girl.

**Audience Suitability Ratings**

"A: fairly good; Y: amusing; C: good."  
**Christian Century** p1639 D 2 '36

"Children will love this comedy, and most everyone will smile, at least, at the ridiculous antics of the horse ten goaler. Family & junior matinee." **Am Legion Auxiliary**

"Many amusing situations and the star's singing of songs in Chinese make this hilarious entertainment. Family. Adults & 8-18: good." **Calif Cong of Par & Teachers**

"Hilarious farce. Family." **Calif Fed of Business & Professional Women's Clubs**

"Good. Family." **DAR**

"Family." **Nat Soc of New England Women**

"Plenty of hilarity for all the family." **S Calif Council of Fed Church Women**

"Hilarious comedy, heightened by the star's rendition of songs in Chinese. Family." **Mrs T. G. Winter**

+ **Fox W Coast Bul** O 10 '36

"Clever direction, good casting, excellent photography, and interesting scenes of polo playing contributes much to this amusing picture. All ages. Junior matinee."

+ **Gen Fed of Women's Clubs (W Coast)** S 28 '36

"The incidents are comically absurd, and Joe E. Brown, in not forcing the comedy, sustains the humor admirably. The picture is good family entertainment. Adolescents, 12-16 & children, 8-12: good."

+ **Motion Pict R** p8 O '36

"Excellent for the family."

+ + **Nat Council of Jewish Women** O 1 '36

"General patronage."

**Nat Legion of Decency** O 22 '36

"A, Y & C: good entertainment."

**Parents' M** p32 D '36

"A well worked out farce, smoothly moving and filled with novel gags and a hundred laughs. Family."

+ **Sel Motion Pict** p4 N 1 '36

**"Family."**

**Wkly Guide** N 14 '36

**Newspaper and Magazine Reviews**

"Another instance in which venerable and impossible plot and situations cavort about like young things under deft handling. Created especially for Joe E. Brown fans, the nonsensical yarn . . . may also be found amusing by moviegoers in general. Family."

+ **Christian Science Monitor** p13 N 21 '36

"Here is a picture, apparently manufactured to win laughs, that achieves its purpose. . . The narrative, obvious from the start, as a whole moves so briskly and entertainingly that while reviewing it one disregards the fact that he has viewed it several times before. . . Apparently the preview spectators found a great deal in the film to delight them, for there were not many quiet moments at the capacity-filled Forum Theatre during the showing, the audience often creating tumultuous laughter."

**Allan Hersholt**

+ **Hollywood Spec** p14 S 26 '36

"The new Joe E. Brown comedy is not overburdened with story, nor for that matter comedy, unless our sense of humor, as we strongly suspect, is becoming blunted. Nevertheless, of humor there is very little in 'Polo Joe,' of slapstick comedy, a smattering. . . The picture is a one-man show, light in substance, and though its closing antics may amuse you, nothing of importance will be lost should you miss seeing the new offering." **Marguerite Tazelaar**

— + **N Y Herald Tribune** p28 N 3 '36

"'Polo Joe,' last of the wide-mouthed star's films for Warner Brothers, is unfortunately one of his least funny. Mr. Brown depends too heavily upon his old gags, the Brown yell now used sometimes as a sneeze and sometimes as a shriek of terror, the extravagant smile, the acrobatic clowning. . . Children will probably like 'Polo Joe,' as the slapstick is frequent and furious. The more demanding may find it a faint carbon copy of better Brown comedies." **Eileen Creelman**

— + **N Y Sun** p35 N 4 '36

"[It is] an unenterprising slapstick called 'Polo Joe,' which we understand is [Brown's] farewell gesture to the Warners. A faintly pathetic gesture, it seems, with the great pantaloons laughing hollowly at the picture's little jokes and wordlessly begging the audience to forgive the sins he is being forced to commit in the name of comedy. For 'Polo Joe' isn't Mr. Brown's mistake but its script writers. Every time he opens his mouth they put their feet in it—and that isn't mere metaphor, either. . . The youngsters probably will find it clear sailing, but adults should heed the storm warnings." **F. S. Nugent**

— **N Y Times** p35 N 5 '36

"Whether or not you happen to like Joe E. Brown, you're bound to have a good time watching his antics in 'Polo Joe,' the frisky little film which combines polo, love and burlesque in an engaging and amusing manner. . . Although it is an intensely artificial affair, you should enjoy 'Polo Joe.'" **William Boehnel**

+ **N Y World-Telegram** p21 N 5 '36

"Movies, just movies." **John Mosher**  
**New Yorker** p117 N 14 '36

"Liberal peppered with slapstick, a familiar dish is heated over for the Joe E. Brown customers."

+ — **News-Wk** p60 N 14 '36

**Trade Paper Reviews**

"Comedians come and go but Joe E. Brown goes on and on. The wholesome heartiness of his pictures probably accounts for the large-mouthed laugh-getter's undiminished popularity, and certainly nothing could be more wholesome or less subtle than this breezy tale. Family."

+ **Box Office** p27 O 3 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"This will have no trouble pleasing the Joe E. Brown fans. . . Peter Milne and Hugh Cummings, who did the screenplay, concocted some good gags."

+ Film Daily p11 S 24 '36

"[It] is an adequate representation of the staple, reliable stuff that the exhibitors have come to expect from the cavern-mouthed comic. It will neither betray nor enhance the Brown box office draw. The material itself in this case is not so good as in the last picture, but Brown himself is better."

+ — Hollywood Reporter p4 S 19 '36

+ Motion Pict Daily p10 S 21 '36

"Brown's last for Warners ought to prove as good at the box office as the others. Where he has a personal draw, this will be responsible for the same kind of business as his others."

Phila Exhibitor p39 O 1 '36

"[It] provides Joe E. Brown with meager opportunities for results. 'Polo Joe' is one of the poorer of the comedian's vehicles and Brown's followers no matter how faithful, will be disappointed in him this time. It's the material which, while basically okay, has not been developed in a sure-fire manner by either the writers or the director. Too frequently the action follows lines of slapstick that are neither very original nor very funny."

— Variety p14 N 11 '36

"Joe E. Brown fans will not be disappointed in 'Polo Joe.' Picture is hilarious comedy that had preview audience yelling with laughter and in some instances bordering on the verge of hysteria. While never aiming to carry a show by itself, picture is topper for any double-bill."

+ Variety (Hollywood) p3 S 19 '36

#### PRESCOTT KID. Columbia 55min

Cast: Tim McCoy, Sheila Mannors, Joseph Sauers

Director: David Selman

A western melodrama.

#### Trade Paper Reviews

"Action melodrama of old west gives Tim McCoy chance to score with fights and hard riding."

+ Film Daily p3 O 17 '36

"A neatly packed action opus, with Tim McCoy given free rein for his two-fisted talents. . . Rates better than average sagebrush offering."

+ Variety p17 O 21 '36

#### PRESIDENT'S MYSTERY. Republic 80min O 1 '36

Cast: Henry Wilcoxon, Betty Furness, Sidney Blackmer, Evelyn Brent

Director: Phil Rosen

Based on the serial story and novel of the same title by Rupert Hughes and other writers from a story conceived by President Roosevelt. "The premise is that with government financial assistance, shuttered factories can be opened and successfully operated by the workers on a cooperative basis. The writers stick close to their subject while developing a mystery around a man's disappearance, the murder of his wife, his regeneration in a small homespun community, his new romance and his bringing happiness to everyone concerned while bringing it to himself." (Film Daily)

#### Audience Suitability Ratings

"A & Y: fair; C: little interest."

Christian Century p1479 N 4 '36

"Mediocre." DAR

"[It] provides fine entertainment in addition to a stirring message. Family." E Coast Preview Committee

Fox W Coast Bul O 24 '36

"General patronage."

Nat Legion of Decency O 15 '36

"A & Y: fair; C: little interest."

Parents' M p32 D '36

"Family."

Sel Motion Pict p12 N 1 '36

"Pretty good entertainment and a slight effort, at least, to deal with a timely problem."

+ — Wkly Guide O 3 '36

#### Newspaper and Magazine Reviews

"It is a stimulating idea told through a melodramatic medium. Adults & young people."

+ Christian Science Monitor p15 O 24 '36

"Lacking the primary essence of Liberty's change-of-identity serial suggested by the President, Nat Levine's new production has injected a new verve and punch which amply compensates. . . An odd touch was added by having Henry Wilcoxon read the 'President's Mystery' from which his own story is concocted. Wilcoxon, by the way, is given his first opportunity to prove himself more than a costume mannikin. He turns out to be a splendid actor and deserving of the best roles Hollywood can offer. . . [The film] is warmly recommended for its thorough workmanship."

Paul Jacobs

+ Hollywood Spec p23 O 10 '36

"Liberty readers will have an unusual desire to see this screen transcription of a feature they read with interest. . . The acting, particularly of Henry Wilcoxon as the big-business attorney who goes altruistic, is excellent throughout. Indeed, even a Republican will like this." (3 stars) Beverly Hills

Liberty p55 N 14 '36

"The President's Mystery' . . . induces the belief that a new species of American film is on its way, if indeed it has not already arrived. It is not strictly new, since Europe has long been familiar with it, but in this particular form it is new to us; and the interesting thing about the present examples, not to speak of last summer's 'Fury,' is the success with which they have adapted what has hitherto been a foreign idea to purely native materials. . . The purpose of the authors, Lester Cole and Nathaniel West, was to get something said; they chose a transparent rhetoric with which to say it; and they have said it with power. . . They saw the value of the vehicle and mixed their types so cleverly. And they have kept the American scene before our eyes." Mark Van Doren

+ Nation p558 N 7 '36

"Naturally the picture is uneven in its telling and confused in substance, since six authors worked on the original idea, and then two more made a screen script of it. Moreover, it appears to have been produced in great haste and without deft technical skill. Even so, the high spots in the performance, during the mob scenes, for example, have a touch of the excitement 'Fury' had, and the object lesson, though crudely presented, is emphatic." Marguerite Tazelaar

+ — N Y Herald Tribune p12 O 19 '36

"In spite of, or because of, all those minds that concentrated upon the writing of it, the picture is even more unreal than most films. It does, however, tell its tale in a straightforward, unpretentious manner, refraining from too much political discussion. . . The picture is fair melodrama, directed by Phil Rosen with lucidity if not with inspiration. The sound recording, rare in American films, is below standard. So, which is not so unusual, is the acting." Eileen Creelman

+ — N Y Sun p26 O 20 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**PRESIDENT'S MYSTERY—Continued**

"It is so unusual to find a motion picture attuned to any serious aspect of the contemporary national scene that 'The President's Mystery' deserves to be treated as something more than just another melodrama. . . . Although there is no disputing its propagandist intent, the film—unlike the Soviet lectures—has not reduced its narrative to a moralizing bludgeon. . . . In its melodramatic way, [it] is a well-constructed essay on one means of achieving a more abundant life, and it is an interesting picture as well." F. S. Nugent  
+ N Y Times p22 O 19 '36

"You can't help enjoying 'The President's Mystery' . . . unless you're downright obstinate. A skillfully blended mixture of murder, mystery, romance and social comment, it is the surprise film of the week—one that is warranted to keep you interested from beginning to end with its exciting, engrossing story." William Boehnel  
+ N Y World-Telegram p13 O 19 '36

"Mr. Roosevelt has not suffered the fate of many inspired folk and seen his own idea grabbed up by the professional people and his own name lost in the shuffle. He receives full credit. In fact, the picture is called 'The President's Mystery,' though it isn't a mystery and there's no president in it. . . . Love and a murder and some skulduggery are all included in a film that isn't, if one may take the liberty of saying so, very exciting. However, the major premise somewhat suggests the social concern of Soviet films, and pictures of that sober sort may be the pleasure, of course, of the Administration." John Mosher  
— + New Yorker p78 O 24 '36

"Republic has constructed an exciting film advocating producers' cooperatives financed by the government. The seemingly incongruous elements are skillfully combined to make the most vigorous propaganda Hollywood has yet produced."  
+ News-Wk p29 O 17 '36

"[It is] an honest, exciting melodrama. . . . The film uses an entirely conventional technique—no attempt to make it an 'arty' film. Yet Director Phil Rosen extracts from his material a pictorial reality that is usually found only in the more vivid news-reels—or in foreign pictures. A creditable job, all 'round." Molly Lewin  
+ Script p10 O 31 '36

"The President's Mystery Story' was snapped up by Hollywood, which has made from it an adaptation which reeks of New Deal propaganda and good melodrama. . . . [It has] an exciting though hardly realistic end."  
+ — Time p34 O 12 '36

**Trade Paper Reviews**

"The most pretentious and laudable production yet to come from Republic. . . . Produced at a timely moment, with a definite appeal for social justice, a story conceived by President Roosevelt, and a strong tieup with Liberty magazine, it is headed for good box office grosses. Family."  
+ Box Office p27 O 3 '36

"Republic presents a timely subject in an exciting, interesting manner and, when enthusiastically sold, should attract the masses. The production shows that Nat Levine . . . [has] spared no expense in achieving a production that can play anywhere. . . . Exploitation will be necessary to get the production off to a flying start, but it should be well worth all efforts."  
+ Film Daily p14 S 28 '36

"When the President of the United States suggests the story, when a national magazine hires six famous name writers to put it into words, then you have exploitation possibilities that should make 'The President's Mystery' a boxoffice natural, if properly exploited. Leaning a little heavily toward sociological propa-

ganda at times, the picture otherwise has been handsomely produced."  
+ Hollywood Reporter p4 S 24 '36

+ Motion Pict Daily p8 S 25 '36

"Well directed by Phil Rosen, with strong angles, this is in the upper Republic bracket. Estimate: okey."  
+ Phila Exhibitor p37 O 15 '36

"Chief mystery about 'The President's Mystery' is why the producers attempted to improve on the Liberty magazine version. . . . [If it] had been transferred to the screen as a mystery yarn and nothing else, Republic might have had something. As it is, the feature will have a tough job getting into many single spots. By heavy selling along the lines that Franklin D. Roosevelt conceived the original idea, it may grab some good opening days but after that its draw is highly doubtful. Added drawbacks are its length and lack of marquee sparkle."  
— + Variety p15 O 21 '36

"Figured for timeliness, both in title and content—which deals as much with politics and economics as with mystery, in plot and theme—"The President's Mystery" has exploitation ammunition gauged to national selling campaign which should more than compensate for lack of marquee names in box office bid. . . . It is in many respects less a mystery than an economic dissertation, and whatever faults it has as entertainment stem from the combination of political elements with the melodrama, and generous inclusion of over much material in effort to insure its impressiveness."  
+ Variety (Hollywood) p3 S 24 '36

**PUT ON THE SPOT. Victory 60min S 12 '36**

Cast: Eddie Nugent. Maxine Doyle. Fuzzy Knight

Director: Bob Hill

Formerly called Rio Grande Romance. Based on a novel Rio Grande Romance by Peter B. Kyne.

See issue of June 29, 1936 for other reviews of this film under title of Rio Grande Romance.

**Trade Paper Reviews**

"Some original twists have been given this standard type of G-man yarn which, with the action, romance and comedy relief neatly worked in, results in lively program fare for the double-feature houses. Family."  
+ — Box Office p63 O 17 '36

"Though unpretentiously produced, this is a lively little crime picture that should do well in the intermediate spots either as single or second feature. Its screenplay is well devised, and while some of its basic situations have been used frequently, yet there is a definite originality to the story brought about by twists in plot."  
+ — Film Daily p3 O 3 '36

"G-man gets his man and a girl once more but it's done in a rather entertaining fashion. . . . While offering nothing in names to blaze a trail toward the box office, audiences should like Eddie Nugent and Maxine Doyle."  
+ — Variety p17 S 16 '36

**R****RACING LADY. RKO 59min Ja 29 '37**

Cast: Ann Dvorak. Smith Ballew. Harry Carey. Berton Churchill. Willie Best

Director: Wallace Fox

Based on two short stories, All Scarlet by Damon Runyon and Odds Are Even by J. Robert Bren and Norman Houston. "Ann

Dvorak is the owner of a one-horse self-trained stable. Seeing the publicity she gets as such, and being in the racing game for the sole purpose of promoting his automobile business, Smith Ballew buys her horse in a claiming race, knowing full well that she'll want to stick to her nag and he can hire her and get some of her headlines." (Hollywood Reporter)

#### Trade Paper Reviews

"Offering an exciting horse race finish and some sparse comedy for its box office appeal, 'Racing Lady,' hampered by a weak story and a cast lacking in draw names, stands as a secondary dualer. . . . The screenplay, based on two originals . . . seems to have been written with little regard for the better features of either one. . . . It moves slowly and suspenselessly to a thrilling climax which does a lot, but not enough to lessen the yarn's inertia. . . . Miss Dvorak's performance is up to standards; given only a chance to be interested in horses, her acting was necessarily restricted. Ballew is an unfortunate choice opposite; although he doesn't figure in more than a few sequences, his delivery is not capable."

— + Hollywood Reporter p3 D 1 '36

— + Motion Pict Daily p17 D 2 '36

"'Racing Lady' finishes a poor second in a race with itself. Despite the fact it is based on two originals and three adapters labored over the script, the result is a trite yarn, lacking in suspense and with a love theme purely platonic and indicated from the start of the film. Ann Dvorak, Harry Carey, Berton Churchill and a colored player, Willie Best, make a gallant but vain effort to put the picture over. Smith Ballew has the romantic lead, but he is totally unconvincing and his acting borders on the amateurish. Direction is nothing above average. . . . 'Racing Lady' will find its best results on the lower end of a neighborhood dualer."

— Variety (Hollywood) p3 D 1 '36

#### RAINBOW ON THE RIVER. RKO 87min D 25 '36

Cast: Bobby Breen, May Robson, Charles Butterworth, Benita Hume, Alan Mowbray, Louise Beavers

Director: Kurt Neumann

Music directors: Hugo Riesenfeld, Abe Meyer

Based on the novel Toinette's Phillip by Mrs C. V. Jamison. "The story . . . is laid in New Orleans in 1875. Bobby, son of quality folks who disappeared in the war, has been raised by Louise Beavers, an ex-slave, who has done her heroic best for him. But the time comes when he must be given up to northern relatives. These include his immensely wealthy and, of course, bad-tempered grandmother, a feminine counterpart of Fauntleroy's Earl of Dorincourt. They also include a married daughter with a child of Bobby's age, who is clutching at the family millions." (Hollywood Reporter)

#### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 17 '36

"[It is] a sentimental and amusing story. . . . Fine, appealing singing by the youthful star and plenty of pathos and comedy. Family-juvenile."

+ Wkly Guide D 5 '36

#### Trade Paper Reviews

"This is a grand load of entertainment. It has been shrewdly tailored to fit Bobby Breen's talents and is a comedy drama that wins tears and laughter. Bobby sings a wide range of numbers and scores with each. The numbers, nine in all, range from 'Ave Maria' to 'Rain-

bow on the River,' a popular piece. Stephen Foster's 'Old Folks at Home,' 'Ring, Ring de Banjo' and 'The Camptown Races' are cleverly interwoven into the picture. . . . Kurt Neumann's direction is his best to date and he has provided numerous touches that gain laughs and tears."

+ Film Daily p7 D 5 '36

"This second Bobby Breen picture outdoes the first on many counts. It is a sentimental comedy-drama of the Fauntleroy school, plentifully interspersed with song numbers and well-packed with laughter and tears. It will have wide appeal, except among the more sophisticated, and will be especially good box office where feminine and family trade is dominant. . . . The production is excellent throughout and reflects especial credit on Edward Gross, producer in charge, for whom this is a first production assignment, and on Kurt Neumann, director, who has gone the limit for heart-throbs and captured them solidly."

+ Hollywood Reporter p3 D 2 '36

+ Motion Pict Daily p4 D 3 '36

"Here is the very essence of sentimental drama with music, so cannily aimed at the susceptible hearts of the masses that it is bound to click for a showman's harvest. Second of the Bobby Breen starring pictures, it will enhance the marquee value of the silver-voiced youngster. . . . Breen sings a variety of songs with superb technique and persuasive feeling in his liquid-clear boy's soprano, gay and solemn, popular and classic, alone and with chorus, selected to please the simple popular taste as well as the cultivated. . . . A tearful feminine preview audience amply attested the boy's power to reach the heart."

+ Variety (Hollywood) p3 D 2 '36

#### RAMONA. 20th century-Fox 90min S 25 '36

Cast: Loretta Young, Don Ameche, Kent Taylor, Pauline Frederick

Director: Henry King

Music: Alfred Newman

Based on the novel of the same title by Helen Hunt Jackson. Filmed in technicolor. This is the fourth remake of the story. "[It] is the gradual unfolding of tragedy in the marriage of the girl, reared as an aristocrat, to the Indian, Alessandro, and the terrible ravishment of Indian settlement by colonizing whites in a dark chapter of California's early days." [Variety (Hollywood)]

#### Audience Suitability Ratings

"Loretta Young's sensitivity and loveliness make the portrait memorable. Obviously destined for popular approval, the picture can be recommended as a wholesome change from the frequent banalities of the sophisticated drama."

T. J. Fitzmorris

+ America p624 O 3 '36

"A: fine of kind; Y: very good; C: too strong." Christian Century p1343 O 7 '36

"A picture the whole family will enjoy. Family. Adults & 14-18: excellent; 8-14: mature." Calif Cong of Par & Teachers

"Mature-family. Excellent." DAR

"The color is exquisite and will do much to make more widely known the glories of the 'Golden State.' Family." Nat Soc of New England Women

+ Fox W Coast Bul S 26 '36

"The story has been tampered with and it is disappointing in spite of its colorful beauty. Perhaps it is the accompanying obligato of music, which is too evident, too strident, in such a symbolic, pastoral play. Family." Am Legion Auxiliary

"Family." Calif Fed of Business & Professional Women's Clubs

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**RAMONA—Continued**

"An absorbing, highly dramatic, well directed picture which will hold the interest of the entire family." S Calif Council of Fed Church Women

"This film is decidedly worth seeing. Family." Women's Univ Club, Los Angeles  
Fox W Coast Bul O 3 '36

"A poetic and artistic achievement. Family."  
+ + Gen Fed of Women's Clubs (W Coast)  
S 16 '36

"Family."  
Jt Estimates S 15 '36

"The incredible 'happy ending' is not a matter of great moment. What is memorable and arresting about the film is its pictorial beauty. The 'new perfected Technicolor' is a joy to the eye. Suitability: adults & adolescents."  
+ Mo Film Bul p175 O '36

"The pastoral beauty of California and the picturesque costumes and action of the period are ideal subject matter for color photography and add immeasurably to the charm of this picturization. . . The ending seems too abrupt, promising too sudden a release for the heroine. Those familiar with the story will have to add in imagination the steps which give her ultimate contentment. . . It is a charming story, always fresh and always worth seeing. Adolescents, 12-16; excellent; children, 8-12: depends on maturity."  
+ Motion Pict R p8 O '36

"Some of the outdoor scenes are superb, among the best color sequences that have yet appeared. Family."  
+ Nat Bd of R M S '36

"[It] is visually so beautiful that it stands as an artistic achievement in color photography. . . Perfect choice in casting and sensitive direction are important factors in making this moving story into a lovely picture. Family."  
+ Nat Council of Jewish Women S 21 '36

"General patronage."  
Nat Legion of Decency S 24 '36

"A, Y and C: excellent."  
Parents' M p44 N '36

"Family."  
Sel Motion Pict p3 O 1 '36

**Newspaper and Magazine Reviews**

"Tints are much less shrill in 'Ramona' than in some of its Technicolor predecessors, but the camera's obvious prideful concern with realism is inclined to slow up the story. . . The plight of the dispossessed Indians is not brought out until just before the end of the picture resulting in a solid jam of unrelieved tragedy, in contrast to the sort of travogue effect of the earlier part." M. E. P.  
+ — Boston Transcript p7 O 17 '36

"Adults."  
Christian Science Monitor p13 O 10 '36

"Here are stirringly depicted the early-California injustices inflicted by the incoming whites on the Indians. . . There are many shortcomings in story and dramatic values, but these are amply balanced by the artistry of scenic grandeur." J. P. Cunningham  
Commonweal p20 O 30 '36

"This lovely production, done in warm Technicolor, is marked by the finely restrained direction of Henry King. It will move you in some of its dramatic moments—and move you, oddly enough, because it pulls its punches." (3 stars) Beverly Hills  
Liberty p30 O 24 '36

"Only one worth-while scene—the expropriation of the Indians from their lands. Mark another failure for Technicolor. Film estimate: you could do worse."  
+ + New Theatre p35 N '36

"Because of the tenderness Loretta Young puts into her performance as Ramona, the girl whose mother was an Indian squaw, the film has an emotional quality, that is often touching. Its color, too, lends pictorial decoration, but as entertainment, the long, dull stretches, pompous speeches and lack of climax, leave much to be desired. While Mr. King's direction is too slowly paced, the trouble seems to lie more with the colorless adaptation and the uninspired writing." Marguerite Tazelaar  
— + N Y Herald Tribune p21 O 8 '36

"Technicolor's strides have been swift; too swift, it would seem, for Hollywood's story departments. In 'Ramona,' as in the earlier color films, the photographic technique runs ahead of its interference. Receiving but little aid from its writers and players, the photoplay is stopped with only a slight gain to Broadway's entertainment seekers." F. S. Nugent  
— + N Y Times p32 O 7 '36

"Since Mr. Zanuck is a skilled student in devices fertile at the box office, I hope he will forgive me today my failure last night to find his latest film very entertaining. Although it is a gallant attempt to revive a literary antique with some stirringly beautiful technicolor photography as a pulmotor, the film lags in movement and speech and is commonplace in characterization." William Boehnel  
— + N Y World-Telegram p35 O 7 '36

"Increasing excellence of technicolor photography is sufficient reason for resurrecting the semi-historical heroine of Helen Hunt Jackson's novel. Though too leisurely in pace, the familiar tragedy . . . survives its fourth pictorialization thanks to a fine cast and some of the most satisfying color yet photographed."  
+ News-Wk p29 O 17 '36

"As beautifully acted and directed as it is, I still think 'Ramona' lost more than it gained in color. . . That the picture is entertaining is due to incidental business by Lamar Trotti (screen play), direction by Henry King, and acting by a fine cast." Rob Wagner  
Script p10 S 26 '36

"It is the fourth edition of this 'Uncle Tom's Cabin' of the redskin, and a little late to do those worthy people any good. It will, though, advance the technicolor argument a healthy notch, for the effects are subdued and properly apportioned. . . There is beautiful photographic composition throughout the picture, and intelligent pacing. *Unless you are an incurable black and white, you will see lots of good in this.*"  
+ — Stage p26 O '36

"Ramona herself is half-historical, half-fictional, half-white and half-Indian, but there is nothing half-way in the manner in which Twentieth Century-Fox has handled her biography. It has used the simple framework as a bitter disquisition on the traditional white methods of dealing with Indians, civilized or raw. In addition, the cinemagoer gets a memorable love story, a handsome technicolor picture gallery of California's southern highlands. . . The attempt to froth a happy ending over Ramona's widow-weeds is not a major flaw. The picture is so pictorially arresting it might almost do without a story."  
+ Time p28 O 5 '36

**Trade Paper Reviews**

"Helen Hunt Jackson's widely-read, tragic romance comes to the screen as a formidable contender for top honors among current productions. An ever popular story, intelligently adapted, superbly produced and directed, and magnificently photographed in technicolor, it will undoubtedly command record-establishing grosses in all of its showings. Family."  
+ Box Office p65 S 19 '36

"For sheer beauty alone, 'Ramona' should win a blue ribbon. . . It contains scenes that are breath-taking in color and composition, living paintings which accentuate the charm and flow of the story. But 'Ramona' has everything besides—romance, tragedy, comedy, a flawless cast, direction par excellence. . . 'Ramona'

spells box-office success for all exhibitors. It has universal audience appeal."

+ Film Daily p25 S 16 '36

"This picture in color raises the artistic status of the screen by several degrees. It will be acclaimed the most beautiful motion picture ever filmed, and for that and several other sound reasons it will be a world-wide box office success. The famous romance of early California becomes in this visualization a poetic tragedy of deeply moving appeal and, markedly unlike any conventional picture type."

+ Hollywood Reporter p3 S 12 '36

+ Motion Pict Daily p6 S 14 '36

"Estimate: good."

+ Phila Exhibitor p35 S 15 '36

"Colored photography, by Technicolor and other processes, despite the steady improvements being made, is no longer such novelty as to attract attention and business on its own. Therefore it needs help in the way of scenario. 'Ramona,' as background for this latest color effort, is not much help. . . The next step in the development of colored photography, it would seem, would be a fitting story for its presentment."

+ — Variety p15 O 14 '36

"[It] comes to the screen in its gorgeous Technicolor trappings as entertainment of high order, rich in romantic charm, moving emotional appeal and finest artistry. . . Approached with infinite care and taste, supported at every turn by sound craftsmanship and pictorial beauty and unerringly keyed to genuine heart interest in playing and direction, with enough aggregate name weight to have marquee allure, 'Ramona' may stand sturdily alone for any audience."

+ Variety (Hollywood) p3 S 12 '36

**RANGER COURAGE.** Columbia 58min O 30 '36

Cast: Bob Allen. Martha Tibbetts

Director: Spencer Gordon Bennet

A western melodrama.

#### Audience Suitability Ratings

"A trite plot and uninspired acting and direction. Some exceptionally fine riding and beautiful outdoor photography serve as a support for an otherwise mediocre production. Family,"

E Coast Preview Committee

Fox W Coast Bul N 7 '36

"General patronage."

Nat Legion of Decency N 5 '36

"Family."

Sel Motion Pict p12 N 1 '36

#### Trade Paper Reviews

"Second Bob Allen Western, this continues in the style set by the first. . . Fast moving, this will please the open air addicts."

+ Phila Exhibitor p49 N 15 '36

**REBELLION.** Crescent 60min O 27 '36

Cast: Tom Keene. Rita Cansino. Duncan Renaldo

Director: Lynn Shores

This is the second in a series of history Westerns starring Tom Keene. "Rebellion" dramatizes a chapter in early California's history (1850) between the time of its American occupation and its becoming a state, when lawless bands of Americans were seizing the haciendas of the Spanish settlers in defiance of the terms of the Guadalupe-Hidalgo treaty and Washington was too far away to protect them." (Hollywood Reporter)

#### Trade Paper Reviews

"This justifies the additional expenditures made to lift it out of the formula Western class. It is good entertainment and can hold its own in any situation in the market for which it is intended, particularly as it possesses exploitation possibilities not to be found in the usual action film. Family."

+ Box Office p27 O 24 '36

"Taking a page from history, E. B. Derr has produced a picture that is one of the better outdoor dramas. Its historical significance makes it highly interesting, and its forceful dramatic qualities hold one throughout. Besides that it has enough fighting, gun-play and hard riding to please the action fans, and it also has a nice bit of comedy."

+ Film Daily p7 O 10 '36

"[It] keeps lively step with [the] first [in the series], 'The Glory Trail,' and passes it on several counts. These carefully prepared transcripts from frontier records, though made on a limited budget and containing all the ingredients dear to the action fans, earn a higher rating. They will score profitably in the secondary duals where a combination of action and factual value will count."

+ Hollywood Reporter p3 O 6 '36

+ Motion Pict Daily p13 O 9 '36

"Hitting for the houses that crave action pictures, E. B. Derr has in 'Rebellion' a picture with the fortunate combination of a good story, plenty of action and a topnotch cast. It will fill the bill and please audiences. . . Action pictures such as 'Rebellion' will do much to give the theatres which bill them a share of the prosperity which the deluxe houses are now enjoying."

+ Variety (Hollywood) p3 O 6 '36

**REMBRANDT.** London films-United artists 84min D 4 '36

Cast: Charles Laughton. Elsa Lanchester.

Gertrude Lawrence. John Bryning

Director: Alexander Korda

Dialogue film produced in England. "An idealized film biography of the life of the famous painter. Story begins at the height of Rembrandt's fame, during his lifetime, and carries on to his solitary, poverty-stricken old age." (Variety)

#### Audience Suitability Ratings

"Objectionable in part. Objection: Questionable dialogue and promiscuous love affairs."

Nat Legion of Decency D 10 '36

"[It] often rises to unusual importance. Beautifully photographed and acted, and done with a surprisingly light touch that at the same time does not make light of its subject. Suggested for schools and libraries. Mature. Outstanding."

+ + Wkly Guide D 5 '36

#### Newspaper and Magazine Reviews

"One of those lavish and highly polished productions to which we have become accustomed from Alexander Korda. Charles Laughton is not always convincing but the extensive cast is more than satisfactory. Adults & young people."

Christian Science Monitor p19 D 5 '36

"Mr. Laughton fills out the sagged fabric of his part—hardly any other actor could—with something very like inspiration. Like Rembrandt's painting, his performance improves with the passage of time. The insufferable arrogance of the early scenes changes somehow to a very genial and moving maturity. Miss Elsa Lanchester did Hendrikje Stoffels well, though a little archly. . . Miss Gertrude Lawrence was as out of place in seventeenth-century Amsterdam as you would expect. The settings are well designed but overworked. The tragedy of such pasteboard is that it can be



**REMBRANDT—Continued**

photographed only from one angle. 'Kermesse Heroique' (which is about Holland a little earlier) leaves one with an impression of a whole fantastic town. Rembrandt's Amsterdam is only a cardboard Square. And this is typical of the film as a whole. It was a fine conception with most of the details well carried out. But, viewed as a whole, it is woefully thin and straggling."

+ — New Statesmen & Nation p772 N 14 '36

"[It] is pictorially engrossing and filled with deft and subtle characterizations. In attempting to celebrate the life of one of the great artists of all time, it suffers from the same paucity of significant incident that characterizes nearly every attempt to dramatize creative genius. The man himself is placed before you and his ideological and emotional experience is recreated in detail, but the thing that set him apart from his fellow men eludes the director and the camera. That 'Rembrandt' is infinitely superior to biographical photoplays of its kind is due to the superlatively fine acting of Charles Laughton." Howard Barnes

+ N Y Herald Tribune p23 D 3 '36

"It is in its breaking away from Hollywood tradition, in its determination to paint a portrait rather than unfold another plot, that... [it] is unique. It has other virtues too, a stirring visual beauty, a fine historical sense and a memorable performance by Charles Laughton. Less melodramatic than his other roles, this portrait of a painter is surely his subtlest and perhaps his best. This very subtlety will undoubtedly keep it from being his most popular. 'Rembrandt' is designed for the carriage trade... But it is Charles Laughton about whom this picture revolves, as indeed it should... Mr. Laughton, with his unrivaled mastery of make-up, again looks quite unlike Charles Laughton, actor, and startlingly like Herr Van Rijn. His characterization mounts steadily in power, reaching its height perhaps in that fine scene where he realizes that even his pictures are no longer his own. 'Rembrandt' is certainly a film for every discriminating moviegoer." Eileen Creelman

+ + N Y Sun p39 D 3 '36

"Between the two of them, Charles Laughton and Alexander Korda have produced a great, and rich, and glowing motion picture in 'Rembrandt,' a picture signed all over with distinction, like one of the master's own canvases... 'Rembrandt' is as much Mr. Korda's greatest production to date, as it is, at once, the noblest subject and the best likeness—so far, at any rate—in Mr. Laughton's inspired gallery of historical portraits... It is hard to say just what it is about 'Rembrandt' that most inspires one to raise these perhaps undignified cheers. One might list the film's courageous indifference to 'romance,' in the cheap Hollywood sense, its surprising, rather foreign awareness of the facts of life, and its resolute hewing to a line of individual integrity and character." B. R. C.

+ + N Y Times p31 D 3 '36

"Alexander Korda... gives us a distinguished and beautiful film that bears the unmistakable stamp of his genius. To the film reviewer who passes his time chronicling the merits or demerits of the countless motion pictures that pass his way, the beauty of 'Rembrandt' presents a peculiar hazard because adjectives like 'breath-taking', 'haunting', and 'startling' are of small use. No matter how admirably they may have served their purpose in describing the grandeurs of other outstanding films that have come his way, they sound hackneyed when applied to 'Rembrandt.' For the beauty of the film is, in its use of light and dark, like nothing the screen has ever before achieved and is as difficult to describe in words as these qualities in one of Rembrandt's paintings or etchings... In the title role Charles Laughton does his most brilliant acting to date." William Boehnel

+ + N Y World-Telegram p33 D 3 '36

"Very respectable and worthy, indicating that Alexander Korda and his staff have studied their galleries well, is the Charles Laughton 'Rembrandt'... The accuracy is there throughout, and the tendency is to make a nice educational picture and instruct us in the life of a great man. Perhaps the picture isn't overwhelmingly exciting... Certainly 'Rembrandt' is for the serious student rather than for those nervous types who get spots in front of their eyes whenever they aren't entertained." John Mosher

+ New Yorker p130 D 5 '36

"At the start it must be stated emphatically that the photography and the settings in 'Rembrandt'... are among the best which have been seen on the screen... Technically, then, [it] is an excellent film, but when one comes to the story, about which all this achievement has been spun, it is not easy to praise... In this picture the more real the settings become the less flesh and blood the life within them seems to have... The spark of vitality is missing and Charles Laughton's emotion... raises little in one's breast but an academic interest... Nevertheless, Mr. Korda's effort is a sincere one and I hope it makes his company money." Mark Forrest

+ — Sat R p640 N 14 '36

"Reverence and a good cameraman are not enough. Mr. Alexander Korda in his latest film has chosen the most difficult of all subjects, the life of an artist, and though he is indubitably on the side of Art with a capital A against the *bourgeoisie*... he has not himself produced a film which one can treat as a work of art. There are some good scenes... But the film is ruined by lack of story and continuity: it has no drive. Like 'The Private Life of Henry the Eighth,' it is a series of unrelated tableaux... I have called the film reverent, but pompous, I fear, would be nearer the mark. Emotions are too obviously forced on us... 'Scenes From the Life of...'—that is how this picture should be described, and, in spite of Mr. Charles Laughton's amazing virtuosity and Miss Elsa Lanchester's attractive Flemish impersonation (her refined voice, alas! betrays the charming ungainliness of her appearance), it is chiefly remarkable for the lesson it teaches: that no amount of money spent on expensive sets, no careful photography, will atone for the lack of a story line, the continuity and drive of a well constructed plot." Graham Greene

— + Spec p905 N 20 '36

"'Rembrandt' is, and will be for a long time, the epitome of biographical cinema. This is true for one commanding reason, and several secondary ones. First of all, Charles Laughton assumes, more authentically than any other screen actor we know, the characteristics of the person he is portraying... In this film there is a period recreated that encompassed one of the world's immortals; and the members of his household, no matter how small a role they play, are part of this background... It is a majestic portrait, this Rembrandt."

+ + Stage p16 D '36

"Rembrandt by Laughton is almost identical in appearance with Rembrandt by Rembrandt. This excellence of make-up is surpassed only by the merit of the picture, which is one of the year's subtlest and finest... Playing his part with enormous gusto against handsome Dutch sets, Actor Laughton dominates 'Rembrandt' gives one of his finest performances at a dignified pace which well befits the life of his noble, if somewhat ribald, model."

+ + Time p26 D 14 '36

**Trade Paper Reviews**

"Alexander Korda's London Films enriches the screen with a feature comprising a series of exquisitely photographed still-life scenes highlighted with acting of the finest quality and directed with imagination and a knowledge of the life of one of the world's greatest painters. Korda's direction of Charles Laughton

in a biographical drama should prove this a masterpiece of screen art. The story's episodic quality and tragic undertones make the film excellent fare for the discriminating and art lovers. Average audiences may find it dull unless it is sold with dignity. Adults."

+ Box Office p23 N 28 '36

"This London Films production is a Roman holiday for Charles Laughton as the greatest living actor at reading lines; further, it is an artistic triumph and a beautiful series of pastel studies done in terms of motion picture—but as film entertainment for the average audience it is lacking. . . . We contend this is not film material, and fails utterly as mass entertainment regardless of its undoubted artistic attainments. That also goes for the general story structure throughout, which moves leisurely, episodically and somewhat jerkily from one episode to another, and seldom hits a real dramatic note or anything resembling action. Here is fine material for a two-reeler, but certainly not intended for over an hour of entertainment for mixed audiences in America most of whom know little about Rembrandt and care less."

— + Film Daily p7 N 21 '36

"[It] is disappointing. The story . . . is nebulous, rambling and episodic and the screenplay fails to develop any definite dramatic interest or suspense. The dialogue is unduly prolix and pretentious. Laughton, lacking due directorial control, struggles through the superfluity of speeches ponderously unconvincing and humorless. A highspot is provided, however, by his superlative rendering of numerous lengthy biblical passages."

— + Hollywood Reporter p3 N 5 '36

+ — Motion Pict Daily p8 N 17 '36

"Another class picture from Korda. As such, it's swell. . . . The old Dutch settings, indoor, outdoor, are rich, authentic, striking. In a word, everything is top-notch."

+ Phila Exhibitor p34 D 1 '36

"There is something radically original in this latest British importation—a feature film without a story plot, a not too successful effort to expand a characterization into full photoplay length. . . . Of course, there is no good reason why the screen biography of Rembrandt shouldn't be done in this manner, if Alexander Korda wants to do it contrary to the generally accepted method, but neither Korda, who directed, nor Laughton, who acted, should be too disappointed if the reception of their joint effort is something less than enthusiastic. . . . It's a rather disjointed, somewhat dull, undramatic and humorless portrait of a very ill-tempered, improvident and frustrated individual who has a complex for quoting scripture. It is never exciting, and only partly believable. To the credit of Korda . . . it can be said to be a beautifully produced film, excellently photographed, well staged, with interesting settings of Amsterdam in the 1600s, but the fans will leave the theatre confused and somewhat disappointed. . . . In his transition over a period of years Laughton presents a masterful job of makeup and facial and physical change. . . . Lack of story interest and dramatic situations place the film in a niche below the best biographical pictures of the past."

+ — Variety p12 D 9 '36

REUNION. 20th century-Fox 80min N 20 '36

Cast: Jean Hersholt. Rochelle Hudson.  
Helen Vinson. George (Slim) Summerville.  
Robert Kent. John Qualen

Director: Norman Taurog

"It has for core—there is scarcely any plot—the reunion of several thousand men, women and children who have been ushered into the world by the kindly doctor. For comedy basis it stresses amusing paternal rivalry between the father of the quintuplets, enacted by John Qualen, and Slim Summerville whose hopes of

fathering the sextuplets and thus breaking the world record are dashed when only a single child arrives." Variety (Hollywood)

#### Audience Suitability Ratings

"This film serves to reintroduce the Dionne quintuplets at a later stage of their development. It doesn't accomplish much else. . . . The comedy in the picture is in too many instances vulgar and clinical and wholly unsuitable for young audiences. As a matter of fact, there is little entertainment value to the production unless one is interested in vital statistics and the Dionne children." T. J. Fitzmorris

— America p216 D 5 '36

"A: poor; Y: not very good; C: hardly."

Christian Century p1639 D 2 '36

"The famous babies are adorable and the comedy is aptly handled by Slim Summerville and John Qualen. Family." Am Legion Auxiliary

"Adults & 14-18: good." Calif Cong of Par & Teachers

"The adorable Quints are the principal reason for this picture and undoubtedly they will be its chief drawing card, but they are not an essential part of the story as in the 'Country Doctor.' . . . Jean Hersholt is the center of a story that is more dramatic and sophisticated than the first one, though not so heart-warming and human in its appeal. Very good. Family-mature." Calif Fed of Business & Professional Women's Clubs

"Good." DAR

"The noted babies are before the camera longer than in their previous film and are very entertaining. . . . Dubious comedy between Slim Summerville and the father of the Quints tends to make this a poor vehicle in reintroducing these interesting children on the screen. Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 28 '36

"Production values are most satisfactory. Able work by a large capable cast; Jean Hersholt very fine; with the director adding many homely touches that enhance the quality of the picture. Family."

+ Gen Fed of Women's Clubs (W Coast)  
N 17 '36

"A disappointing story, poorly constructed, with obvious situations, lacking in suspense or subtlety. Concocated as an excuse to capitalize on the popularity of the Quintuplets, their brief appearance does not sufficiently compensate for this mealy drama. Mature."

— Nat Council of Jewish Women N 16 '36

"Adults."  
Nat Legion of Decency N 26 '36

"This picture, the second featuring the Dionne Quintuplets, is worth seeing, if for no other reason than that it shows the growth and development of these remarkable babies. The story . . . seems a good idea, but the development leaves much to be desired. It lacks the spontaneity and humor of the former picture and the ethics are somewhat questionable. The cast is good and the picture is well produced. Mature."

+ — Sel Motion Pict p4 D 1 '36

"A warm-hearted story and a good show, with a welcome sight of such old favorites as Tom Moore, Esther Ralston and Hank Mann. Family."

+ Wkly Guide N 21 '36

#### Newspaper and Magazine Reviews

Reviewed by Laura Elston  
Canadian M p38 D '36

"The Dionne Quintuplets once more show themselves to be utterly charming and completely unself-conscious performers. . . . The photoplay itself is not as sturdy as 'The Country Doctor,' but it is mildly pleasant entertainment, peopled by many of the engaging players



**REUNION—Continued**

who made the earlier film so heart-warming. For many it will be enough to know that the celebrated infants are at top form and have a comparatively large share in the entertainment. . . Mr. Hersholt carries some of the sentimental sequences close to the breaking point, although his performance, on the whole, is appealingly straightforward." Howard Barnes  
+ — N Y Herald Tribune p19 N 27 '36

"Those charming wards of Edward VIII and Darryl F. Zanuck, the Dionne quintuplets run through their limited but endlessly fascinating dramatic repertoire. . . They bring with them, perhaps, too numerous a supporting cast of grown-ups, for the truth is that 'Reunion' is pretty regrettable, as much for the superfluous adult presences on the screen as for the too frequent and too long absences of the Callander glamour girls. Of course, it is almost impossible not to have story trouble with leading ladies who are 2 years of age and five in number." B. R. C.  
— + N Y Times p27 N 27 '36

"For pleasure seekers: The most popular entertainers in the world, the Dionne Quintuplets, of course, are in 'Reunion.' The ladies make several appearances in the film and couldn't be more charming. The story, however, is concerned with adults. . . Again there is John Qualen as Asa, the father, undoubtedly one of the startling impersonations on the modern screen."

New Yorker p131 D 5 '36

"This sentimental film is notable for giving the five little Dionnes—at the advanced age of 2—another opportunity to mind their P's and Q's to the tune of admiring 'Ohs' and 'Ahs.'"  
News-Wk p22 D 5 '36

"The idea of viewing a film combining the reputed cutenesses of the Dionne Quintuplets was intimidating. . . That 'Reunion' kept me in my seat, amused and contented, must be laid to the adult cast, a good story, clever direction, and not the persuasiveness of the Canadian caperettes." Herb Sterne  
+ — Script p10 N 21 '36

"In 'The Country Doctor' . . . the famed Five were the most important characters in the story. In 'Reunion' they are incidental. . . All this leaves the audience with renewed conviction that sequels are rarely as good as the first instalment."

+ — Time p23 D 7 '36

**Trade Paper Reviews**

"This picture is so loaded with comedy, drama and kindness that it cannot miss. . . It will do landslide business on the drawing power of the quints alone—and any exhibitor who gets behind it and sells it will have to push the theatre walls back to accommodate the crowds. Family."

+ — Box Office p29 N 21 '36

"The cute and tricky Quintuplets highlight this comedy drama. With those five tiny stars, the picture should hit strongly at the box-office. They are on near the opening of the show and are again presented close to the end. . . Many a good gag makes for plenty of laughter, and with the doctor straightening out the lives of a few of the visitors, things are always interesting."

+ — Film Daily p9 N 13 '36

"Darryl Zanuck and his flock have achieved the seemingly impossible, producing a sequel to 'The Country Doctor,' again starring the Dionne quints, that is as enjoyable a piece of entertainment as the first. That, of course, is saying a great deal. 'Reunion' will yield very large returns. The new picture has something of almost everything that made the other outstandingly successful, and much besides."

+ — Hollywood Reporter p3 N 10 '36

+ — Motion Pict Daily p8 N 11 '36

"20th Century-Fox's second Dionne quintuplets [film] should do as well or better than the first. Because the quints are spotted twice

in the picture, once for about four minutes, again for about eight, audiences will be more satisfied. . . Family audiences will like it best but the appeal is there for all."

+ — Phila Exhibitor p31 D 1 '36

"This follow-up on the first story of the Dionne quintuplets is too episodic to command interest or supply suspense, but it probably will appeal in no less measure to the same class of patronage that flocked before to see the famous babies. Probably a light night grosser in many spots, but looks promising for matinee business. . . Result is passable, thanks largely to the playing and direction. . . Some women may think it all very cute, but it will not appeal to the men."

+ — Variety p18 D 2 '36

"It is a cinch that any picture featuring the Dionne quints will score heavily at the box office as did the first one to exploit these youngsters—'The Country Doctor.' In 'Reunion,' the five considerably grown since the release of 'The Country Doctor,' are involved in a mellow human story with homespun humor which hands any exhibitor about all he could ask of family entertainment. Everyone who saw the quints previously will want to see them again. They are the marquee magnet, but they are supported by a splendidly trouncing cast."

+ — Variety (Hollywood) p3 N 10 '36

**RIDE 'EM COWBOY.** Universal 60min S 20 '36

Cast: Buck Jones, Luana Walters, George Cooper

Director: Lester Selander

A western melodrama.

**Audience Suitability Ratings**

"A, Y and C: improbable but entertaining."  
Parents' M p70 S '36

"A highly improbable Western about a cowboy who becomes an automobile racer overnight, but full of excitement and suspense and a thoroughly entertaining picture of its type. Family-juvenile."

+ — Wkly Guide J1 4 '36

**Trade Paper Reviews**

Film Daily p12 O 8 '36

"With racing cars replacing for the most part traditional western pintos, here is an opera, however, in the best Western manner, with plenty of action and thrills. Estimate: unusual Western."

+ — Phila Exhibitor p38 O 1 '36

**RIO GRANDE ROMANCE.** See Put on the spot**ROMANCE RIDES THE RANGE.** Spectrum 59min S 28 '36

Cast: Fred Scott, Cliff Nazarro, Marion Shilling, Buzz Barton

Director: Harry Fraser

A western melodrama. This is the first of six musical Westerns starring Fred Scott.

**Trade Paper Reviews**

"In addition to a pleasing romance, some fast riding and several most realistic set-tos, this first Western in a new series follows the present popular trend by providing spots for the handsome young star, Fred Scott, to display his baritone voice to advantage. Family."

+ — Box Office p27 O 3 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Audiences liking clean-cut yarns of ranch life will enjoy this feature whose story gives Fred Scott, singing western star, ample opportunity to show vocal, pugilistic and riding skill."

+ Film Daily p8 S 22 '36

"This film is mildly amusing program fare suitable for kiddies and dyed-in-the-wool Western fans. Fred Scott is a personable chap, built especially for action films. . . Given a less hackneyed yarn and a little support he will undoubtedly win high favor with all patrons of action pictures."

+ Hollywood Reporter p4 S 24 '36

+ Motion Pict Daily p4 S 22 '36

"Scott is personable, self possessed, a pleasant singer. The picture itself is routine entertainment with usual action quota, sure to satisfy where this stuff goes. Estimate: okey."

+ Phila Exhibitor p39 O 1 '36

**ROSE BOWL.** Paramount 75min O 30 '36

Cast: Tom Brown, Eleanor Whitney, Benny Baker, William Frawley, Larry Crabbe

Director: Charles Barton

Based on the novel O'Reilly of Notre Dame by Francis Wallace. "The small town team in the middle west makes good locally, thanks to the playing of Tom Brown and Benny Baker and the coaching of William Frawley. At the end of the season it is headed for the Rose Bowl, but needs some national publicity to put it in the running. This is secured with stories of supposed romances of the two players which also involve Larry Crabbe of the rival coast team. On the strength of this gentle jogging of public enthusiasm the team goes to the Bowl and wins." (Hollywood Reporter)

#### Audience Suitability Ratings

"A: stupid; Y & C: inane but harmless."  
Christian Century p1574 N 25 '36

"Some unique angles in football tricks and splendid pictures of the game. A thoroughly enjoyable picture of college life without a single drinking scene. Good light entertainment for the family." Am Legion Auxiliary

"Although the theme is not new, the presentation is entertaining, the actors well cast and the comedy fresh and amusing. Family." Calif Cong of Par & Teachers

"Good entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Good-family." DAR

"Family." E Coast Preview Committee

"The film could stand some cutting. Benny Baker in a secondary comedy role nearly steals the show. Good family entertainment." Nat Soc of New England Women

"The clash situations are very realistic and the whole is interspersed with keen humor and cleverly appropriate repartee. Especially appealing to all lovers of this sport. Entirely free from drinking sequences. Family." S Calif Council of Fed Church Women

"Family." Mrs T. G. Winter  
Fox W Coast Bul N 7 '36

"This [is] a most enjoyable picture for the family. Family & junior matinee."

+ Gen Fed of Women's Clubs (W Coast)  
O 26 '36

"This is outstanding as a football picture. All the old tricks are abandoned; no blustering, hard-boiled coach, no last minute victory by a Cinderella football hero, no rah! rah! college, rough style of student conduct. One feels as if the director must know college as it is. More than that the picture is cinematically good. . .

The scenes are brief, but complete or suggestive of completeness, and the photography is superb." S. M. Mullen

+ Motion Pict & Family p5 N 15 '36

"This innocuous football story is lacking in originality and includes too many football games to create suspense; however the sincere young cast is so capable and refreshing that the picture will please youngsters and football fans. Family."

+ Nat Council of Jewish Women O 28 '36

"General patronage."

Nat Legion of Decency O 29 '36

"A, Y & C: good."

Parents' M p46 Ja '37

"Family."

Sel Motion Pict p12 N 1 '36

"Family-juvenile."

Wkly Guide O 24 '36

#### Newspaper and Magazine Reviews

"We can't pin any posies on this pigskin epic. Family."

+ Christian Science Monitor p17 O 31 '36

"Quite entertaining. Also unusual. . . There is no acting in 'Rose Bowl,' just a group of clean, refreshing young Americans, attending to their various affairs and fooling us into the belief that we are having a good time watching them. That is all you can hope to get out of the picture, just genuine entertainment. You will like all the people in it."

+ Hollywood Spec p9 O 24 '36

"On they come, the ingenuous melodramas of the gridiron. This one has an unusually adolescent plot." (1 star) Beverly Hills  
Liberty p44 N 23 '36

"The title of the New Rialto offering, fails to carry out its rosy promise. A series of scrimmage football matches culminating in the Rose Bowl game, it is perhaps ideal entertainment for the Rover boys, but will have little mental intoxication for 'thoughtful reader.' . . Even the producers realized that six reels of unremitting strategy with a football might fail to hold the most ardent follower of the game, and so they have injected romance. . . The complications which follow the couple's many misunderstandings are not only juvenile but become fairly unbearable." Marguerite Tazelaar

+ N Y Herald Tribune p23 D 2 '36

"It is our considered opinion, after watching the Rialto's 'Rose Bowl' contest, that the Carnegie Foundation, in its threatened new scrutiny of football conditions, should inquire into the overemphasis on pigskin puppy love at Dear Old Hollywood. The alma mater of such gridiron stalwarts as Richard Dix, Dick Arlen and Stuart Erwin should be admonished, on pain of having to give the game back to the boys, against a repetition of the current 'Rose Bowl' scandal, the perpetrators of which have presumed to warp the eternal triangle into a pernicious pentagon." J. T. M.

+ N Y Times p35 D 2 '36

"[It is] an amiable and diverting mixture of love and football that has a certain timeliness, because of the current mystery as to who Washington's opponent will be in the annual Rose Bowl game. . . 'Rose Bowl' [is] acceptable, if not outstanding, film fare." William Boehnel

+ N Y World-Telegram p33 D 2 '36

"Football stories, for the most part, are clipped from the same piece of pigskin and the penetrating odor of ham invades the celluloid transcriptions. That new material, good stuff too, can be found to orient the thundering elevens on the screen was proved a few years back when Paramount made 'Touchdown.' This isn't." Herb Sterne

+ Script p10 N 21 '36



**ROSE BOWL—Continued**

"Rose Bowl's" games are not composed of matched stock-shots in the accepted current technique, but were played partly on U. S. C.'s fields, partly in the Rose Bowl, partly on a gridiron built on the Paramount tank stage. The resulting action shots are the clearest of the current football picture cycle, a verisimilitude unfortunately not shared by the plot."

+ — Time p46 N 9 '36

*Trade Paper Reviews*

"Producer A. M. Botsford's contribution to the annual cycle of pigskin pictures turns out to be a highly pleasing comedy with just enough gridiron activity to make it seasonable. Family."

+ Box Office p27 O 24 '36

"The lighter side of intercollegiate football, of minor college life and of smalltown puppy-love affairs is the chief ingredient of this mild addition to the 1936 crop of football pictures. Though it gets away from formula on some counts and is frequently funny, it is somehow lacking in the mounting excitement and the exuberant youthfulness that is to be expected in these seasonal offerings, but it will serve its purpose in neighborhood tandems with undoubted satisfaction to the more youthful devotees."

+ — Hollywood Reporter p3 O 13 '36

+ Motion Pict Daily p7 O 14 '36

"Not all football, but with a collegiate background, this is highly exploitable at this season of the year. . . In small towns it should do best, as lack of name strength will handicap it unless exploitation makes up for it."

+ — Phila Exhibitor p33 N 1 '36

"The celluloid it's printed on is about the newest thing to 'Rose Bowl,' a routine football-collegiate romance picture that's just fairly entertaining. But on its own it isn't box office, nor is the cast likely to help it along much on the business end."

+ — Variety p13 D 9 '36

"The 'Rose Bowl' presumably (and its civic promoters certainly hope so!) is widely enough known as the spot where one of the annual post-season grid gigantes is played to have marquee value in selling the picture. . . It flashes enough football in the drive of a mythical freshwater college team toward intersectional glory to invite the pigskin addicts, but it is primarily a neat and entertaining college comedy contrived to amuse the mob. By, of and for youth, it will give the laugh-seekers a diverting hour on the better dual programs."

+ — Variety (Hollywood) p3 O 13 '36

**S**

**SEA SPOILERS.** Universal 62min S 27 '36

Cast: John Wayne, Nan Grey, William Bakewell, 'Fuzzy' Knight

Director: Frank Strayer

A western adventure tale of the Coast Guard's fight against seal poaching.

*Audience Suitability Ratings*

"A: hardly; Y: fair; C: no."

Christian Century p1542 N 18 '36

"This [is an] exciting picture which will prove entertaining for the family. Too exciting for children." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Interesting photography. Family, exclusive of young children." Nat Soc of New England Women

"[It is] a good entertainment for the family." S Calif Council of Fed Church Women

+ Fox W Coast Bul S 12 '36

"Family. The film creates admiration for the Coast Guard and gives a clear understanding of their hazardous life. Pleasing background of land and sea, adequate direction and natural, convincing acting gives this picture unusual entertainment value."

+ Gen Fed of Women's Clubs (W Coast) S 2 '36

"Fair, entertainment of its kind. Family-mature."

+ — Motion Pict Guide D '36

"It is a program picture of no great value but fairly entertaining of its class; adolescents, 12-16: fair; children, 8-12: no value."

+ — Motion Pict R p8 O '36

"Beautiful Alaskan scenery well photographed, forms an interesting background for an otherwise ordinary picture. . . Fair direction. Adults."

+ — Nat Council of Jewish Women S 2 '36

"[It is a] fine portrayal of the adventures of the Coast Guard. General patronage."

+ Nat Legion of Decency S 17 '36

"A, Y and C: exciting and good."

Parents' M p44 N '36

"Family, except for young children."

Sel Motion Pict p6 O 1 '36

"A good adventure story with many excellent twists and situations, and of course exciting. Family-juvenile."

+ Wkly Guide S 12 '36

*Newspaper and Magazine Reviews*

"Routine story receives novelty from Alaskan setting and the fact that it gives the Marines and G-men the go-by in favor of the Coast Guard patrol. Adults & young people."

+ — Christian Science Monitor p15 N 7 '36

*Trade Paper Reviews*

"Outdoor adventure in a new setting will provide good entertainment for all who like their film fare packed with action and thrills. Family."

+ Box Office p35 N 7 '36

"Using colorful equipment of Coast Guard, and the traditional romance of the service to lend glamour, Universal had succeeded in turning out a fairly entertaining feature."

+ — Film Daily p7 O 24 '36

"An exciting action melodrama of the coast guard has been very nicely brought to the screen by Trem Carr for Universal, the production having what it takes for an hour of family entertainment. In the neighborhood houses and on twin bills it will rate above what is generally offered for that class of trade."

+ Hollywood Reporter p3 S 25 '36

+ Motion Pict Daily p3 S 12 '36

"Estimate: okey action."

+ Phila Exhibitor p38 O 1 '36

"Although the U. S. Coast Guard was enrolled to turn this picture out, it is by no means a flag-waver for anybody or anything. . . Okay for the neighborhoods, and fine for the adventure circuit when coupled with another film."

+ — Variety p15 O 23 '36

"A swift-moving melodrama that whips to a swell finish, 'Sea Spoilers' is favorable fare for the family trade and can be spotted nicely on any double-bill. Picture has action from fadein to fadeout, sustaining audience interest without being too blood and thunderish. . . While story and dialog are nothing to write home about, the picture nevertheless is loaded with good old-fashioned box office hokem that has that certain something that makes the neighborhood trade sit on the seat edges. This

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

same hokem makes the [children] cheer, only this time it is the coast guard instead of the marines."

+ — Variety (Hollywood) p3 S 25 '36

## SECOND WIFE. RKO 60min Ag 21 '36

Cast: Walter Abel. Gertrude Michael. Erik Rhodes

Director: Edward Killy

See issue of September 28, 1936 for other reviews of this film

### Audience Suitability Ratings

"The special perils awaiting the woman who marries a widower with a son are met and overcome in this human interest document on marriage. . . The direction is a shade inferior, running to heavy emphasis on the more sentimental moments." T. J. Fitzmorris

+ — America p528 S 5 '36

"An improbable story fairly well acted with good production values. Adults, family, young people: matter of taste; 8-14: too intense." Calif Cong of Par & Teachers

"The picture gets off to a slow start, but gathers momentum, and the sequence in which David steals the guns of the bandits is quite breath-taking. There is some pleasant photography of outdoor scenes, the direction is good and the cast well chosen." Calif Fed of Business & Professional Women's Clubs

+ Fox W Coast Bul S 12 '36

"Fair. Adults & young adults."

+ — Motion Pict Guide D '36

## SING, BABY, SING. 20th century-Fox 90min Ag 21 '36

Cast: Alice Faye. Adolphe Menjou. Gregory Ratoff. Ted Healy. Patsy Kelly. Michael Whalen

Director: Sidney Lanfield

Music & lyrics: Lew Pollock. Jack Yellen

Music director: Louis Silvers

See issue of September 28, 1936 for other reviews of this film

### Audience Suitability Ratings

"The picture is for the more mature and, although there are some very funny moments, there is also a touch of vulgarity. The film belongs not to the realm of art but to the cruder regions of slapstick." T. J. Fitzmorris

+ — America p504 Ag 29 '36

"The story . . . is not too clearly developed. It is generously padded with songs, in themselves good, and with burlesque acts by the Ritz brothers who bring a new type of crazy fooling to the screen. This crazy atmosphere runs through the film and Adolphe Menjou is in grand form in his caricature of a famous actor. . . Technically the film is good. Suitability: adults & adolescents."

+ Mo Film Bul p176 O '36

"It is a noisy farce with musical interludes, inartistic and overplayed. While the Ritz Brothers are clever and undeniably versatile, their strident voices and grotesque dances soon become exhausting. Adolescents, 12-16: no; children, 8-12: no."

— Motion Pict R p7 S '36

"A and Y: mad merriment; C: mature." Parents' M p43 O '36

### Newspaper and Magazine Reviews

"Adolphe Menjou, who can claim the enviable distinction of never disappointing his audiences, is at the peak of his form as an overworked, alcoholic actor in 'Sing, Baby, Sing.' . . The picture is wild and witty, a

generous load of fun, sometimes farce and sometimes straight comedy. Perhaps it might come under the heading of intelligent nonsense of the rougher variety. There are even moments when the effervescent humor is spiced with subtlety." Mordaunt Hall

+ Boston Transcript p4 S 19 '36

"Adults."

Christian Science Monitor p13 S 26 '36

"'Sing, Baby, Sing' slipped into town with a modesty and absence of ballyhoo most unlike 'Swing Time' and at once established itself as the best semi-musical of the year, miles ahead of Twentieth Century's last attempts in the genre—'Thanks a Million' and 'King of Burlesque.'" Robert Stebbins

+ + New Theatre p17 O '36

"There is some entertainment to be found in a minor item called 'Sing, Baby, Sing,' thanks especially to the comic antics of Adolphe Menjou." John Mosher

— + New Yorker p83 S 26 '36

News-Wk p30 S 19 '36

### Trade Paper Reviews

"Sing, showmen, sing. For here comes something called 'Sing, Baby, Sing,' a melody for the box office that will keep the ticket machines ringing and audience sides shaking. . . The cast, story and songs combine to remove any alibi that this picture isn't entertaining, as well as any exhibitor excuse for using another feature with it. . . Ritz Bros., long in vaudeville, make their debut in this DeSylva musical. They are a riot. . . It wouldn't do any harm for exhibitors to start in right now to sell this trio of clowns."

+ Variety p16 S 16 '36

## SING ME A LOVE SONG. Warner-First national 75min Ja 9 '37

Cast: James Melton. Patricia Ellis. Hugh Herbert. Zasu Pitts. Allen Jenkins. Nat Pendleton

Director: Raymond Enright

Music director: Leo F. Forbstein

"The story rambles through James Melton's adventures as the youthful inheritor of a great department store. In order to learn the business, he works in the music department under an assumed name and wins his way into the hearts of the employees, not to mention the heart of Patricia Ellis, who is a sheet music plugger in the store." Variety (Hollywood)

### Audience Suitability Ratings

"[It is] gay and rollicking. . . The continuity is poor and the youthful lead a little stiff in his love scenes, but the excellence of the cast make it good entertainment. Family." Am Legion Auxiliary

"This [is] excellent family entertainment. Adult & 14-18: excellent; 8-14: little interest." Calif Cong of Par & Teachers

"Very good. Family." Calif Fed of Business & Professional Women's Clubs

"Family but mature for children. Good." DAR

"Improbable and rather silly, this inoffensive plot offers a vehicle for James Melton's really fine voice which deserves a much better opportunity. Family." Nat Soc of New England Women

"This semi-musical farce [is] good light entertainment." S Calif Council of Fed Church Women

Fox W Coast Bul O 24 '36

"A very clever and amusing comedy interspersed with unique situations and romantic song. Family."

+ Gen Fed of Women's Clubs (W Coast) O 14 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**SING ME A LOVE SONG—Continued**

"James Melton sings very well indeed, and he is not niggardly in displaying his talents. It is the absurd comedy however which really carried the show. Seldom does one see such delightful nonsense as Hugh Herbert's pantomime in the part of *Hammerslag*, the shop-lifter, while Walter Catlett as the floorwalker and Zasu Pitts as the salesgirl who just cannot refrain from breaking things adds substantially to the fun. Adolescents, 12-16: good; children, 8-12: yes."

+ Motion Pict R p8 N '36

"This musical comedy is entertaining film fare. Family."

+ Nat Council of Jewish Women O 14 '36

"General patronage."

Nat Legion of Decency D 10 '36

"A, Y & C: entertaining."

Parents' M p46 Ja '37

"Family, but mature for children."

Sel Motion Pict p5 N 1 '36

*Newspaper and Magazine Reviews*

"Thematically trite, directorially spotty, melodiously pleasing, photographically competent and, from the standpoint of acting, not completely successful, 'Sing Me a Love Song' emerges as a production typical of the average Warner musical comedy, one expected to achieve not more than moderate commercial success. . . . The romance depicted between James Melton and Patricia Ellis has all the earmarks of a purely unreal article, something manufactured for a motion picture, much blame for which goes to the writers, whose work requires both characters to do things that no intelligent persons, such as they, I presume, are intended to be, would do." Allan Hersholt

+ Hollywood Spec p11 O 24 '36

*Trade Paper Reviews*

"Starting mildly as a light musical romance, this suddenly develops into a comedy panic when Hugh Herbert throws himself into high and exhibits every trick of the comedy trade. . . . Melton sings excellently but acts woodenly. Family."

+ Box Office p63 O 17 '36

"Warner's 'Sing Me a Love Song' is a musical with more comedy than music; the humorous element involving the Warner Bros. stock company will afford some draw appeal, but the ordinary story and a lack of big names will be detriments, which the comedy will remove to a degree."

+ Hollywood Reporter p3 O 8 '36

+ Motion Pict Daily p8 O 9 '36

"Warners has a grand comedy musical in 'Sing Me a Love Song.' With shrewd showmanship, producers have surrounded the personable James Melton with a cast of established troupers who build the picture into class entertainment. The film contains genuine laughs and some real uproarious comedy, plus good tunes, two of which are definitely ticketed for the hit box office. Full of gags and expert comedy work, Warners shouldn't have any trouble selling this one to John Public."

+ Variety (Hollywood) p3 O 8 '36

**SITTING ON THE MOON.** Republic 65min S 15 '36

Cast: Roger Pryor, Grace Bradley, William Newell, Pert Kelton

Director: Ralph Staub

Music: Sam H. Stept, Sidney D. Mitchell  
Music director: Harry Grey

See issue of September 28, 1936 for other reviews of this film

*Audience Suitability Ratings*

"A: mediocre; Y and C: no."

Christian Century p1375 O 14 '36

"Family."

Gen Fed of Women's Clubs (W Coast) S 16 '36

"Adults."

Nat Legion of Decency O 1 '36

"A, Y and C: fair musical comedy."

Parents' M p44 N '36

"A slender thread of a story overly long drawn out serves as a vehicle for music in a popular vein. Family."

+ Sel Motion Pict p10 O 1 '36

*Newspaper and Magazine Reviews*

"[It has] a plot which is not strengthened by meaningless dialogue and several more or less entertaining songs. Family."

+ Christian Science Monitor p13 O 10 '36

*Trade Paper Reviews*

"Estimate: pleasant program for neighborhoods, twin bills."

+ Phila Exhibitor p35 S 15 '36

"Pleasant radio musical. A kind of backstage play about broadcasting. Good companion program piece anywhere and the songs are nice."

+ Variety p29 S 30 '36

**SMART BLONDE.** Warner-First national 65min Ja 2 '37

Cast: Glenda Farrell, Barton MacLane, Winifred Shaw, Craig Reynolds

Director: Frank McDonald

This is the first of a new detective series. "Glenda Farrell is Torchy Blane, a smart, flip, well characterized newspaper reporter. She works with Barton MacLane of the police detective detail. They are friendly enemies, within the limits of their affection and respect for each other. Their first adventure is to crack the mystery of the murder of a sports tycoon." [Variety (Hollywood)]

*Audience Suitability Ratings*

"Witty dialogue and clever acting give the picture its entertainment value. Family-mature." Am Legion Auxiliary

"The suspense, for the most part, is well sustained. Adults: good; 14-18: possibly; 8-14: no." Calif Cong of Par & Teachers

"The picture is so expertly acted and so smoothly directed, and has such an unexpected denouement, it is rather better entertainment than the average film of this type. Good. Adult." Calif Fed of Business & Professional Women's Clubs

"Capable leads, light, amusing treatment. Mature & 14-18. Mediocre." DAR

"The usual suspense prevails throughout, although there is nothing new or original in story and treatment. Adequately cast and directed. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 28 '36

"The direction is consistent and convincing, the settings appropriate, the large cast satisfactory with the work of Glenda Farrell most commendable. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) N 17 '36

"Smart dialogue and lively action in a well directed cleverly cast murder mystery."

+ Nat Council of Jewish Women N 16 '36

"Adults."

Nat Legion of Decency D 3 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Mature."

Sel Motion Pict p7 D 1 '36

#### Newspaper and Magazine Reviews

"One of the smoothest cinematic jobs of this or any other season. As perfect an example of the talkie form as one could wish for. Direction that has not been excelled by any of the big-time directors. . . There are laughs in 'Smart Blonde,' but they are worked in smoothly. . . [in] the skilfully constructed screen play, and bob up only at permissible moments without interrupting the flow of the story. . . McDonald gets from his players a collection of the finest performances I ever saw in a class B picture, as fine as I ever saw in a class A picture. We rate a performance by the degree of conviction it attains, whether it be comedy, drama or tragedy."

+ Hollywood Spec p7 D 5 '36

#### Trade Paper Reviews

"Splendid performances by a cast full of convincing characters, particularly Glenda Farrell and Barton MacLane, and a mile-a-minute screen play, well devised by its authors and well directed by Frank McDonald, make this a picture which will hold up its end of the gross on any bill. Film has suspense, logical plot development and best of all, a hat full of sparkling dialogue. Family."

+ Box Office p23 N 28 '36

"This is a very satisfying program offering. It has much action, fresh comedy and has been well directed by Frank McDonald. Glenda Farrell, as a newspaper woman, is an ideal choice for the title role and does excellent work."

+ Film Daily p7 N 21 '36

"An undistinguished murder mystery whose chief reason for being is to give Glenda Farrell, reporter, the chance to rib Detective Lieutenant Barton MacLane as she tags after him through an intricate clue-hunt. . . The formula crime story unfolds with neatness if not dispatch to make an average dual offering."

+ — Hollywood Reporter p3 N 15 '36

— + Motion Pict Daily p11 N 20 '36

"Presence of Miss Farrell should help but otherwise the show has nothing to distinguish it. . . A Warner stock feature cast contributes fair performances while Miss Farrell's observations supply plenty of comedy. Made for the program division, it holds to that standard all the way."

+ — Phila Exhibitor p30 D 1 '36

"Warners herewith launches its Adventures of Torchy Blane series to a swift, exciting and wholly entertaining start. If the successors, to co-feature Glenda Farrell and Barton MacLane, can follow the pace set by 'Smart Blonde,' the series is a cinch to click as acceptable diversion on any dual program and should be a profitable venture, creditable to those who broached the idea and to Bryan Foy and his staff for excellent production quality."

+ Variety (Hollywood) p3 N 18 '36

SMARTEST GIRL IN TOWN. RKO 60min  
N 27 '36

Cast: Gene Raymond, Ann Sothorn, Helen Broderick, Eric Blore

Director: Joseph Santley

"Ann models smart clothes for photographic purposes. Helen manages the studio. For a series of yachting costumes they bribe Eric Blore, valet to the immensely wealthy young Gene Raymond, to let them use Gene's yacht as a background. The male model is late and when Gene shows up he is mistaken for the missing male model and put to work." Hollywood Reporter

#### Audience Suitability Ratings

"This is merely program entertainment, momentarily enlivened by the comic resources of Helen Broderick and Eric Blore. . . There is little novelty in this film and the saving touches of humor are too infrequent to do any more than slightly break the fall of the production. As far as it goes, it is adult entertainment." T. J. Fitzmorris

— + America p192 N 28 '36

"Amusing, light entertainment. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Mature & 14-18. Good." DAR

"Family." Nat Soc of New England Women

"This delightful picture [is] somewhat mature but suitable for the family." S Calif Council of Fed Church Women

"You are more than likely to be amused by its vagaries, its freshness and its youthful zip. Family." Mrs T. G. Winter

Fox W Coast Bul N 7 '36

"This picture [has] high entertainment value. Family."

+ Gen Fed of Women's Clubs (W Coast)  
O 26 '36

"Adolescents, 12-16: possible; children, 8-12: no."

Motion Pict R p8 N '36

"Mature."

Nat Council of Jewish Women O 28 '36

"A. Y. & C: amusing."

Parents' M p46 Ja '37

"This picture [has] high entertainment value. Family."

+ Sel Motion Pict p6 D 1 '36

#### Newspaper and Magazine Reviews

"There is too much talk and not enough of it funny in this farce. . . The last 10 minutes are hilarious but that isn't enough in an hour-long film. Family."

— + Christian Science Monitor p13 N 21 '36

"[It is] handsomely staged by RKO, nicely acted by a competent cast, and mildly amusing. . . If motion picture brains had been applied to the preparation of 'Smartest Girl,' it would have been an exceedingly bright little comedy that any audience would accept with satisfaction. As we get it, however, it is just another offering which reflects Hollywood's complete misunderstanding of the nature of its medium."

— + Hollywood Spec p9 N 7 '36

"Although 'Smartest Girl in Town' . . . has no pretensions beyond the telling of a light-hearted variation of the Cinderella theme, the result is somewhat disappointing. The disappointment becomes more acute when one stops to consider that the film is not without some nice inventiveness of situations and some patches of engaging dialogue and that, further, it has some really pleasant people portraying its principal roles. . . [It is] a farce which with a little more attention on the part of all concerned could have been converted from an indifferent entertainment into something frisky and engrossing." William Boehnel

+ N Y World-Telegram p19 N 26 '36

News-Wk p20 N 25 '36

"Something to put Springtime in your heart . . . an ingratiating, unpretentious romantic comedy that's light-headed as a choline and quite as attractive. . . Helen Broderick. A trenchant lass is Helen, one who knows how to sell a salty quip effectively. Her best screen chance to date, for she has not only wisely tailored material but also Eric Blore as partner. . . Gene Raymond and Ann Sothorn have heretofore found greater favor with the fans than they have with this reviewer, but now I'm able to add my applause with that of the big



**SMARTEST GIRL IN TOWN**—*Continued*  
brigade. . . Mediocre process stuff mars an all  
round fine production. . . Too frequently  
pedicular, trick camera lensing spoils an other-  
wise laudable film." Herb Sterne  
+ Script p14 N 14 '36

"Open telegram to able screen comedians  
Broderick, Blore, and Rhodes: Sincerest con-  
dolences *Stop*."

— Stage p18 D '36

### Trade Paper Reviews

"Consistently entertaining and often up-  
roarious, this contains all the ingredients that  
shape a romantic comedy success, with smooth  
acting by the principals, Ann Sothern and Gene  
Raymond. Family."

+ Box Office p31 O 31 '36

"If you wanted to pick flaws in the plausibil-  
ities missing in this story you could find plenty,  
for the plot construction is stretched for the  
fun to be found in it. And the writers found  
the fun in plenty—and the result is that any  
audience is in for one grand hour of enjoyment  
and light laughter."

+ — Film Daily p7 N 10 '36

"Here's a jolly, artful and glib little romantic  
farce that almost everyone will heartily enjoy.  
Though rating a program picture, it will  
hold up in the best of company and should  
develop considerable box office draw. With  
pictures like these RKO is setting a high  
standard for B product and will do itself much  
good."

+ Hollywood Reporter p2 O 23 '36

+ Motion Pict Daily p2 O 24 '36

"Pleasant comedy . . . [that] ought to be  
pleasing program. Estimate: okey."

+ Phila Exhibitor p33 N 1 '36

"[The] film hasn't enough substance to be  
anything beyond the duals. Picture is quite  
amusing in an ordinary way, however. . .  
Harry Jans disports as the lazy hubby of  
Helen Broderick. It's a negligible role made less  
attractive by Jans. Erik Rhodes is a thick-  
witted baron, not altogether impressive."

— + Variety p14 N 25 '36

"The Gene Raymond-Ann Sothern combina-  
tion clicks again in a fast, flip comedy which  
exhibitors generally should find to the liking  
of folk who want their entertainment light  
and easy. Just the kind of offering which  
will supply either the cocktail or the cordial  
on any well arranged dual menu."

+ Variety (Hollywood) p3 O 23 '36

**A SON COMES HOME.** Paramount 75min JI  
31 '36

Cast: Mary Boland, Julie Haydon, Don-  
ald Woods, Wallace Ford, Anthony Nace

Director: E. A. Dupont

See issue of September 28, 1936 for other re-  
views of this film

### Audience Suitability Ratings

"A: perhaps; Y: doubtful; C: no."  
Christian Century p1343 O 7 '36

"Suitability: adults & adolescents."  
Mo Film Bul p154 S 30 '36

"Fair. Adults & young adults."

+ — Motion Pict Guide D '36

"Mary Boland's ingratiating comedy is insuf-  
ficient to balance inept direction which has  
consciously played up the insincere and im-  
probable to harry the emotions. Good water-  
front photography. Adolescents, 12-16: no;  
children, 8-12: no."

Motion Pict R p8 S '36

"A: affords unusual character study; Y: ma-  
ture; C: unsuitable."

Parents' M p43 O '36

**SON OF MONGOLIA.** Amkino 105min N 20 '36

Cast: Tseven Rabdan, Igin-Khorlo. Sosor-  
Barma, Gombo. Bato-Ochir

Director: Ilya Trauberg

Mongolian dialogue film with English sub-  
titles produced by the Soviet with native Mon-  
golian actors. This is the first Mongolian film  
produced. "Tseven, the shepherd, rides off  
across the tundra to find an enchanted garden  
and prove his worth to his shepherdess, on the  
advice of a venal soothsayer. He wanders into  
Manchukuo, by mistake, overhears Japanese of-  
ficers and a Manchurian prince plotting to take  
over Mongolia, discloses the plot during a wild  
scuffle in a circus and lands in the enchanted  
garden—in chains. With the aid of a Man-  
churian sympathizer he worsts his enemies and  
makes his way back to his own country, where  
he describes the forthcoming attack and is  
cheered no end by a display of Mongolian mili-  
tary strength." (N Y Herald Tribune)

### Newspaper and Magazine Reviews

"'Son of Mongolia' is the only Russian film  
in a year which I have been able to enjoy  
without reservation. Even then I was uncer-  
tain during the first few minutes, when some  
business having to do with the introduction of  
Dulma's three suitors looked very much like  
the horseplay which has disfigured most recent  
films from a similar source. . . But the un-  
certainty was soon over. . . [It is] a film  
packed full of fascinating and informing novel-  
ties, and a story distinguished by the presence  
everywhere in it of a vast, happy, and primeval  
good-nature. . . If 'Son of Mongolia' were noth-  
ing but a newsreel it would still be one of the  
finest of current films. . . [It] however, is more  
than a newsreel. With Tseven Rabdan playing  
the role of Tseven, and with Ilya Trauberg  
doing an imaginative piece of directing, it  
grows into something picaresque if not epic. . .  
[Tseven] is one of the best actors I have ever  
watched, just as this is one of the best films—  
an Oriental 'Western' if you do not mind the  
contradiction in terms." Mark Van Doren  
+ + Nation p677 D 5 '36

"Crudely made, but effectively acted, the new  
Soviet film, 'Son of Mongolia,' pulls no punches  
in describing one of the tinder-box spots of the  
world today. . . While frankly propagandistic,  
it achieves its most telling points through a  
picaresque tale about an ignorant but heroic  
herdsman. His exciting and colorful adventures  
make the work entertaining as well as provoc-  
ative, and it is a pity that it could not have  
been directed and photographed more expertly."  
Howard Barnes

+ N Y Herald Tribune p10 N 21 '36

"A strange film as beautifully jumbled as the  
political environment out of which it sprang,  
like a handsome weed, 'Son of Mongolia' is a  
travelogue of unique and authentic richness, an  
amusing Far Eastern horse opera of picaresque  
character, and a scientifically valuable anthro-  
pological document in which the Soviet film in-  
dustry may well take pride." B. R. C.

+ N Y Times p21 N 21 '36

"After a long list of mediocre films the  
Soviet motion picture industry . . . begins  
to show signs of coming back into its own  
again with 'Son of Mongolia,' an engaging blend  
of fantasy and realism. Not that 'Son of Mon-  
golia' is to be listed among such Russian film  
masterpieces as 'Potemkin,' 'Ten Days That  
Shook the World,' 'China Express,' 'Chapayev'  
and others; it has none of the brooding in-  
tensity or passionate frenzy of those films. But  
rather that it has enough vitality and charm  
of its own in a minor way to make it seem  
excellent entertainment. . . A melodrama com-  
bined with satire and propaganda, 'Son of Mon-  
golia' has enough good things in it to make one

wish it were better. This, however, should not mitigate against the film, because it deserves to be seen as it stands." William Boehnel

+ N Y World-Telegram p7a N 21 '36

#### Trade Paper Reviews

"Powerful, interesting production richly endowed with scenic and acting highlights. Although crude technically, film is unusual and will appeal to discriminating audiences and those interested in romantic lands of Eastern Asia, their people and political problems. While essentially propaganda against the Japanese, it is effective entertainment with love theme. Fact that film is first Mongolian-made feature adds to interest."

+ Film Daily p7 N 24 '36

"Picture is stretched out interminably, perhaps a third of the footage coming more under the classification of manners and customs rather than plot narrative. Some of it is interesting but not for nearly an hour and a half. . . This is probably just what Mongolia wants, but it's a long distance from American standards in spite of admirable direction and occasionally picturesque single sets. The subtitles are intelligent and adequate to tell the story, such as it is."

+ Variety p15 N 25 '36

SONG OF CHINA. Douglas MacLean 65min  
N 9 '36

Cast: Lim Cho-cho. Shang Kwah-wu. Li Shoh-shoh

Director: Lo Ming-yau

See issues of June 29 and September 28, 1936 for other reviews of this film

#### Newspaper and Magazine Reviews

"'Song of China' . . . conveys a great deal of information about the other side of the earth and [is] heartily recommended. . . [It] is most interestingly acted by Chinese." Mark Van Doren

+ Nation p677 D 5 '36

"Because it was made in the Orient, written, scored, directed, produced and enacted by Chinese, the film is really interesting. Technically, it is far behind Hollywood, no better photographed or directed than the usual Russian film. It does, however, . . . bring the Orient a little closer to us. . . 'Song of China' offers nothing new technically; nor will the story or acting stack up against Hollywood quickies. Its principal interest and a real one, is its camera's eye view of modern China, a land which has not heretofore bothered much about exporting its motion pictures." Eileen Creelman

+ N Y Sun p33 N 10 '36

"As the prologue explains, the Chinese always have been fond of drama extolling filial piety. . . There's definite proof of that in 'Song of China,' which goes to several sentimental extremes in its treatment of the wayward-children theme. Still, there is something hearteningly honest about it. Sincerity, simplicity, dignity—they all apply, and yet, because we have been schooled to distrust such frontier qualities, we prefer to call it 'quaint.'"

China's technical facilities obviously are limited, and the picture shows it in its weak lighting of interiors and in its generally static quality. But the outdoor photography frequently is excellent and the performances, once we readjust ourselves to the silent screen, are eloquent enough. Whatever else you think of it, 'Song of China' has a curiosity value. On that basis primarily, and not as general entertainment, it may be recommended." F. S. Nugent

+ N Y Times p31 N 10 '36

"A group of Chinese artists, ranging in efficiency from pretty good to pretty awful, acquaint us with some of the habits and tradi-

tions of the mysterious race from which the film springs in the inert and incoherent photoplay entitled 'Song of China.' More interesting as a novelty than as a drama, it tells [its tale] in a slow and stylized manner, borrowed none-too-skillfully from the Russian motion picture producers. . . Although I do not wish to appear inhospitable toward the cinematic efforts of our Oriental friends from across the sea, I should be lax in my duty as a defender of the cinema if I failed to point out that, while the film's intentions are laudable, the results are lamentable, and that some of the complaints that may safely be lodged against it are that it is slow, tedious and feeble—a flimsy counterfeit having little value either as art or as entertainment."

William Boehnel

+ N Y World-Telegram p29 N 10 '36

Reviewed by John Mosher

New Yorker p101 N 21 '36

#### Trade Paper Reviews

"'Song of China' is epigrammatic and frequently quite bromidic, but, in spite of its slowness and lack of action, it is fairly interesting foreign-made material. Picture will draw the arty crowd, and in some centers . . . it should receive good support from Chinese and possibly other Orientals."

+ Variety p14 N 11 '36

SONG OF THE GRINGO. Grand national 62min  
N 10 '36

Cast: Tex Ritter. Joan Woodbury. Fuzzy Knight. Monte Blue

Director: John P. McCarthy

A musical western melodrama.

#### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 10 '36

"Family."

Sel Motion Pict p11 D 1 '36

#### Trade Paper Reviews

"Tex Ritter's ingratiating personality and pleasing singing voice qualify him for popularity as a western star more than his riding and fighting talents. . . Action is swift, particularly at the climax, but frequent interludes are given over to cowboy ballads in which Tex has proven himself a past master. Family."

+ Box Office p29 N 21 '36

"Via radio and rodeo, Tex Ritter makes his screen debut in this song-studded Western which is also first Grand National release from producer Edward F. Finney. Based on solid story, it is well above average outdoor drama on virtually every count. Ritter's singing ability, personality and natural flare for acting indicate a future of popularity and profit for him."

+ Film Daily p7 N 10 '36

"Producer Ed Finney in his first attempt, 'Song of the Gringo' has given a little more production value than is usually found in an independent of this type and the result, a tuneful entertaining Western, should find favor with patrons enjoying horse operas."

+ Hollywood Reporter p15 N 13 '36

+ Motion Pict Daily p14 N 10 '36

"Ritter's lilting songs, pleasing personality are the high spot of the picture. He's a little self-conscious; but given a proper vehicle, he will capture the Western fans. This picture is a fair start."

+ Phila Exhibitor p49 N 15 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor



**STAGE STRUCK.** Warner-First national 90min  
S 12 '36

**Cast:** Dick Powell, Joan Blondell, Warren William, Frank McHugh, Jeanne Madden

**Director:** Busby Berkeley

**Music & lyrics:** E. Y. Harburg, Harold Arlen

**Music director:** Leo F. Forbstein

See issue of September 28, 1936 for other reviews of this film

#### *Audience Suitability Ratings*

"This one looks and sounds just like all the others you have seen—or, happily, missed. . . This is, in short, only the leaden echo of an overworked musical comedy cycle. If you concentrate very hard, you will probably be able to keep this picture distinct from '42d Street' and others." T. J. Fitzmorris

— + *America* p552 S 12 '36

"A and Y: inane but amusing; C: probably good."

*Christian Century* p1270 S 23 '36

"A trivial and stereotyped bit of backstage nonsense which attempts to be different from the usual picture of this sort by omitting the lavish and spectacular effects which such a story usually includes. The attempt is unsuccessful because the story is not of sufficient moment to carry interest and the disjointed manner in which it is presented discourages even the most rabid Powell-Blondell fans. Adolescents, 12-16: depends on taste; children, 8-12: no."

— *Motion Pict R* p8 S '36

"A, Y and C: entertaining."  
*Parents' M* p43 O '36

#### *Newspaper and Magazine Reviews*

Reviewed by Laura Elston  
*Canadian M* p46 O '36

"Faces familiar in previous Warner Brothers' 'backstage' musical spectacles do not make this the same familiar spectacle. It's well below par."

— + *Christian Science Monitor* p13 S 19 '36

"'Stage Struck,' the new song and dance photoplay is so lean in comic inventiveness that its pleasant score and lively chorus numbers do no more than make a palpably false front for a tedious show. . . This latest reworking of the backstage formula [is performed] in something less than entertaining fashion. . . It is a dull and muddled screen musical." Howard Barnes

— *N Y Herald Tribune* p10 S 28 '36

"It's cut from the same cloth that made 'Forty-Second Street' and all the Warner musicals which followed that hit. 'Stage Struck,' however, is funnier than most of the recent ones. . . This is certainly Miss Blondell's best performance in a long time. . . The plot is none too new. . . The Warners . . . have entrusted the chorus girl role, the romantic lead, to a girl who has never been in pictures before. This is Jeanne Madden, whose eyes are the merriest on the screen, but whose high soprano voice has not been flatteringly recorded." Eileen Creelman

+ *N Y Sun* p29 S 28 '36

"'Stage Struck' . . . is a backstage item: a rather moldy slice off the loaf which produced '42d Street' in better days. . . There are a few redeeming features: The Yacht Club Boys, who have two numbers—'The Body Beautiful' and 'The Income Tax'—through which they gyrate with their usual energy and the brave pretense that they are not crusaders in a lost cause. . . Miss Madden, the newcomer of the picture, is a pert little ingenue with a slight but pleasant voice, but she speaks as though she is remembering every word her elocution teacher told her." F. S. Nugent

— + *N Y Times* p14 S 28 '36

"[The cast] seem more or less unhappy in a venture which seldom lifts its audience out of a state of philosophic neutrality. Perhaps I shouldn't be so blunt about it so soon, because 'Stage Struck' has several reasons for suspecting that it might have been a potentially amusing and entertaining musicale. But its desperate want of something approaching a reasonably fresh plot, and its lagging pace in the midst of so much good talent, reduce the latest costly song and dance entertainment from the Warner studios to blank and routine second-ratedness." William Boehnel

— + *N Y World-Telegram* p13 S 28 '36

*Stage* p26 O '36

*Time* p25 S 21 '36

#### *Trade Paper Reviews*

"Even though it makes an attempt to poke fun at the show-must-go-on thing, 'Stage Struck' is cut from the same old pattern, gravitating between moments of sizzling comedy and long stretches of dull palaver. But coming on the heels of the Joan Blondell-Dick Powell marriage, and the attendant publicity, it's enough to help the box office generously. Otherwise it likely won't account for much over average takings. . . Jeanne Madden does okay for a starter. Some fans may find it hard to connect the shirley-templeish face, manner and smile with the mature tonal quality of this ingenue's voice, but she makes a neat and natural fit for the part."

+ — *Variety* p17 S 30 '36

**STAR FOR A NIGHT.** 20th century-Fox 75min  
Ag 28 '36

**Cast:** Claire Trevor, Jane Darwell, Evelyn Venable, Arline Judge, J. Edward Bromberg

**Director:** Lewis Seiler

**Music & lyrics:** Harry Akst, Sidney Clare

**Music director:** Samuel Kaylin

See issue of September 28, 1936 for other reviews of this film

#### *Audience Suitability Ratings*

"The acting of all is good, especially that of Jane Darwell as Mrs. Lind. The three chorus girls are great fun and relieve the film from too much pathos. Suitability: adults & adolescents."

+ *Mo Film Bul* p177 O '36

"This is an appealing story. . . The dialogue rings true, and all parts are sincerely taken. Adolescents, 12-16: yes; children, 8-12: probably mature."

+ *Motion Pict R* p8 S '36

"A and Y: pleasant sentimental comedy; C: little interest."

*Parents' M* p43 O '36

**STRAIGHT FROM THE SHOULDER.** Paramount 65min Ag 28 '36

**Cast:** Ralph Bellamy, Katherine Locke, Andy Clyde, David Holt

**Director:** Stuart Heisler

See issue of September 28, 1936 for other reviews of this film

#### *Audience Suitability Ratings*

"A mediocre picture that may appeal to David Holt fans. Family-mature." *Am Legion Auxiliary*

"Good. Family." *DAR*

"This is definitely a gangster film with harrowing scenes no child should see and unwholesome crime situations which are offensive to most adults." Nat Soc of New England Women

Fox W Coast Bul S 12 '36

"The story is well directed with many subtle touches, and the suspense is carefully sustained. The acting all round is very good. Suitability: adults & adolescents."

+ Mo Film Bul p155 S 30 '36

"There are some of the faults which usually accompany melodrama, and while this is a satisfactory program picture, it has no great merit. Adolescents, 12-16: yes; children, 8-12: too tense."

+ Motion Pict R p8 O '36

#### Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor O '36

"A sturdily constructed programmer that strikes the entertainment bell due to literate scripting, compact direction and the uniformly competent work of the acting talent. Not a pretentious offering, but a thoroughly diverting one. . . A father-and-son sub-plot is handled with restraint, never toddles toward the treacle morass, uses understatement effectively in presenting an underager's woes as he views his dad contemplating a second wife." Herb Sterne

+ Script p11 S 26 '36

#### Trade Paper Reviews

"[It is] moderately entertaining. The love interest is developed along routine lines, general production supervision brings out nothing strikingly strong, and the scenes with the boy with one exception possess no real strength. However, the picture has enough human interest and homespun appeal to gain fair or better support from family trade."

+ Variety p13 N 18 '36

**STUDENT ROMANCE.** British international  
O 10 '36

Cast: Grete Natzler, Patric Knowles. W. H. Berry. Carol Goodner

Director: Otto Kanturek

An operetta produced in England. It is based on the Continental operetta *I Lost My Heart in Heidelberg*. "This new study of life in the German university features not a student prince but a visiting princess. She meets a penniless composer, who happens to be also a student, and promptly falls in love with him, to the refrain of half a dozen melodies." (N Y Sun)

#### Newspaper and Magazine Reviews

"There has been little tampering with operetta conventions in 'The Student Romance.' . . The unhurried exposition is given considerable color and movement by the Alt Heidelberg settings and the excursions into song are pleasant. . . If this sort of thing is to your liking, you will find it one of the better shows of its kind. . . Altogether, 'The Student Romance' is an effective enough reworking of familiar devices." Howard Barnes

N Y Herald Tribune p14 O 12 '36

"[It] is an English concoction based on a Viennese piece. The humor is a good deal more English music hall comedy than Viennese, with heavy puns serving as substitute for wit. The score is generous and melodious, marred by tinny recording. The general atmosphere is festive, foolish and reeking with theatrical romance. . . The picture, for all its airs and graces, cannot stack up with even the second-grade musicals turned out here." Eileen Creelman

+ N Y Sun p14 O 12 '36

"It re-exhumes the tinkling bones of a theme we thought had been safely lowered to rest in the family vault of 'Student Prince', 'In Old Heidelberg' and their many descendants. . . The excursion is not too dull, the score not too undistinguished, the romance not too depressing, the comedy not too silly. Call it just a pleasant but unimportant repetition of an old, old story which has been served with equally pleasant unimportance by its cast." F. S. Nugent

+ N Y Times p23 O 12 '36

"The film is somewhat in the vein of 'The Student Prince' and probably would have resulted in another feather in the British film producers' caps if they had been able to turn the trick. But I am bound, regretfully, to testify that their experiment in Viennese operetta is not altogether satisfactory. The plot is slow and heavy, the humor is commonplace and the singing nothing on which to bestow bouquets. . . Although it does not call for a severe spanking, it is among the least interesting of the current screen entertainments." William Boehnel

+ N Y World-Telegram p25 O 13 '36

#### Trade Paper Reviews

"[It has] inadequate regard for costuming accuracy, a hackneyed plot about a student who loves a princess, some British accents which ruin the picture for most domestic spectators. However, the old German student, folk songs which run through the picture, the new ones written specially, are very tuneful; Grete Natzler is beautiful; technique is fair. . . This is pleasant entertainment for class audiences in metropolitan areas."

Phila Exhibitor p53 N 15 '36

"Operetta, 'I Lost My Heart in Heidelberg,' presented filmization problems that obviously weren't hurdled. Original opus had one good song, a lot of colorful costumes and some boy-girl combinations that subsequently seem pretty amateurish. On the screen the good song isn't too well recorded, while the camera and scenic departments muffled the colorful end. Picture furthermore is draggy throughout. Doubtful seller for the general route. Some houses, with class trade as a specialty, might make the grade after a heavy haul, but results on the whole seem doubtful."

+ Variety p23 O 21 '36

**SWING TIME.** RKO 100min S 4 '36

Cast: Fred Astaire, Ginger Rogers, Victor Moore, Helen Broderick, Eric Blore

Director: George Stevens

Dance director: Hermes Pan

Music & lyrics: Jerome Kern, Dorothy Fields

Music director: Nathaniel Shilkret

See issue of September 28, 1936 for other reviews of this film

#### Audience Suitability Ratings

"A light, frothy story which never strives to do more than entertain. Family." Am Legion Auxiliary

"Truly delightful entertainment except for the story, the basis of which is gambling presented in such a manner that the picture can be recommended only for adults." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature-family." DAR

"This is absolutely top notch film entertainment. Family." Nat Soc of New England Women

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor



**SWING TIME—Continued**

"Well cast and admirably directed, this outstanding picture should provide fine entertainment for the mature audience." S Calif Council of Fed Church Women

"The production sets a swift pace and is excellent entertainment. 12-16; excellent; children; excellent." Women's Univ Club, Los Angeles

Fox W Coast Bul O 3 '36

"Excellent for all."

+ + Gen Fed of Women's Clubs (W Coast) S 23 '36

"Well cast and admirably directed, this outstanding picture should provide fine entertainment for the whole family. (The P. T. A. and the Federated Church Women object to the over-emphasis on gambling. Best of the month. Outstanding."

+ + Jt Estimates S 15 '36

"It provides ample entertainment. . . Those who stress ethical values might object to the gambling element, and the stress put upon the glorification of always taking a dare. Family."

+ Nat Council of Jewish Women S 21 '36

"A, Y and C: excellent." Parents' M p44 N '36

**Newspaper and Magazine Reviews**

"Ginger Rogers and Fred Astaire are still swinging up new box office records with their latest song and dance act. Family."

Christian Science Monitor p13 S 19 '36

"It is smart, sophisticated, and suave, and it steps along at a lively rhythm. Maybe it isn't the best of the Astaire-Rogers operas. Who am I to judge? They're my weakness and sane judgment fails me. . . The co-stars never danced better together. In fact, 'Swing Time' is a decidedly happy event." (3 stars) Beverly Hills

Liberty p35 O 10 '36

"There are two reasons I am glad I happen to be alive right now, and they are: Mickey Mouse and Fred Astaire. I think every new Fred Astaire picture might well be the occasion for dancing in the streets. . . There is even a little more fun in 'Swing Time' than in the usual Astaire picture, because this one has the advantage of a book by Howard Lindsay and Allan Scott, and of the presence of those two stellar old foolers, Helen Broderick and Victor Moore." Don Herold

+ Life p30 N '36

"'Swing Time' is an advance on anything this team has done before, the plot better constructed, and the 'book' wonderfully witty. The only falling off is in the music. . . Mr. Astaire is a better comedian than ever, dancing more marvelously, and, Miss Rogers . . . swirls on his wing almost as perfectly as Adele Astaire did in the old, old days. In addition to all these virtues, this is almost the funniest film we have seen."

+ + New Statesman & Nation p628 O 24 '36

"Next to 'Anthony Adverse', 'Swing Time' is the most publicized and over-rated film of the new season. Excellent principals, capable comedians and absolutely no click. Negligible story and paceless direction to blame. . . The Bojangles number discloses new dance possibilities in the free counterpointing of person and shadow, and makes for considerable interest." Robert Stebbins

+ + New Theatre p17 O '36

"The grace and rhythm Fred Astaire commands his body to express has raised the lowly tap dance into a Terpsichorean triumph. I thought the story exceptionally amusing, the comedy hilarious, and the direction spirited and lively. . . Altogether a corking show with Fred Astaire at his best." Rob Wagner

+ Script p10 S 19 '36

"The jubilation that always greets the joint appearance of Fred Astaire and Ginger Rogers breaks loose anew at 'Swing Time.' . . Since Victor Moore is irreparably lost to Broadway for all time, it is some consolation to see him at his fittle best in 'Swing Time.' . . He supplies most of the bewitching fun of the picture. The Astaire-Rogers dancing is as magnificent as ever, only more so, but there's nothing spectacularly new in the terpsichorean antics they indulge in so delightfully. . . Before we forget it, as if we could, the *Bojangles of Harlem* number is something out of a book of magic. You won't believe your eyes. Believe us, though, and go."

+ + Stage p26 O '36

**Trade Paper Reviews**

"'Swing Time' has been rolling up such large grosses around the country that even the producers are surprised. . . Astaire and Rogers are still the biggest box-office draw in pictures. The Fred Astaire-Ginger Rogers pictures are Entertainment Plus, and after all entertainment is what the public wants. Their pictures teach no great moral lesson, nor are they arty, but they do entertain, and this is supposed to be the entertainment world."

+ Canadian Moving Pict Digest p8 S 19 '36

**SWORN ENEMY. MGM 78min S 11 '36**

Cast: Robert Young, Florence Rice, Joseph Calleia, Lewis Stone, Nat Pendleton

Director: Edwin L. Marin

See issue of September 28, 1936 for other reviews of this film

**Audience Suitability Ratings**

"A: good of kind; Y: doubtful; C: no."

Christian Century p1303 S 30 '36

**Newspaper and Magazine Reviews**

"Adults."

Christian Science Monitor p15 O 17 '36

"This is a minor underworld sketch. . . There's nothing very novel in this bit. . . except, perhaps, the performance of Joseph Calleia. . . Mr. Calleia is more and more turning out to be one of the expert interpreters of the sinister and villainous." John Mosher

New Yorker p99 S 19 '36

"A first-rate screen play by Wells Root and a first-rate performance by Joseph Calleia make this otherwise ordinary Gangster v. Government film agreeably nerve-racking."

Time p25 S 21 '36

**Trade Paper Reviews**

"The time-worn racket theme and a [bad] title militate against this Lucien Hubbard melodrama, though it should prove entertainment for most audiences once they're inside. . . If overlooking the now rather trite theme of the story and its title, film has much in its favor—good acting, good direction, good production and a well-conceived script."

+ — Variety p16 S 16 '36

**T****TARZAN ESCAPES. MGM 95min N 6 '36**

Cast: Johnny Weissmuller, Maureen O'Sullivan, John Buckler, Benita Hume, Herbert Mundin

Director: Richard Thorpe

Based on the character created by Edgar Rice Burroughs. This is the third of the series. Tarzan is trapped by an unethical big

game hunter in Africa in order to be placed on display in England. He escapes by calling out the elephants who break his cage. His mate who was returning to England for a legacy decides to remain with him in the jungle.

#### Audience Suitability Ratings

"A & Y: no value; C: no."

Christian Century p1574 N 25 '36

"This next episode in the highly exciting life of the white ape, Tarzan, holds many thrills, fine jungle scenery, interesting shots of African native animals, and the thread of story which delights a young audience. Family & junior matinees." Am Legion Auxiliary

"Were it not for the prolonged death scene of Captain Fry, it could be recommended for family, otherwise adults." Calif Cong of Par & Teachers

"An interesting film, very well produced. Any audience." Nat Soc of New England Women

"[It] presents the rather improbable situation of the ape-man, Tarzan, and his white mate, far from civilization in Africa. . . The terrifying sequences of the picture make it unsuitable for young children, but due to the popularity of the Tarzan stories, it may be rated as a family film." S Calif Council of Fed Church Women

"By all means, family." Mrs T. G. Winter  
Fox W Coast Bul N 7 '36

"Well cast and pleasingly entertaining. Family & junior matinee."  
+ Gen Fed of Women's Clubs (W Coast)  
O 26 '36

"Good. Family-mature."  
+ Motion Pict Guide D '36

"In a picture of this kind which uses an extremely fantastic plot and an impossible hero, it seems a pity that the producers should introduce the shocking realism of death scenes, vividly pictured in all their horrid details. As either fairy stories or adventure tales the 'Tarzan' books have a large following of children and adults who like to be transported out of the world of reality by swift action and imaginative events, but the thrills of 'Tarzan's' amazing feats do not need actual horror to increase their appeal. Several scenes in this picture unfit it for the audiences with which it should have the greatest popularity. Adolescents, 12-16: not recommended; children, 8-12: no."

— Motion Pict R p10 N '36

"There are some moments of beauty, some inconsistencies in this tale of adventure; but unfortunately some gruesome deaths mar its otherwise exceptional value as juvenile entertainment."

Nat Council of Jewish Women O 28 '36

"Too exciting for very young children. General patronage."

Nat Legion of Decency N 5 '36

"A, Y & C: good adventure story."  
Parents' M p46 Ja '37

"[It is] an engrossing sequel to the Tarzan films. Family."  
+ Sel Motion Pict p11 D 1 '36

"[It is] a thrilling and exciting adventure story. Family."  
+ Wkly Guide O 31 '36

#### Newspaper and Magazine Reviews

"Just who the devotees of Tarzan may be is open to perplexing speculation. On the one hand, they may all be the normal persons who pass the thirteen-year-old intelligence tests with flying colors; again they may be escapists whom the African landscape captivates, or they may simply be poor wretches who find in the fabulous conjurings of M-G-M and Edgar Rice Burroughs a sedative. In any case, the Capitol Theater was thronged yesterday with spellbound patrons who laughed like

children. . . Maureen O'Sullivan brings such conviction to her role that at any minute this reviewer may pack up and leave for the South Seas." Marguerite Tazelaar

+ N Y Herald Tribune p23 N 20 '36

"'Tarzan Escapes' was two or three years in the making. Completed at last, it emerges as a super-thriller for juveniles—and quite a lot of fun for the grown-ups, too. . . It's got thrills enough, this 'Tarzan,' all well photographed, ingeniously concocted. There is real imagination in this fantasy of adventure, and plenty of comedy. Herbert Mundin contributes many of the laughs." Eileen Creelman

+ N Y Sun p30 N 20 '36

"From the adult viewpoint, if there is such a thing, where 'Tarzan' is concerned, it is Africa that really saves the picture. The flavor and the monstrous spell, the strange and horrifying beauty of the Dark Continent are all there, carefully processed and sound-tracked, to offset the comical ululations of the ape-man. . . In its wealth of animal sequences, Metro has slyly propitiated the sentimentalists and zoologists with shots of cunning lion cubs, cute fawns, &c., while withholding nothing from the lovers of savage scenes of tiger-shooting, native-spearing, war dances, sacrificial ceremonies." B. R. C.

+ N Y Times p29 N 20 '36

"Whatever else you may think of 'Tarzan Escapes'—and you'll probably be able to think up a lot of unkind things to say about it if you've a mind to—you'll have to admit that it makes no pretense about being something it isn't. It neither solves, nor pretends to solve anything—but simply says 'here is some good fun; take it or leave it.' Frankly, this department prefers to take it. . . [It is the] sort of engaging adventure-comic-strip entertainment that completely disarms reviewers who sometimes like to boast that the cinema has reached the age of long trousers and discretion. . . The cast. . . is in every way suitable to the demands imposed upon it and helps to make 'Tarzan Escapes' fun, if not art." William Boehnel

+ — N Y World-Telegram p31 N 20 '36

"It satisfies all the demands made of these classics. . . In this particular film, considerable precedence is given Cheetah, the chimpanzee, and you shouldn't miss the cave monsters of the climax." John Mosher

New Yorker p85 N 28 '36

News-Wk p20 N 28 '36

"'Tarzan Escapes' has one striking difference from its predecessor, 'Tarzan and His Mate.' Mate Maureen O'Sullivan, who once frolicked through the jungle almost nude, now wears a tunic far more modest than most bathing suits. Despite the Legion of Decency, however, Tarzan's mate is still 'Miss Jane Parker' to the whites who journey into Africa to find her. . . Cinemaddicts with good memories of MGM's two previous Tarzan pictures, though they may feel that they have seen 'Tarzan Escapes' before, will find it richly entertaining."

+ Time p41 N 30 '36

#### Trade Paper Reviews

"Here is adventure supreme. Retaining all the thrills and spectacle of the earlier Tarzan productions, Metro has topped them with a lavishly produced, coherently directed story of the jungle and its ruler, Tarzan, king of the apes. The appeal of 'Tarzan Escapes' to the juvenile audience throughout the country will be tremendous, and its drawing power for adults should not be under-estimated. Family."

+ Box Office p31 O 31 '36

"The latest Tarzan version should be enthusiastically welcomed by his followers. It is one of the best Tarzans yet. For the [juvenile] trade especially it is great stuff, and anyone who goes for this fantastic sort of thing should like it."

+ Film Daily p13 O 27 '36



**TARZAN ESCAPES—Continued**

"[It] has all the box office attractions of the others with the added advantage of a human and humorous treatment which gives promise of an even wider public appeal. With these pictures always popular with adolescents, foreign audiences, and with the legion of Edgar Rice Burroughs fans, the current opus will be certain also to annex new enthusiasts wherever shown."

+ **Hollywood Reporter** p3 O 24 '36

"Metro spent time, money in remaking 'Tarzan Escapes,' but the result proves it was worth it. In the best Tarzan tradition, this is plenty hokem but it will more than satisfy folks who liked the first Tarzan offerings."

+ **Phila Exhibitor** p33 N 1 '36

"Two years of ribbing between the last 'Tarzan' feature and this one, has left its mark on the subject. With the constant kidding having accentuated the absurdity of the highly imaginative jungle doings, the tree-to-tree stuff has worn pretty thin for adult consumption. Appeal of 'Tarzan Escapes' will be mostly for the [children,] and that's not likely to mean more than mediocre returns. While at first the sight of Tarzan doing everything but playing pinocle with his beast pals was a novelty, it's all rather silly now. Derisive laughter greeted the picture too often at the Capitol and it probably will run into similar difficulty most everywhere."

— + **Variety** p14 N 25 '36

"Production has size and appearance of much care in its making. Once under way, it keeps moving with enough interesting wild animal life to tighten the interest. Smash scene is a stampede of elephants. Good sound effects heighten the illusion. . . Weissmuller stayed within the definition of the character which he has originated. He did one bit of very beautiful underwater swimming. Leading woman again is Maureen O'Sullivan, who looked attractive and acted with spirit. . . Film is answer to the question how to get the children off the streets at matinee time."

+ **Variety (Hollywood)** p3 O 24 '36

**TATTLER.** See Here comes Carter

**TEXAS RANGERS.** Paramount 90min Ag 28 '36

Cast: Fred MacMurray. Jack Oakie. Jean Parker. Lloyd Nolan. Edward Ellis

Director: King Vidor

See issue of September 28, 1936 for other reviews of this film

*Audience Suitability Ratings*

"Good entertainment for all except young children." Calif Cong of Par & Teachers

"Scenic beauty, spirited music and action, and historical interest combine to make good entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family-mature." DAR

"Family, exclusive of young children for whom it is too exciting." Nat Soc of New England Women

"The change of motives of the leading characters gives ethical value to picture certain to please the family." S Calif Council of Fed Church Women

"Too exciting for children. Otherwise, family." Mrs T. G. Winter

+ **Fox W Coast Bul** S 12 '36

"The morals of this story are very mixed. There is a noticeable romantization of the Bad Man; while the tactics of the supporters of law are sometimes rather doubtful. In any

case Fred MacMurray, good actor though he is, can never for a moment make us believe in him as an outlaw—he simply does not look the part. . . The virtues of the film are its excellent outdoor photography (though the action is at times too static, through overdoses of dialogue), and the vigour of the various scenes of fighting and shooting on a large scale. Suitability: adults & adolescents." A. V.

+ — **Mo Film Bul** p177 O '36

"The picture is exceptionally well cast. The direction is most skillful, and scenic backgrounds and action are beautifully photographed. The story is dramatic, logical, without sentimentality. Adolescents, 12-16: yes; children, 8-12: exciting."

+ **Motion Pict R** p9 O '36

"A and Y: good; C: possibly too tense." Parents' M p44 N '36

"The story is neither exceptional nor new but it is far better than the usual exaggerated Western. The film is sustained wholly by the acting of the principal characters and the capable direction of King Vidor."

+ — **Scholastic** p32 O 3 '36

*Newspaper and Magazine Reviews*

"This is not a perfect picture, but it is a perfect example of how lively and exciting a cowboy film can be when it receives the same consideration in dialogue, direction, and playing that is usually reserved for only less vigorous themes." (4 stars) Beverly Hills

**Liberty** p51 O 3 '36

"[It [is]] one of those pictures . . . which Hollywood produces so well. Everyone concerned in the picture seems to have been dealing with something he understood, if only emotionally. The result is not only vigour but naturalness. . . These characters take their place in a picture full of sweeping action, brilliantly photographed. The riding is fast, the fighting furious, and scene after scene reminds us that it was in depicting active adventure and simple heroism of this nature that the cinema first came into its own. 'The Texas Rangers,' however, revives as well as reminds. It makes the screen seem no longer tired." R. H.

+ **Manchester Guardian** p20 O 2 '36

"Paramount wastes still another distinguished director in this one. Vidor admitted grinding it out to 'reestablish his box-office value.' We liked Nolan's performance. Film estimate: you could do worse."

— + **New Theatre** p34 N '36

"King Vidor has turned from the social problem of feeding America in 'Our Daily Bread,' to a vigilante saga of the Southwest in his latest production, 'The Texas Rangers.' To say that it is disappointing is meant only in the larger sense, for with his flair for showmanship, he naturally offers a colorful, and at times epic canvas. . . Despite its great length, the result is an absorbing picture. Yet, one cannot help but wish that, with his high talent, experience, and skill, a less stereotype, even commonplace, theme might now, in the full tide of his outstanding career, flow from Mr. Vidor's cameras." Marguerite Tazelaar

+ — **N Y Herald Tribune** p19 S 24 '36

"'The Texas Rangers' is a Western, old-fashioned, as most Westerns by necessity are, but a pretty good Western at that. It is housed at the Paramount, which usually doesn't show Westerns. This new one, however, has a cast headed by Fred MacMurray and Jack Oakie, and its director is King Vidor. This combination, along with a prologue and epilogue delivered by an invisible narrator, may have fooled Paramount into thinking the film an epic, whatever an epic may be. That delusion is unfortunate. The picture, as well as the audience, would be much happier without those educational and quite uninspired monologues. A good Western needs no excuse, even when cut strictly to formula." Eileen Creelman

+ — **N Y Sun** p29 S 25 '36

"To come right out with it, 'The Texas Rangers' . . . is pretty maudlin stuff. . . Except for a bright characterization by Jack Oakie and an equally pleasing sinister one by Lloyd Nolan, 'The Texas Rangers' is simply a revival of a decadent cinema form, generically referred to as 'cops and robbers.' . . Things happen in accord with one of the screen's most archaic formulas." J. T. M.  
 — + N Y Times p29 S 24 '36

"'The Texas Rangers' gives us some good Indian warfare in the thorough Vidor style, and lasts two hours, but isn't really inspired, first-rate Vidor, Jack Oakie's comic antics relieve the banditry and tussling." John Mosher  
 + — New Yorker p77 O 3 '36

News-Wk p30 S 19 '36

"[It is] more, I fancy to the taste of the children and adults of to-day than the scalpings and tomahawks of the Mohicans. . . There is plenty of action and plenty of killing which are the two things people go to a Western to see; but I wish that the advent of the talkie had not brought in its train a tendency to shoot off propaganda as well as revolvers." Mark Forrest  
 + — Sat R p480 O 10 '36

"Mr. Vidor is one of the best of the popular directors; D. W. Griffith, a much finer artist, is his master. . . But in Vidor's 'epics,' just as in Cruze's somewhat overpraised picture, 'The Covered Wagon,' the story gets in the way; they bear about as much relation to epic drama as do the huge, artless, historical novels which have been so popular recently in the United States. The story of 'The Texas Rangers,' I should add, is a great deal better than that of 'The Covered Wagon.'" Grahame Greene  
 Spec p582 O 9 '36

#### Trade Paper Reviews

"What appears to have been intended as an epic of the Southwest is just a fancy hoss opry. It holds more in entertainment than the average Western, but its box office potentialities are not so hot unless the film is accompanied by a vigorous exploitation campaign. For [children], however, this picture is a natural —and this is where most of its gross will probably come from. . . Supposedly a saga of the Texas Rangers and their part in the creation of that vast state, the story is not sufficiently factual and, even more important, is deficient in glorifying the pioneer police force."  
 + — Variety p17 S 30 '36

THANK YOU, JEEVES. 20th century-Fox  
 57min O 23 '36

Cast: Arthur Treacher, Virginia Field,  
 David Niven, Lester Matthews  
 Director: Arthur Greville Collins

Based on the novel of the same title by P. G. Wodehouse. "Screen tale has Jeeves [gentleman's gentleman] and his master involved in an intrigue for possession of plans for a new type airplane, with Virginia Field popping into the picture as possessor of half the construction blueprint and Lester Matthews holding the other half." [Variety (Hollywood)]

#### Audience Suitability Ratings

"That this is not the repeat performance of P. G. Wodehouse, which must certainly have been expected after 'Piccadilly Jim,' becomes painfully apparent before the first reel has run out. The film is only a fair rendition of what was once choice nonsense, lacking finesse almost to the point of being clumsy."  
 — + America p24 O 10 '36

"A: good of kind; Y & C: amusing."  
 Christian Century p1407 O 21 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Family." Am Legion Auxiliary

"Good acting on the part of Arthur Treacher and some amusing comedy fail to bring alive this improbable story. Adults & 8-18: fair. Family." Calif Cong of Par & Teachers

"A mildly entertaining and decidedly confusing English farce with a liberal amount of slapstick. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul S 26 '36

"Family."

Gen Fed of Women's Clubs (W Coast)  
 S 16 '36

"Family."

Jt Estimates S 15 '36

"The picture is entertaining farce-comedy, well presented. Adolescents, 12-16 & children, 8-12: yes."

+ Motion Pict R p9 O '36

"This picture gave little opportunity to a cast which deserved a better vehicle."

— + Nat Council of Jewish Women S 9 '36

"An inferior version of one of P. G. Wodehouse's stories. General patronage."

— + Nat Legion of Decency O 1 '36

"A, Y & C: entertaining."

Parents' M p32 D '36

"[It is] a mildly amusing farce. Family."

— + Sel Motion Pict p7 O 1 '36

#### Newspaper and Magazine Reviews

"Family."

Christian Science Monitor O 3 '36

"[If [Wodehouse] intends to view the picture, I would advise him to take along all his sense of humor. Otherwise he may pull out all his hair and sue Sol [Wurtzel]. The Wodehouse humor would seem to be good screen material. But Sol does not think so. Apparently he feels the Jeeves stories were popular because of the velvety quality of the word 'Jeeves' for that is all of Wodehouse he has put in the picture. And for the Wodehouse humor he has substituted as laugh provokers a colored saxophone player, and a boy who squirts buckshot at people's necks through his teeth. You'd just die laughin'! . . . Wodehouse's valet is an ideal choice for a series, if he can live down the pitiful thing in which he is presented first."  
 — Hollywood Spec p10 S 26 '36

"[It is] mild entertainment at best. . . The youngsters may like it, but we prefer to take our Jeeves in less active doses." F. S. Nugent  
 — + N Y Times p25 O 5 '36

"Wodehouse enthusiasts, who begin to chuckle at the mere mention of the name Jeeves, are in for some gay moments if they drop into the Palace this week. . . Although 'Thank You, Jeeves,' lacks the snap and dash and humor of 'Piccadilly Jim' another cinema gem based on a Wodehouse story, it has more than its share of moments that tickle the funny bone. . . 'Thank You, Jeeves' may not be Wodehouse at his most side-splitting, but it is jolly fun." William Boehnel

+ — N Y World-Telegram p17 O 5 '36

"Jeeves . . . has collected a large and rabid following during his years in book form. Those who have followed his hilarious career on the printed page will be disappointed by his screen materialization. If the studio plans to feature this character successfully in a series they'll have to adhere more strictly to the author's—and public's—idea of the Englishman. . . This [is a] tepid farce. . . There's dandy film material in the Wodehouse stories and it is to be hoped that future picture adaptations will be granted more conversant treatment." Herb Sterne

— Script p10 O 10 '36



**THANK YOU, JEEVES—Continued**

"Hampered by the fact that on the screen Jeeves is seen direct rather than through the mist of Bertie Wooster's dazed idolatry, 'Thank You, Jeeves,' though sure to disappoint Wodehouse addicts, is still a passably amusing farce."

+ — Time p36 O 12 '36

*Trade Paper Reviews*

"Disappointing in its interpretation of P. G. Wodehouse's characters, Bertie Wooster and Jeeves, and losing much of the author's inimitable subtlety, this film emerges as more or less slapstick. It will please those who like that variety of comedy but will be a let-down for Wodehouse fans. Family."

— + Box Office p63 S 19 '36

"Except for Arthur Treacher as the valet, the writers of this screenplay did not take much from P. G. Wodehouse, creator of Jeeves, but instead attempted to turn out a comedy of general appeal with enough British flavor to preserve the identity of the original. The result is a rather mixed affair."

+ — Film Daily p8 S 17 '36

"Missing fire on almost every count, this silly and confused English farce will not get far as entertainment and must be relegated to dual support duty where it won't matter. Compounded of alternate dashes of very British whimsy and of old-fashioned slapstick, its chief merits lie in a few individual performances, a scatter spray of bright lines and some admirable British sets."

— + Hollywood Reporter p3 S 10 '36

+ — Motion Pict Daily p4 S 11 '36

"Lightweight, this hasn't even good feature names to help it. Some may like English comedian Treacher but the show will probably wind up on double features."

— + Phila Exhibitor p38 O 1 '36

"[It] is a tidy little bit for dual use. It's sound in every department and will satisfy all around in any type of house. Clipped running time shows there were no intentions to get out of the support class, but this in no way detracts from the picture's merits."

+ — Variety p16 S 23 '36

"P. G. Wodehouse's gentleman's gentleman, has been caricatured into a figure of burlesque mystery. He bears only faint resemblance to the author's creation but presents a kind of entertainment which more literal translation of the original might have missed for general audience. . . [It] is strictly neighborhood program made for folk who laugh easily at simple buffoonery. So conceived, written and directed, it will satisfy in these less-demanding spots where the Wodehouse tales are little known."

+ — Variety (Hollywood) p3 S 10 '36

**THEODORA GOES WILD.** Columbia 90min N 12 '36

Cast: Irene Dunne, Melvyn Douglas, Thomas Mitchell, Thurston Hall

Director: Richard Boleslawski

Based on a short story of same title by Mary McCarthy. Irene Dunne portrays a New England spinster, brought up under the stern repressions of a small town by two maiden aunts. Unknown to them she writes a daring book and goes to see the New York publishers when it becomes a great success. There she meets the illustrator of the book who twits her about her primness. She decides to show him and she does by "running wild."

*Audience Suitability Ratings*

"Laughingly gay, this picture is excellent entertainment for mature audiences." Am Legion Auxiliary

"This delightfully amusing farce is so well produced, so perfectly cast and so finely directed that it ranks with the very best in light adult entertainment. . . The subtle satire on a small New England town, its people, its church and literary club, could not possibly offend. Adults."

Calif Cong of Par & Teachers

"This picture has every element that makes for excellent entertainment for intelligent, mature audiences. It maintains a high standard for even and consistent story development, clever dialogue, excellence of production and deftness of direction. Outstanding. Mature."

Calif Fed of Business & Professional Women's Clubs

"Irene Dunne proves an excellent comedienne. Mature & 14-18. Excellent." DAR

"A gay, spontaneous comedy with clever dialogue, excellent photography, good direction and a capable cast. . . Mature. (It is to be deplored that church people are pictured as narrow, straightlaced and gossipy.)"

S Calif Council of Fed Church Women

+ + Fox W Coast Bul N 14 '36

"A highly entertaining sophisticated comedy with enough underlying pathos to give the story body. . . An able cast, fittingly chosen, give fine characterizations, with Irene Dunne and Melvyn Douglas, excelling. Adults & young people."

+ — Gen Fed of Women's Clubs (W Coast) N 2 '36

"Columbia scores another hit. . . Under the brilliant directorial guidance of Richard Boleslawski the entire production emerges sparkling with humor and clever repartee. Mature."

+ + Nat Council of Jewish Women N 3 '36

"Objectionable in part."

Nat Legion of Decency N 19 '36

"Mature. Outstanding."

+ + Sel Motion Pict p4 D 1 '36

"[It is] a delightful and amusing story. . . Excellent acting, clever dialogue and good directing. Mature. Outstanding."

+ + Wkly Guide N 14 '36

*Newspaper and Magazine Reviews*

"A genially entertaining comedy, although the situations are forced at times and many of the lines are silly without being funny. Family."

+ — Christian Science Monitor p17 N 14 '36

"[It] is a joy, not by virtue of the strength of the story, but because it has excellent direction and clever performances. Cleverness is something the screen should have in larger doses. . . The *Theodora* story is a crazy sort of thing, but Boleslawski gives it to us as one of the most delightful offerings of the season."

+ — Hollywood Spec p7 N 7 '36

"The players deserve most of the credit for the antic quality that pervades 'Theodora Goes Wild.' The farcical conceits that define the action of the film are not exactly sturdy and the comic byplay frequently betrays a ripe age. Irene Dunne and her expert assistants have contrived to keep the brightest facets of the production turned toward you, however. Under Richard Boleslawski's light touch, they make it a generally merry if rather inconsequential screen comedy." Howard Barnes

+ — N Y Herald Tribune p23 N 13 '36

"When Irene Dunne escapes from both heavy drama and elaborate musical she goes the whole way. In the new feature, a gay light comedy verging on farce, she seems to be having as much fun as her audiences. That is quite a bit of fun, too, for all the film's feathery quality. Miss Dunne, given her chance at real comedy, never hesitates. . . Director Richard Boleslawski and a topping comedy cast make the most of every opportunity, however slight."

Eileen Creelman

+ — N Y Sun p34 N 13 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Columbia obviously was dreaming of a distaff edition of 'Mr. Deeds Goes to Town' when it produced 'Theodora Goes Wild.' . . . We must puncture the toy balloon by proclaiming that Theodora is no match for Longfellow Deeds in sound, honest, homespun humor. Although she goes wild, she also goes silly; and farce does not set too well upon the lovely shoulders of Irene Dunne. The one thing we cannot abide is studied cuteness. . . . By less exacting standards than those of 'Mr. Deeds,' the new film is a frolicsome piece with several moments of ingratiating comedy. Although there is a noticeable slackening of pace in its midcareer, it introduces a new theme and it explodes it with commendable freshness. . . . A good bit of it is thoroughly silly, over-taxing even Miss Dunne's ability, but the honest New England comedy of it is astringent and wholesome. The Lynn Literary Society is magnificent." F. S. Nugent

+ — N Y Times p27 N 13 '36

"Miss Irene Dunne turns to comedy and in the frisky, hilarious and nifty film called 'Theodora Goes Wild,' turns in a gay and spirited performance that does much to make this one of the season's most distracting and tonic entertainments. Although it is an intensely artificial and lightweight affair, it is replete with sparkling wisecracks, literate light comedy writing and deft situations. . . . If you fail to enjoy its intelligent frivolity you will have only yourself to blame." William Boehnel

+ N Y World-Telegram p33 N 13 '36

"Don't . . . forget gentle little Irene Dunne. She's being rather bright and pleasant these days in 'Theodora Goes Wild.' This is a film for your easier moments. When I saw it, I thought first it might turn out to be just comedy about the publicity antics of lady authors, a dismal theme, but it's really about a small-town girl on a rampage. . . . In spite of too many antique jokes, it's bright and fresh often enough." John Mosher

+ New Yorker p101 N 21 '36

"Miss Dunne had a lot of expert help. The assisting cast, led by Melvyn Douglas, entered into the spirit of this adventure, and Richard Boleslawski, whose screen work is even less associated with farce than his star's, directed with a light hand. Sidney Buchman's story refurbishes some old gags, but injects twice as many new ones into a plot that has no vain hope of making sense."

+ News-Wk p60 N 14 '36

"[It is] a lively, I might say, hilarious female version of 'Mr. Deeds Goes to Town.' I don't know when I've seen a picture so full of amusing surprises, bright dialogue and ridiculous situations. . . . Chalk up another knock-out for Harry Cohn of Columbia." Rob Wagner

+ + Script p10 N 21 '36

"Somewhere in this idea is excellent farce. The situations are not believable enough. Miss Dunne is called upon to be too kittenish too long. What we mean is, *Theodora goes too wild.*"

— + Stage p18 D '36

"For cinema patrons who like rollicking farce, 'Theodora Goes Wild' amounts to a feast. It begins rollicking in Reel One, rollicks faster and more furiously from there on."

+ Time p26 N 23 '36

#### Trade Paper Reviews

"Audiences should go wild over 'Theodora Goes Wild.' It reveals Irene Dunne as a comedienne of superlative charm and ability, and its delightfully rollicking comedy is reminiscent of 'It Happened One Night.' From every angle the picture is practically flawless. Family."

+ Box Office p51 N 14 '36

"This is one of the most amusing pictures of the year. It is full of laughs and human touches. It presents a new Irene Dunne and she proves herself one of the screen's best comedienness. The picture is a triumph for its

producer, director, writers, players, and all concerned in its making."

+ Film Daily p6 N 5 '36

"An uproarious romantic farce that will stand with the very best in a sensational comedy year. Its box office earnings also will come close to equaling top grosses for this popular type, for it has universal appeal and will evoke almost continuous laughter in any man's theater. . . . The offering is something to talk about. It will be."

+ Hollywood Reporter p3 N 2 '36

+ Motion Pict Daily p8 N 4 '36

"Columbia has again produced a comedy that should be in the top grosses when the returns are in. . . . Everyone plays well, the result is swell."

+ Phila Exhibitor p49 N 15 '36

"A comedy of steady tempo and deepening laughter, 'Theodora Goes Wild' is certain to attract big trade and strong word-of-mouth ballyhoo. It will be a logical holdover for many downtown spots. And it should strengthen the following of Irene Dunne. . . . Film-goers will like the skittish results which achieve a certain helter-skelter lunacy while still not toe-stubbing the sense of illusion. It's synthetic stuff, made to seem real and plausible."

+ Variety p12 N 18 '36

"For sustained interest, rollicking comedy and a good love story, 'Theodora Goes Wild' is an outstanding picture and one that should certainly do big at the box office. Whatever a good picture needs, this has. A film masterpiece from every viewpoint, it reveals Director Richard Boleslawski as a master of comedy. . . . Irene Dunne gives a top performance in a part that was most difficult, to say the least. Melvyn Douglas, as the romantic interest, does a superb job."

+ Variety (Hollywood) p3 N 2 '36

THEY MET IN A TAXI. Columbia 70min S 1 '36

Cast: Chester Morris. Fay Wray. Raymond Walburn. Lionel Stander

Director: Alfred E. Green

See issue of September 28, 1936 for other reviews of this film

#### Audience Suitability Ratings

"A and C: perhaps; Y: good."

Christian Century p1303 S 30 '36

"The story is novelettish but not unduly sentimental or sensational; good direction, and competent acting and casting, make it pleasant entertainment. Suitability: family."

+ Mo Film Bul p177 O '36

"Fair. Adults & young adults."

+ — Motion Pict Guide D '36

"It is well acted and well directed. The story moves along at a rapid pace and is pleasant light entertainment. Adolescents, 12-16: yes; children, 8-12: no interest."

+ Motion Pict R p9 O '36

"A and Y: entertaining comedy melodrama; C: doubtful."

Parents' M p44 N '36

"[It is] hampered by a trite plot [but is] a fairly entertaining comedy. Adults & young people."

+ — Sel Motion Pict p10 O 1 '36

#### Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p13 S 26 '36

"'They Met in a Taxi,' featuring the far from distinguished efforts of Chester Morris, is a rather pure example of the quickie, good for a laugh or two if you are not too choosy."

— + New Theatre p18 O '36



## THEY MET IN A TAXI—Continued

## Trade Paper Reviews

"'They Met in a Taxi' is a modest little comedy that hasn't the heft for solo playing but in the duals it will stand on its own. While it totes no heavy box office draft, the cast is a capable one, and that's the picture's chief asset."

+ — Variety p16 S 16 '36

THREE-CORNERED HAT. See Il cappello a tre punte

THREE MARRIED MEN. Paramount 60min S 11 '36

Cast: Roscoe Karns, William Frawley, Lynne Overman, Mary Brian, George Barbier, Marjorie Gateson

Director: Eddie Buzzell

See issue of September 28, 1936 for other reviews of this film

## Audience Suitability Ratings

"It aims at being a pleasant little comedy rather than a tract on domestic society and, with that good intention in its favor, one must not reprove it too harshly for being funny only part of the time." T. J. Fitzmorris

+ — America p576 S 19 '36

"A: hardly; Y: not the best; C: no."  
Christian Century p1343 O 7 '36

"Mature."

Gen Fed of Women's Clubs (W Coast)  
S 8 '36

"Mature. (D. A. R. says comedy depends on innuendo and will not please.)"  
Jt Estimates S 15 '36

"A delightful domestic comedy, packed with the human element and full of situations which, though familiar, will be appreciated by many audiences. . . It is a theme in which treatment is everything and the direction is admirable. It may well give more pleasure than a much more pretentious film. Suitability: adults & adolescents."

+ — Mo Film Bul p177 O '36

"The adventures and embarrassments of newlyweds often form a basis for an amusing comedy. . . The picture is amusing of its type, but the general atmosphere seems unwholesome. Adolescents, 12-16: not recommended; children, 8-12: no interest."

+ — Motion Pict R p9 O '36

"Family."

Nat Bd of R M S '36

"A, Y and C: poor."

Parents' M p44 N '36

"Story only fair but held together by pertinent dialogue and humorous situations, resulting in many laughs. Mature."

+ — Sel Motion Pict p7 O 1 '36

## Newspaper and Magazine Reviews

"It certainly seems as though [Dorothy Parker] has steered clear of her usual wit, for while there are undoubtedly a few good moments in the film, the sum and substance is by no means above the average of such comedies. . . Although it is nothing to write home about, it at least is never irritating or actually boring." Mordaunt Hall

+ — Boston Transcript p6 S 18 '36

"Freshness and laughter characterize this little comedy. Possibly because the clever Dorothy Parker worked on the screen version, giving sharpness and observation to the dialogue." (2½ stars) Beverly Hills

Liberty p31 O 24 '36

"Writer Owen Davis has a long memory. It stood him in good stead while preparing this yarn. . . Okay for audiences that have laughed at the same situations for twenty years . . . and still manage to find 'em funny." Herb Sterne

+ — Script p12 N 14 '36

## Trade Paper Reviews

"[It is] light domestic comedy of newlywed troubles mildly diverting and carries laughs."

+ — Film Daily p6 S 25 '36

"Family picture, short on names, longer on entertainment, 'Three Married Men' should please in small towns, on twin bills. It lacks strength for the de luxers."

+ — Phila Exhibitor p34 S 15 '36

"Adept performances and succinct comedy elevate this above the accepted dual bill placement. But the absence of really box office names undoubtedly will force 'Three Married Men' to get most of its coin on double programmers. Story content, while graduated for high laugh results, is a trifle too light for film to stand alone in most spots. . . Dorothy Parker and Alan Campbell have done elegant work in transferring the Davis story to the screen and providing sparkling dialog."

+ — Variety p17 S 30 '36

THREE MEN ON A HORSE. Warner-First national 105min N 21 '36

Cast: Frank McHugh, Joan Blondell, Carol Hughes, Sam Levene, Allen Jenkins, Guy Kibbee, Teddy Hart

Director: Mervyn LeRoy

Based on the play of the same title by John Cecil Holm and George Abbott. "Frank McHugh is a gentle suburbanite who writes gift-card verses for savage old Guy Kibbee. His secret recreation is picking winning horses, for which he has some sort of psychic gift. But he never bets. That, he believes, would spoil the trick. Falling into the hands of a gang of unlucky gamblers, his guesses are taken seriously and the money begins pouring in. They kidnap him just as his grist of Mother's Day poetry is needed by Kibbee's printers." (Hollywood Reporter)

## Audience Suitability Ratings

"A: depends on taste; Y: better not; C: no."  
Christian Century p1670 D 9 '36

"[It] follows the play, with just as few scenes, just as much talk, and just as much drinking. Adults." Am Legion Auxiliary

"Too much gambling and drinking. Adults."  
Calif Cong of Par & Teachers

"The blunt humor of this farce will entertain men; but its cheap jargon will not appeal to women." Adults. Mediocre." DAR

"A highly diverting farce, improbable but well cast and with sustained interest. Good race track scenes. Much drinking. Adults."  
Nat Soc of New England Women

"A doubtful comedy filled with drinking, gambling and coarse language. Waste of time. Adults." S Calif Council of Fed Church Women

"Adults." Mrs T. G. Winter

Fox W Coast Bul N 7 '36

"The humor and dialogue though crude and coarse provoke laughter and will appeal especially to men. Adults."

Gen Fed of Women's Clubs (W Coast)  
O 26 '36

"This is the rollicking stage play, which is equally mirth-provoking on the screen, with its free-for-all comedy and pungent dialogue. . . It is somewhat rough and alcoholic as the theme implies; men will enjoy it most. Adolescents, 12-16: better not; children, 8-12: no."

+ — Motion Pict R p8 N '36

"This raucous comedy makes funny screen entertainment in spite of a lack of spontaneity and overstraining for comedy effects. Adults."

+ — Nat Council of Jewish Women O 28 '36

"Objectionable in part."

Nat Legion of Decency N 19 '36

"A: fairly good farce; Y: doubtful; C: no."  
Parents' M p46 Ja '37

"Adults & young people."

Sel Motion Pict p11 D 1 '36

"Family. Outstanding."

+ + Wkly Guide N 14 '36

#### Newspaper and Magazine Reviews

"Erwin Trowbridge comes to life . . . in the person of Frank McHugh. He is the harmless little fellow of 'Three Men on a Horse,' from which play Alex Yokel made a fortune and the chances are that the Warner Brothers will amass even a greater profit from their investment in the film version. Those who are devotees of horse racing will write down this picture as a 'must,' and others, after hearing of some of the incidental happenings, will probably want to see Erwin themselves." Mordaunt Hall

+ Boston Transcript p4 N 14 '36

"Neither as rowdy nor as funny as the stage play. [It is] a noisy film farce. Adults."

+ — Christian Science Monitor p13 N 21 '36

"'Three Men on a Horse' is a failure, which goes to show that the best of [directors] can slip. . . . The characters shout at one another throughout the entire length of the picture, and not for more than ten seconds at a stretch is the screen silent. . . . The main weakness of the picture is fundamental. The story premise is interesting and fraught with great comedy possibilities, but none of its possibilities is realized. . . . Now that Mervyn has got this picture out of his system, we confidently can look forward to his giving us something more worthy of his established ability."

— Hollywood Spec p8 O 24 '36

"It is fast and amusing. . . . Here, we're sure, is a farce that will arouse your laughter. We like Frank McHugh as the timid Erwin; the three small-time bettors are briskly done by Sam Levene, Allen Jenkins, and Teddy Hart; there is a swell barkeep by Edgar Kennedy; and Joan Blondell does the very much repressed (in the screen version) ex-Follies sweetie of one of the dopsters." (3½ stars) Beverly Hills Liberty p43 D 12 '36

"Although 'Three Men on a Horse' carries on at the Fulton Theater stage in its ninety-sixth week, there is little reason to suppose that the Strand Theater screen will be vacated by the same racetrack comedy before the new year, for the film version of the play is every bit as sprightly as the original. In fact, it differs from the drama very little. . . . The picture is spiced with those same wise-cracking lines which have kept New Yorkers so constantly entertained on the stage. . . . Perhaps because Sam Levene and Teddy Hart, who were the original Patsy and Frankie on Broadway, lend such authority to the performance, the comedy retains much of its original stimulation, yet the entire cast falls into the hilarious stride, resulting in smooth and expert rowdiness. Frank McHugh is excellent as Erwin, greeting-card poet and psychic." Marguerite Tazelaar

+ + N Y Herald Tribune p24 N 26 '36

"Little need be said except that it is just as funny as the stage original still running at the Fulton Theater. That really should be enough. . . . Frank McHugh is the gifted Oiwin, a part into which he steps with such ease that it is evident Mr. McHugh deserves more recognition than his studio was formerly wont to accord him. Miss Blondell, in a smaller role than usual, is also much funnier than usual, a fact which both she and her employers might profitably note." Eileen Creelman

+ N Y Sun p30 N 27 '36

"[It] has been converted into an acceptably ribald film farce. . . . [It] makes for an evening, or afternoon, of hilarious and extremely improbable entertainment." B. R. C.

+ + N Y Times p39 N 26 '36

"The screen version is every bit as hilarious as the play from which it stems. . . . McHugh plays this fabulous hero for all he is worth. . . . Frankly, I despair to describe 'Three Men On a Horse' in wordy detail. My job is only to advise you to hop over to the Strand and see it for yourself and enjoy to the full its merry, cock-eyed, good natured fun and the work of a fine cast." William Boehnel

+ + N Y World-Telegram p39 N 27 '36

"'Three Men on a Horse' is an exact and careful picture of the play, and very funny. Frank McHugh's Oiwin and Joan Blondell's Mabel are both of Nobel Prize calibre, if the Nobel Prize is some day to be given cinema performers. . . . [It is] possibly not quite respectable, but certainly never a dull film." John Mosher

+ New Yorker p131 D 5 '36

"In this laugh-for-laugh and almost word-for-word transcription of the Broadway hit, Frank McHugh comes into his comic own as a writer of greeting-card verses. . . . Teddy Hart and Sam Levene, whom Mervyn LeRoy—producer and director of the film—snatched from the Broadway production, come close to trotting off with the picture."

+ News-Wk p20 N 28 '36

"Some of the funniest vernacular that was ever written is spoken in violent and high-strung volume. Frank McHugh, as Erwin, seems to be walking in his sleep, which is just what Erwin would do in the situation that befalls him. . . . Anyone with the slightest appreciation for artful idiom will find it all happily recorded in this screen version. 'Three Men on a Horse' is still a safe bet."

+ Stage p18 D '36

"Skillfully directed by Mervyn LeRoy, adorned with two members of the original stage cast (Teddy Hart and Sam Levene), 'Three Men on a Horse' is more than just a very funny picture. It has the authentic lilt and shuffle of that Broadway half-world whose deflated, hard-packed mirth had had no equal interpretation since the late Ring Lardner."

+ Time p42 N 30 '36

#### Trade Paper Reviews

"Uproarious as a stage play, this emerges as only mildly amusing screen fare, chiefly because of lengthy running time, lack of action, a too-close adherence to the original in background and setting, and a script that is entirely too wordy. The robust, racy lines of the legitimate production could not be used in the screen version, making the whole affair a rather wishy-washy transcription of a play that was characterized by outspoken heartiness. Family."

+ — Box Office p63 O 17 '36

"[It] is a riot of fun and laughter for young and old. . . . It kept capacity houses at the Strand, in continuous fits of laughter. The cast, while not filled with exceptional box-office names, is perfectly suited for this production. . . . [It] presents the exhibitor with dozens of ways for exploitation, almost any of which will sell the picture. . . . Sell the public on the picture as one of the biggest laughs in months."

+ Canadian Moving Pict Digest p6 N 28 '36

"We can't see how it can miss wherever folks want to laugh. All the comedy of the stage version has been preserved, and some more added via new scenes. Frank McHugh does a grand job as Erwin. . . . The pressbook on this production emphasizes the laugh angle, and if you play it up that way it can't miss at your box-office, for it is one of the naturals when it comes to the heavy guffaws."

+ Film Daily p9 N 13 '36



**THREE MEN ON A HORSE—Continued**

"The highly successful stage farce about race track gambling, here brought to the screen by Mervyn LeRoy for Warners, is raucous and ribald entertainment with an undeniably high laugh content that will put it over for substantial returns in many quarters. Transference of the John Cecil Holm play to the screen somehow emphasizes its maniacal absurdities and the fact that every character is a caricature and every situation a phoney, but the snappy and slangy gag-lines and the wildly farced action come so fast that there is little to do but let go and laugh."

+ **Hollywood Reporter** p2 S 29 '36

+ **Motion Pict Daily** p6 S 30 '36

"Warners have taken the stage hit, cast it with pulling names, presented it almost exactly as in the stage version, with the result fast comedy that will probably have a bit more appeal to men than women but a show that ought to land in upper grosses. Estimate: winner, with plenty to spare."

+ **Phila Exhibitor** p36 O 15 '36

"'Three Men on a Horse' on celluloid is an even better laugh-grabber than its stage counterpart, and assuredly box office. There have been practically no alterations and only a few additions, and whatever was added is on the profit side. . . 'Three Men on a Horse' looked like a natural for the screen in legit form. Now there's no doubt of it."

+ **Variety** p18 D 2 '36

"It has much of the rowdy pungency of 'The Front Page' and preserves all the best elements from its own stage progenitor. Lines are racy, pace seems fast, despite overlength of preview, because dialog fascinates and suspense is well built, and humor springs solidly out of main situation and its diverting side issues. When 1,000 feet have been cut from first assembly, as will be done before release, picture will sprint the full distance with unflagging hilarity."

+ **Variety (Hollywood)** p3 S 29 '36

**THREE MESQUITEERS. Republic 60min S 10 '36**

Cast: Robert Livingston. Ray Corrigan. Syd Saylor

Director: Ray Taylor

This is the first of a series of eight outdoor Westerns. A western melodrama involving disabled world war veterans who seek homesteads in the west.

*Audience Suitability Ratings*

"Excellent riding helps make this a stimulating and exciting Western. General patronage."

+ **Nat Legion of Decency** O 1 '36

"A, Y and C: good Western."

Parents' M p44 N '36

*Trade Paper Reviews*

"Republic introduces a new cowboy trio, 'The Three Mesquiteers,' in a picture that has all the earmarks of being the forerunner in a series of popular western dramas. Family."

+ **Box Office** p23 S 12 '36

"This is much more than a routine Western for there is a very original and graphic story that is built up with fine characterization and plenty of human interest touches."

+ **Film Daily** p10 O 2 '36

"First of Republic's new series of eight Westerns in which a trio of riding and shooting pals will lead, this variant of the standard formula will satisfy in the standard action spots."

+ **Hollywood Reporter** p3 S 2 '36

+ **Motion Pict Daily** p2 S 5 '36

"Estimate: okey Western."

+ **Phila Exhibitor** p35 S 15 '36

"Republic has turned out a better than average run-of-the-mill Western in 'The Three Mesquiteers.' . . Displaying smart showmanship, the ending of the picture leaves 'The Three Mesquiteers' together riding on their merry way for further adventures. While not in the serial class, the ending gives the distinct impression that these three will be seen again, a point that exhibitors should not overlook when this one clicks in the neighborhoods and with family trade, as it obviously will. Title of the picture has excellent exploitation possibilities, and the series should go to town if standard of this one is maintained throughout."

+ **Variety (Hollywood)** p3 S 2 '36

**THREE SMART GIRLS. Universal 84min D 20 '36**

Cast: Deanna Durbin. Nan Grey. Barbara Reed. Charles Winninger. Binnie Barnes. Alice Brady. Mischa Auer

Director: Henry Koster

"A story of three girls who return to their father in America to keep him from marrying a fortune hunter." **Wkly Guide**

*Audience Suitability Ratings*

"General patronage."

**Nat Legion of Decency** D 10 '36

"Well directed, good photography, and highly amusing. The entire cast is excellent and the singing of Deanna Durbin, Universal's 13-year-old singing marvel, is very fine. Miss Durbin is really the leading lady. The picture is almost a starred production. Family."

+ **Wkly Guide** D 5 '36

*Trade Paper Reviews*

"To Universal must go the acclaim of the whole picture industry for the production of 'Three Smart Girls,' not because it will turn out about the best gross of the year or the month; not because of the production of a great story; not because of the great assembly of stars; but because Universal has taken a story of little consequence and, through fine writing, acting, direction, and production, has made one of the best pieces of entertainment this reviewer has seen in many months—with a cast of players many of them unknown but who will be plenty known after the picture gets out. . . The three smart girls of the picture are Deanna Durbin, Nan Grey and Barbara Reed, all newcomers, all from the Universal stock company and all certain to go places, particularly Miss Durbin, who is assuredly the greatest find of the year. . . [She] is one of the most astonishing personalities to come to the screen in a long time. She can act, sings gloriously and is most pleasant to look at."

+ **Hollywood Reporter** p2 D 1 '36

+ **Motion Pict Daily** p6 D 1 '36

"Favored with unusual showmanship in production, direction and story, the trio of ingenuities in Universal's 'Three Smart Girls' distinguishes this as one of the outstanding and surprise pictures of the season. Without discounting the other featured players the girls will get highest critical and popular acclaim for entertainment which will delight any audience and hearten any exhibitor. Smartly sold to create initial momentum, the picture should roll up handsome grosses. . . Sensational is the projection of a new star in the making, Deanna Durbin, in her screen bow. With astute handling to exploit the gifts and graces displayed as an actress and a songstress, this youngster, still in her teens, will quickly reach the film peerage."

+ **Variety (Hollywood)** p3 D 1 '36

**TRAITOR.** Puritan 57min Ag 29 '36

Cast: Tim McCoy. Frances Grant. Carl Hackett

Director: Sig Neufeld

A western melodrama.

*Audience Suitability Ratings*

"General patronage."

Nat Legion of Decency S 10 '36

*Trade Paper Reviews*

"Plenty of action pervades this Western in which stalwart Tim McCoy plays the role of a Texas Ranger. . . Picture will please action fans."

+ Film Daily p13 N 6 '36

+ Motion Pict Daily p8 N 5 '36

"McCoy's Westerns have been of good standard. This is no exception. Estimate: okey."

+ Phila Exhibitor p40 O 15 '36

"Not the usual Westerner. . . Stage-coaches are up-to-date Detroit models, haciendas have clean glass windows and cowboy garb is natty. Plenty of hard riding, though, in spite of these advances. Okay for a dual bill. . . Plot gets blurred toward the end which is somewhat of a letdown. Otherwise handled in even manner."

+ — Variety p19 N 4 '36

**TROUBLE AHEAD.** Atlantic 75min S 17 '36

Cast: Charlie Farrell. Margot Grahame. Gregory Ratoff

Director: Monty Banks

A dialogue film produced in England. "It tells of the annoyances that beset an American film idol, lured to London by an enterprising press agent to make a film for a producer who wants to make a screen star out of a blonde cutie in whom he is interested." (N Y World-Telegram)

*Audience Suitability Ratings*

"This trite story has a most obvious ending. General patronage."

— Nat Legion of Decency O 1 '36

*Newspaper and Magazine Reviews*

"We hope the reciprocal trade agreements will not encourage importation of tired little productions like this. . . Gregory Ratoff does his best to save the proceedings. Family."

— + Christian Science Monitor p17 O 31 '36

"Perhaps the most completely uninspired photoplay since the early flicker days is 'Trouble Ahead,' so jarring an importation of cinematic clichés that even a fervent interpretation by Gregory Ratoff of a rôle of the sort he does best cannot save it from almost immediate oblivion." J. T. M.

— — N Y Times p26 S 21 '36

"It is a shambling and bogus little weakling too feeble to withstand Broadway competition. It adds little to the stature of British film production, and will not, I feel safe in predicting, cause any uneasiness to other candidates for the best film of the year." William Boehnel

— N Y World-Telegram p16 S 21 '36

*Trade Paper Reviews*

"Produced in London by Pathe, this importation is light, pleasant entertainment as program pictures go. Though never rising to its potential heights, which sounder production and sharp supervision would have attained for it in capable Hollywood hands, it has frequent moments of charm in its late sequences that effectively play on patrons' romantic emotions."

+ — Film Daily p7 O 19 '36

+ Motion Pict Daily p5 S 22 '36

"It has names, but they act like beginners. It has comedy, but it is all muffed amidst bad recording, putrid direction. Farrell is wooden. So is his leading lady. Margot Grahame looks like a mummy. Estimate: for neighborhoods, twin bills."

— — Phila Exhibitor p39 O 1 '36

"This light romantic comedy will not heighten Charles Farrell's popularity. Story has too many Cinderella trimmings at the outset to hold interest. Hollywood producers tried doing the same sugary type of yarn with Farrell not long ago with sad results. This English effort is equally flat in attempting to show Farrell the comeback paths. Despite the slim, easily recognized story, Monty Banks has done a commendable job knitting together uninteresting developments."

— + Variety p23 O 21 '36

**TUGBOAT PRINCESS.** Columbia 68min O 15 '36

Cast: Walter C. Kelly. Edith Fellows. Valerie Hobson

Director: David Selman

"The differences between two tugboat captains are settled by an orphan girl and their rivalry is changed to a friendship." Nat Legion of Decency

*Audience Suitability Ratings*

"The picture is a routine job and a bit too familiar to be continuously interesting. But Walter Kelly, forsaking his Virginia judgeship to go to sea provides amusing interludes, and Edith Fellows and Valerie Hobson play well." T. J. Fitzmorris

+ — America p144 N 14 '36

"An unpretentious story . . . is told with sympathy and understanding. . . Good acting, capable direction and a simple, heartwarming story are combined in a pleasant and interesting film. Family." E Coast Preview Committee

+ Fox W Coast Bul N 21 '36

"General patronage."

Nat Legion of Decency N 5 '36

"A, Y & C: fair."

Parents' M p46 Ja '37

"Family."

Sel Motion Pict p11 D 1 '36

*Trade Paper Reviews*

+ — Motion Pict Daily p7 O 22 '36

**TUNDRA.** Burroughs-Tarzan 78min Ag 15 '36

Cast: Del Cambre

Director: Norman Dawn

See issue of September 28, 1936 for other reviews of this film

*Audience Suitability Ratings*

"Scenically beautiful and abounding in thrilling adventure, the picture will hold the interest of the entire family. . . Many interesting scenes of wild animal life add to the educational as well as the entertainment value of the picture. Excellent for type. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent for schools because of pictures of wild life though not exactly accurate as to scenes or the tundra. Family. Good." DAR

"This film abounds in entertainment values. . . Details of Alaskan life seem at times hardly authentic but the picture is thoroughly enjoyable for any audience from beginning to end." Nat Soc of New England Women



**TUNDRA—Continued**

"Remarkable and authentic photography. Scenes of the Alaskan Tundra and the breaking up of the ice are breath-taking and portray the majestic grandeur of this northern country. . . Excellent direction and well presented. Family." S Calif Council of Fed Church Women

Fox W Coast Bul O 10 '36

"Taking as its background one of the places on earth that still possesses glamour and the possibility of thrilling adventure, the picture gets away to a fine start. But the story fails to live up to the grandeur of the setting. The continuity could have been better handled, and in moments of crisis the emotional effect is marred by insensitive handling of incident and by uninspired acting. As a story it is mediocre, but as a picture of the Alaskan tundra it is excellent entertainment which the family will enjoy and which children will hail with delight because of fascinating closeups of Arctic animals. Adolescents, 12-16 & children, 8-12: yes."

Motion Pict R p8 N '36

"Superb, realistic photography, excellent shots of wild animals in their natural habitat, and a story full of drama and suspense add to the interest and entertainment. Family."

+ Nat Council of Jewish Women O 7 '36

"A trivial story binds together this saga of the Alaskan wilderness. General patronage."

+ Nat Legion of Decency O 22 '36

"Family & junior matinee."

Sel Motion Pict p3 N 1 '36

**Newspaper and Magazine Reviews**

"While the Robinson Crusoe plot coats the film with a faint artificiality, one forgets its self-consciousness as the picture proceeds and becomes fascinated with the adventures of 'the flying doctor' and his two bear cub companions, Tom and Jerry. But it is not alone the action of the piece which proves alluring, it is also the really beautiful photography, so clear and natural one can almost smell the frostbitten air." Marguerite Tazelaar

+ N Y Herald Tribune p23 D 3 '36

"'Tundra' is not a bad film for children. It might well have been adapted from a juvenile book, perhaps one called 'The Bear Cub Twins,' or 'How Tom and Jerry Helped the Doctor Escape.' [It is] quite frankly an adventure story, with no pretense at acting or plot. . . [It consists of] a long and varied series of well photographed, well directed outdoor thrills." Eileen Creelman

+ N Y Sun p39 D 8 '36

"[It] is a series of awesome glimpses of the Northland into which has been woven a not too intrusive story. . . The producers have succeeded in producing a remarkable document of the Alaskan wilds. . . As the doctor, Del Cambre's calm performance during the weeks of isolation is a welcome departure from the crazed frenzy that Hollywood usually demands of its stranded men." J. T. M.

+ N Y Times p31 D 3 '36

"'Tundra' has isolated moments of fine photographic beauty and others of considerable excitement. . . The film is, of its kind, first rate entertainment. . . [It] is well worth seeing." William Boehnel

+ N Y World-Telegram p33 D 3 '36

**Trade Paper Reviews**

"As a pictorial exposition, 'Tundra' . . . has plenty to offer, but as entertainment it proves little except that the aforementioned territory is bad land to pick out for hitch-hiking. May help on a dual bill in a pinch, though the almost total absence of plot and its length are handicaps. . . The main actor . . . is given miserable lines and seldom gets the opportunity to prove anything. . . Biggest trouble is that it fails to measure up to preceding epics of this type. It lacks sustained action; the most dramatic and thrilling episodes are left hang-

ing in mid-air. The picture is chockful of highly impossible feats and escapes, even the splendid photography and intimate shots of wild animals fail to offset it. . . Production has been poorly edited and badly cut. Scenes where he stumbles onto the epidemic-swept village, with only skeletons perched in the various huts, is ghastly and unessential. As is the phoney fight with a band of dogs."

— + Variety p13 D 9 '36

**TWO IN A CROWD. Universal 85min Ag 30 '36**

Cast: Joan Bennett, Joel McCrea, Elisha Cook, Jr. Alison Skipworth

Director: Alfred E. Green

See issue of September 28, 1936 for other reviews of this film

**Audience Suitability Ratings**

"That the halves of a thousand dollar bill should bring two young strangers together for no more exciting adventure than a stock horse race is the real tragedy of this picture. In grinding it out to its last, weatherbeaten reel, the producers have spoiled forever a perfectly good, novel idea. . . That Big Race solution is wearing rather thin and has no place in credible drama." T. J. Fitzmorris

— America p600 S 26 '36

"A: hardly; Y: probably amusing; C: doubtful."

Christian Century p1343 O 7 '36

"Mediocre. Mature and 14-18." DAR

"Family." E Coast Preview Committee

"The story drags a great deal of the time and lacks a coherent central plot. Altho a few of the humorous situations evoke a genuine laugh, the majority seem forced, lack spontaneity, and fall rather flat. 12-16: passable; 8-12: no." Women's Univ Club, Los Angeles

Fox W Coast Bul S 26 '36

"An improbable story, filled with absurd complications and far-fetched situations, which is redeemed by the laughs furnished by Henry Armetta, Andy Clyde, Nat Pendleton and Donald Meek. Family." Am Legion Auxiliary

"This [is] a weak and unconvincing story with which a good cast struggles vainly. Adults: good; 14-18: poor; 8-14: no." Calif Cong of Par & Teachers

"This well-acted and smoothly directed comedy is a pleasant mixture of comedy, hokum and mild excitement. Amusing. Mature." Calif Fed of Business & Professional Women's Clubs

"A weak story with a series of events having no focal center. Fairly entertaining in spots but jumbled and far too alcoholic. Mature." Nat Soc of New England Women

"A mediocre picture with an unethical plot and too many episodes in which the comedy element is slapstick and the atmosphere generally unwholesome. Waste of time. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 24 '36

"This entertaining, rather unusual comedy is enhanced by many clever situations, pleasing characterizations and good direction. Family-mature."

+ Gen Fed of Women's Clubs (W Coast) O 14 '36

"A cheerful picture with a good deal of fun in it which could have been improved by cutting out some of the scenes and by developing the humour latent in those which remained. Very well acted, especially in the smaller parts. Good, clear sound and adequate photography. Suitability: family; suitable for children over 10."

+ — Mo Film Bul p155 S 30 '36

"Adolescents 12-16: passable; children, 8-12: no."

Motion Pict R p8 S '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The plot is a bit complicated which makes the story drag at times, but there are plenty of amusing situations and a light comedy touch is retained throughout. Family."

+ — Nat Bd of R M S '36

"This is an entertaining comedy, perhaps somewhat too lengthy, but with a 'different' story, light, frothy dialogue and slow-moving but capable direction. A spirit of justice and fair play pervades the entire production. Family."

+ — Nat Council of Jewish Women O 14 '36

"A and Y: passable; C: little interest."  
Parents' M p44 N '36

"Family."

Sel Motion Pict p11 O 1 '36

#### Newspaper and Magazine Reviews

"'Two in a Crowd' is rampant with whimsy, hifalutin' dialogue and incredible situations. . . The horse, whose name does not appear in the cast, is easily the most competent actor, though Andy Clyde, Donald Meek and Reginald Denny, are occasionally amusing."

— Boston Transcript p6 S 18 '36

Christian Science Monitor p13 S 19 '36

"'Two in a Crowd' with Joel McCrea and Joan Bennett, has a Runyonesque idea as a starter, but it worries it thin trying to build it into a feature-length picture. . . We were almost as impatient with it as we were with the interminable trailer the Warners introduced to herald the arrival of 'Anthony Adverse.'"

F. S. Nugent

— N Y Times p25 O 5 '36

"A typical variation of 'Broadway Bill', 'It Happened One Night' and other films of this genre, 'Two in a Crowd' is light and amiable entertainment with no great punch." William Boehnel

— + N Y World-Telegram p17 O 5 '36

News-Wk p27 S 26 '36

"G-men, gangsters, show business and a horse race have all been crammed into a yarn that never develops a focal point. In an effort to include every ingredient that's ever been dubbed box office, cohesion has been replaced by structural chaos. . . Alfred Green is a talented director, but after all a man needs more than just a capable cast if he's to turn out a satisfactory fillum." Herb Sterne

— Script p10 O 17 '36

#### Trade Paper Reviews

"Slovenly scenario and indifferent dialog job condemn what might have been a bright comedy to the inferior half of the duals and defeat the efforts of a number of competent players to pull a promising idea over the handicap of bad writing. . . Writing is worse than inept; it's clumsy."

— Variety p15 O 7 '36

## U

UNDER COVER MAN. Supreme-Republic  
55min S 24 '36

Cast: Johnny Mack Brown, Suzanne Kaaren, Ted Adams

Director: Albert Ray

A western melodrama.

#### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency O 8 '36

"A, Y & C: good. Western."

Parents' M p32 D '36

#### Trade Paper Reviews

"A Western that, without once stepping off the beaten track of sagebrush plots, displays more than the average allotment of brains, both in the story and in its treatment. . . It will be well liked wherever Westerns are on the regular bill-of-fare."

+ Hollywood Reporter p3 S 10 '36

+ — Motion Pict Daily p6 S 14 '36

"Estimate: okey Brown."

+ Phila Exhibitor p38 O 1 '36

"This is a right neat little Western, one that will bring the kiddies and some of the adults to the edges of their seats. Johnny Mack Brown, the star, is aided in fine manner by all those connected with the production to keep it from being maudlin. It will be an added starter to Republic's program of releases."

+ Variety (Hollywood) p3 S 10 '36

UNDER YOUR SPELL. 20th century-Fox 62min  
N 6 '36

Cast: Lawrence Tibbett, Wendy Barrie, Gregory Ratoff, Arthur Treacher

Director: Otto Ludwig Preminger

Music & lyrics: Arthur Schwartz, Howard Dietz

Music director: Arthur Lange

"Story hinges on the activities of opera star, Tibbett, who tires of publicity as the price of fame and hides away in New Mexico, where he was born, leaving behind him a batch of contracts that his manager made. One contract in particular, entered into with a self-willed and spoiled wealthy society girl to sing at a party in order that she may win a silly bet, causes all the trouble." Variety (Hollywood)

#### Audience Suitability Ratings

"Lawrence Tibbett's singing is the highlight of the picture. Family." Am Legion Auxiliary

"Lawrence Tibbett's voice is brilliantly recorded and Wendy Barrie is excellent in a comedy role, as is also Arthur Treacher. The story is only fair. Good entertainment if you like Lawrence Tibbett. Family." Calif Cong of Par & Teachers

"This picture, weighed down by artificial situations and hackneyed plot, is wholly lacking in distinction except for the glorious singing of Lawrence Tibbett." Calif Fed of Business & Professional Women's Clubs

Fox W Coast Bul N 14 '36

"Lawrence Tibbett is given every opportunity to display his magnificent voice in this charming but light musical comedy. . . Enjoyable entertainment for all but a particular treat for music lovers. Family."

+ Gen Fed of Women's Clubs (W Coast)  
N 2 '36

"Judged from the musical viewpoint, this photoplay is delightful. Mr. Tibbett uses every opportunity to sing. The story, however, is trivial and the direction lacks distinction. Nevertheless, just the one scene of Mr. Tibbett as Mephistopheles is sufficient reason for the production." S. M. Mullen

+ — Motion Pict & Family p5 N 15 '36

"Mr. Tibbett's voice was never better, and he shows definite talent as a comedian. . . The film is one of the best of the musical productions, perhaps because it is not overloaded by operatic selections, so often dragged in to display the singer's virtuosity. Adolescents, 12-16: good; children, 8-12: yes."

+ Motion Pict R p10 N '36

"The glorious voice and histrionic ability of Lawrence Tibbett, and the comedy of Gregory Ratoff and Arthur Treacher cannot save this picture from mediocrity. The producers seemed

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**UNDER YOUR SPELL—Continued**

overanxious to make use of Mr. Tibbett's voice since he was forced to sing at every conceivable time and in many queer places. Family."

+ — Nat Council of Jewish Women N 3 '36

"The play is bright and sparkling, in serious vein," and is a step toward better musical films."

+ Sel Motion Pict p16 D 1 '36

**Newspaper and Magazine Reviews**

"Film is worth seeing but Mr. Tibbett and his cohorts deserve better. Family."

Christian Science Monitor p13 N 21 '36

"To Lawrence Tibbett's splendid voice and the comedy of Gregory Ratoff and Arthur Treacher goes the credit for saving an otherwise very poor picture. Lawrence Tibbett dominates it from the start with his superb voice. . . The direction, as a whole, is rather heavy and spotty, and too much time is spent in setting the scenes. . . Wendy Barrie's picturesque beauty and obvious ability are wasted on a role entirely unsuited to her. . . To the writers of the screen play . . . goes credit for a valiant attempt to improve a trite and usual theme. Given bad material to start with, they improve it with dialogue that helps to move the story along, and well spaced comedy situations that got laughs from the audience every time." John Christensen

+ Hollywood Spec p11 N 7 '36

"By some unaccountable mischance, perhaps the strangely inept music of Arthur Schwartz or the mediocre lyrics by Howard Dietz, perhaps the absence of well-worn arias by Rossini, Verdi or Leoncavallo, the new Lawrence Tibbett film, 'Under Your Spell,' has been consigned to the limbo of a secondary billing. . . The picture itself is not nearly as black as this fortuitous circumstance has painted it, however. On the contrary, Mr. Tibbett gives just as good an account of himself vocally, in spite of the words and music, as he did in 'Metropolitan.' . . His manifest weakness as a screen artist has always been his essential incongruity in the conventional 'romantic' context." B. R. C.

+ — N Y Times p15 N 7 '36

"It is difficult to write with any degree of persuasiveness about 'Under Your Spell' . . . because even the most casual references to its plot are likely to stiffen your sales resistance. Even so, 'Under Your Spell' possesses a really skillful physical production, has a certain freshness and individual style and emerges as a considerably more entertaining photoplay than you might suspect from a brief outline of its plot." William Boehnel

+ — N Y World-Telegram p15 N 9 '36

"Movies, just movies." John Mosher  
New Yorker p117 N 14 '36

"Lawrence Tibbett's first picture of the year is a very different concoction from any prepared for him in the past. While allowing a dash of opera for the aria lovers among the popular baritone's fans, the producers have provided a tuneful score, a swift, light comedy to romp through, and a chance for Tibbett to be himself. . . [He] takes to the new type of vehicle with gusto. Besides singing as often as anyone could wish, he is both personable and humorous in the role of Lawrence Tibbett in modern clothes."

+ News-Wk p41 N 7 '36

"Just to hear Lawrence Tibbett sing is worth the price of about six double features, but it does seem too bad that a fellow of his standing shouldn't be provided with a bangup story and a superproduction. . . This fragile story is shot in jerky sequences and directed rather ponderously—until the last reel when it picks up and finishes with a bang. . . If Lawrence Tibbett ever gets a story wherein he can cut loose with complete boyish abandon, he will panic the country." Rob Wagner

+ — Script p11 N 7 '36

"'Under Your Spell' represents a determined effort to sell Lawrence Tibbett, whose appeal has heretofore been confined to music lovers, to the cinemasses. . . Instead of warmed-over grand opera, the musical accompaniment consists mainly of popular airs. . . Unfortunately, the unpretentiousness intended to endear 'Under Your Spell' to large numbers of cinemaddicts is of a sort more likely to ensure it second rating on double-feature programs."

+ — Time p37 N 16 '36

**Trade Paper Reviews**

"Lawrence Tibbett's singing voice was never more magnificent—Gregory Ratoff never came closer to stealing a picture—Arthur Treacher was never more dolefully humorous. Tibbett . . . battles gamely through the rest of the unimportant story. Family."

+ — Box Office p35 N 7 '36

"Lawrence Tibbett's glorious singing gives this picture its entertainment value. In addition there is the comedy by Gregory Ratoff and Arthur Treacher. The story itself, however, is light weight and hardly worthy of Tibbett's talents. In foreign markets it may mean more, due to the Tibbett voice and the easy going mood maintained. . . In covering up on the weak story he is forced to sing too often. . . The picture's real weakness is its lack of forceful situations."

+ — Film Daily p11 N 4 '36

+ Motion Pict Daily p3 O 17 '36

"Tibbett will have more popular appeal in this, with his comedy moments competing for his attention with his singing. His voice, of course, is tops, with music lovers certain to enjoy the picture. Able support is given him by a competent cast but the result will depend entirely on the Tibbett draw."

+ Phila Exhibitor p36 N 1 '36

"Featherweight musical striving to present Lawrence Tibbett in a light, racy story with results summing up on the weaker side. Flimsy yarn offers slim opportunity for any histrionics, even for comedy, and singing demands don't fit in any too snugly. . . Direction by Otto Ludwig Preminger is spotty, not overcoming any of the story's shortcomings. . . A sturdier story would serve his direction better. This is his first Hollywood directional task."

+ — Variety p12 N 18 '36

"'Under Your Spell' is a decidedly well-balanced class production. While naturally aimed to capitalize on Lawrence Tibbett's voice, picture contains a down-to-earth story and fast hokem comedy, cleverly balanced to satisfy all audiences. Given good production value and colorfully mounted, it should do okay. . . Tibbett is excellent. At his very best in his singing numbers, he nevertheless does well in the romantic sequences and lighter comedy moments."

+ Variety (Hollywood) p3 O 31 '36

**V**

**VAARAN POJKE.** Europa 93min O 9 '36

Cast: Edvard Persson. Nils Wahlbom. Tollie Zellman. Karin Ekelund

Director: Arne Bornesburgh

Swedish dialogue film produced in Sweden without English sub-titles. Also known as Our Boy. "[It is the tale] of a maid seeking the father of her 7-year old son. She marries another man and when the father of the child appears, amusing situations develop." (Film Daily)

**Audience Suitability Ratings**

"So full of talk that it could only interest someone acquainted with the language. Mature."

Wkly Guide O 31 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

*Newspaper and Magazine Reviews*

"That excellent Swedish comedian, Edvard Person, is again demonstrating his popularity with the Scandinavian-speaking film public of New York in 'Vaaran Pojke' ('Our Boy'), an amusing mixture of fun, sentiment and music."

H. T. S.  
+ N Y Times p21 O 10 '36

"Swedish residents of New York should find 'Vaaran Pojke' entirely to their liking. An amiable and well-acted little mixture of humor, music and sentiment, it features Edvard Person, an excellent comedian and already a great favorite with local Scandinavian audiences."

William Boehnel  
+ N Y World-Telegram p29 O 14 '36

*Trade Paper Reviews*

"[It is an] amusing film."  
+ Film Daily p8 O 12 '36

"This lengthy Swedish-made film follows the general pattern of pictures made in that country, excepting that it is more tedious, more talkative and less active than its predecessors. Supposed to star Edvard Person, it offers him the unopposed center of the spotlight as he wanders through what is virtually a monolog. At least part of the audience thought either he or his word-gargling funny, a commendable point in such a monotonous production."

— Variety p23 O 21 '36

**VALIANT IS THE WORD FOR CARRIE.**

Paramount 109min O 2 '36

Cast: Gladys George, Arline Judge, John Howard, Dudley Digges, Harry Carey, Isabel Jewell

Director: Wesley Ruggles

Based on the novel of the same title by Barry Benefield. It is the story of a woman of questionable morals whose life is altered and regenerated by the unconventional adoption of an orphaned boy and a girl found in a train wreck.

*Audience Suitability Ratings*

"This film is an excellent example of Hollywood's salvaging powers. . . . Contrary to the noisy assertions of obstructionists and die-hards, the process of cleaning up has once again proved not only a moral necessity but a definite aesthetic advantage. Stripped of all that was questionable, the touching story of Carrie Snyder is unhindered in making a deep and sympathetic impression upon the spectator. . . . There can be no quarrel with the treatment of this production, but the nature of the story makes it obviously unsuited to young audiences."

T. J. Fitzmorris  
+ America p24 O 10 '36

"A: very good; Y: unsuitable; C: no."  
Christian Century p1479 N 4 '36

"An outstanding production. Adults & young people." Am Legion Auxiliary

"This dubious screen material is presented with a delicacy and good taste which lessens its offense. Adults: interesting; 8-18: no." Calif Cong of Par & Teachers

"Outstanding. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. This very human, engrossing picture is difficult to evaluate. [It is] expertly produced, skillfully enacted, with no offensive scenes. Sensational exploitation of this picture would make its emotional appeal insidious; dignified advertising will keep it acceptable for adults." DAR

"The melodramatic conclusion, in which the heroine personally directs a jail break and receives a prison term for her part in it strains the story's plausibility and definitely weakens

it. Certain fine distinctions in ethical values make this a film for mature audiences only."

Nat Soc of New England Women  
"This picture provides much food for thought. Mature." S Calif Council of Fed Church Women  
Fox W Coast Bul S 26 '36

"The production is slow paced depending much on dialogue but holds the interest throughout, the subject matter having been handled in good taste at all times. . . . An hour of interesting and thoughtful entertainment. Mature."

+ Gen Fed of Women's Clubs (W Coast)  
S 16 '36

"Mature."  
Jt Estimates S 15 '36

Reviewed by H. M. Le Sourd  
Motion Pict & Family p6 N 15 '36

"Very good. Adults."  
+ Motion Pict Guide D '36

"There is nothing in the treatment to offend good taste. . . . Here is novel and challenging subject matter. . . . The first half of the picture is exceptionally well done. The latter half is not so engrossing. . . . Adaptation and direction avoid pitfalls of sentimentality and tactfully retain the vigorous and dramatic flavor of the original. Adolescents, 12-16: unsuitable; children, 8-12: no."

+ Motion Pict R p10 O '36

"Those who read and enjoyed this popular novel may be assured that the picture is faithful in both theme and flavor to the original, barring some minor changes in the ending. Able direction and a good cast make the most of a fine script with dialogue that has vitality and is natural and clever. Adults."

+ Nat Council of Jewish Women S 9 '36

"Adults."  
Nat Legion of Decency O 1 '36

"A & Y: interesting and thought-provoking entertainment; C: mature."  
Parents' M p32 D '36

"Mature."  
Sel Motion Pict p4 O 1 '36

"Mature."  
Wkly Guide O 3 '36

*Newspaper and Magazine Reviews*

"The first half of the picture is utterly beguiling. . . . The youngsters are as unlike the usual picture [children] as could be imagined. . . . When the children are grown up . . . the attention is inclined to relax. The final series of episodes, culminating in Carrie's unsuccessful efforts to arrange a jail-break are somewhat implausible. Whatever the vagaries of the plot, however, Miss George keeps all Carrie's actions on a plane of reality."

M. E. P.  
+ Boston Transcript p3 O 31 '36

"In transferring the story to the screen there has fortunately been no attempt to change the nature of the story. . . . Gladys George, who plays the role, gives to it a sincerity and truthfulness that carries it along unqualified by the emotionalism of the opening scenes, into a genuinely moving story. . . . There are tears in it, but there is a glow in it too, for it is a valiant story, and one that is well worth a tear or two." Laura Elston

+ Canadian M p37 N '36

"[It] is a sincerely moving drama, especially in the early scenes. Later the film runs aground on melodramatic shoals. On the whole a tasteful production, thoroughly well cast. Adults & young people."

+ Christian Science Monitor p15 N 7 '36

"There is not enough entertainment in the story to warrant a running time of one hour and fifty minutes. The leading part is played by a stage actress, unskilled in portraying emotions in such an intimate medium as the screen. . . . The book . . . had an exceedingly



## VALIANT IS THE WORD FOR CARRIE—

*Continued*

large sale owing to the charming literary style in which [it was] presented. A successful motion picture can not be made by such a simple method as photographing the skeleton of a successful book. It is the flesh of a book, not its bones, that makes it popular. . . Paramount displays more bravery than wisdom in selecting the book for screening. It reflects good taste in handling a subject censorable in essence, but did not seem quite up to the task of making it into a picture with strong emotional appeal. I do not mean that it is not worth seeing."

Hollywood Spec p11 S 26 '36

"Miss George will win you as the ex-careless Carrie here as definitely as Belle Bennett won you in 'Stella Dallas.' Our only complaint against this panorama of valiancy is its length. And it is long." (3½ stars) Beverly Hills

Liberty p43 O 31 '36

"A progression of heroic heart-tugs. In the opening sequences of the film and in his direction of John Wray, Wesley Ruggles displays a talent for handling realistic material that is thoroughly wasted in light of the deluge of cheap emotionalism that follows. Film estimate: you could do worse."

+ — New Theatre p34 N '36

"There is enough material for at least three screen dramas in 'Valiant Is the Word for Carrie.' . . A handsome production, the knowing direction of Wesley Ruggles and several fine performances deserve a more adroitly conceived scenario. . . The early portions of the fable are rich in film possibilities and they have been ably exploited in the show. Claude Binyon has followed the original in plodding fashion and he has cluttered his adaptation with unnecessary dialogue. 'Valiant Is the Word for Carrie' is such excellent and engrossing entertainment for much of the time that its lack of unity and verbosity become grave faults."

Howard Barnes

+ — N Y Herald Tribune p21 O 8 '36

"This is a surprisingly tender and quiet tale, set very definitely in a mood probably taken from the novel. . . The sudden flash of melodrama at the end is the only unconvincing moment of the whole film. . . 'Valiant Is the Word for Carrie' is well made, intelligent and sympathetic." Eileen Creelman

+ — N Y Sun p19 O 8 '36

"The cold, harsh, critical opinion is that the new film is too long in the telling. Its running time is a fraction short of two hours, or about thirty minutes overtime for a truly effective presentation of its material. . . The virtue of the story rested in the simplicity, tenderness and wisdom of its earlier scenes. . . After such a splendid introduction to the principal characters, we cannot avoid a feeling of disappointment when the picture treats of the family's problems after the children reach maturity. . . The misfortune is that 'valiant' is only one of the words for 'Carrie'; another would be 'disproportionate.' The picture takes too long, although doing it well, to introduce a little which is not well done at all." F. S. Nugent

+ — N Y Times p27 O 8 '36

"The words 'ponderous' or 'static' or 'cumbersome' or 'pedestrian' might very easily be substituted for 'valiant' in 'Valiant Is the Word for Carrie.' . . Although the film is a dignified and sober dramatic transcription of the novel of the same name, its pace is so lethargic, that it destroys much of the sympathetic and understanding treatment that the director and star have brought to the interpretation of the chief character. . . Despite the sincerity of Wesley Ruggles' direction, 'Valiant' is only a fair to middling film." William Boehnel

+ — N Y World-Telegram p33 O 8 '36

Reviewed by John Mosher

New Yorker p95 O 17 '36

"'Carrie' makes great demands; Miss George troups to such advantage that she is able to dominate every split-second of the hour-and-

fifty-minute unreeling. . . The Breen office, surprisingly enough, permitted this adventure of a fancy lady to pass its portals with fewer extractions than usual. Claude Binyon's adaptation job is smooth; the dialogue has naturalness, ably entices poignancy from the heart in honest style. . . Two youngsters are mighty fine; it's difficult to recall just when such persuasive youngsters as Jackie Moran and Charlene Wyatt have been seen on the screen."

+ — Script p10 O 17 '36

"The presence of Miss Gladys George on the nation's screens is reason enough for an editorial huzzah in behalf of 'Valiant Is the Word for Carrie.' . . Her debut in films is auspicious in itself, but we certainly could have done with something meatier than 'Valiant.' Mr. Benefield's novel . . . found a great deal more than half its strength in its writing. It was a slow, casual little story. . . The film manages to catch some of the two-way personality of Carrie in the first half; but the regeneration period lags and lags and lags. . . *Valiant is the word for Miss George.*"

+ — Stage p16 N '36

"Recently as rare as the redskin, the noble prostitute was once a cinema favorite. Carrie Snyder, as impersonated with enormous gusto and skill by Actress Gladys George . . . rates with the noblest of them all. . . The rating of 'Valiant is the Word for Carrie' against other noble-prostitute pictures is equally favorable. Adapted from Barry Benefield's novel, astutely directed by Wesley Ruggles, it is a slick, high-powered old-school tear-jerker, guaranteed to please exhibitors by making their patrons miserable."

+ — Time p64 O 19 '36

## Trade Paper Reviews

"A class production from every angle, human, appealing and natural in its abundance of entertainment value, Wesley Ruggles' production of the Barry Benefield novel is a certain audience pleaser with high revenue potentialities. Family."

+ — Box Office p19 S 26 '36

"Mark this down as one of the best pictures of the year. Warm, human, it will tug at the hearts of all types of audiences. It should play to splendid business and get much word-of-mouth advertising."

+ — Film Daily p8 S 22 '36

"Here is one hour and 50 minutes of valiance, of warm heart interest, delightful comedy and engrossing incident. But there is too much for one picture. It does not sustain the emotional pull of the almost perfect first half. If Paramount cannot bring itself to sacrifice any of the footage shown last night, it should release the picture in two parts, for which there is a natural time-lapse break, and run the picture in two parts. Tightened up so that the more loosely-woven second half will sustain its hold, this beautifully made and richly entertaining narrative screenplay should make one of the strong boxoffice draws of the year and one of the most talked-about."

Hollywood Reporter p3 S 18 '36

+ — Motion Pict Daily p2 S 19 '36

"Estimate: good job; deserves special handling."

+ — Phila Exhibitor p35 O 1 '36

"Novel of a scarlet woman whose wickedness is mixed with some good becomes a moving, if cumbersome, screen piece. It crams into its 109 minutes much that could have been left out and it fails to hold up as well in the second half as it does in the first. With advertising and publicity aid easy, 'Valiant' should be a profitable undertaking. . . This is Gladys George's first picture. It is a starter for the actress which should lead her to box-office manna."

+ — Variety p15 O 14 '36

"Playing the heart strings for the masses without offending the taste of the more discriminating, and from every dramatic and

production standpoint highly commendable and dependable entertainment, 'Valiant Is the Word for Carrie' is in its own right and its exploitation possibilities one of the season's standout pictures. . . [It] is an offering of fine emotional appeal and irreproachable character from a tale which missed being banned from films only [because of] Ruggles' intelligence and courage."

+ Variety (Hollywood) p3 S 18 '36

## W

**WALKING ON AIR.** RKO 68min S 11 '36

Cast: Gene Raymond, Ann Sothern, Jessie Ralph, Henry Stephenson

Director: Joseph Santley

Music & lyrics: Bert Kalmar, Sid Silvers, Harry Ruby

Music director: Nathaniel Shilkret

See issue of September 28, 1936 for other reviews of this film

### Audience Suitability Ratings

"The only variations on an old theme are provided by the radio setting and by the method adopted to prevent the marriage, which is too ridiculous to be funny. But the songs are tuneful and well rendered, the acting is not subtle, but it is adequate to the demands of the story, and a pleasant good humour runs through the film. These and the good technical qualities cannot conceal the commonplaces of the story, but they make it possible to accept them again. Suitability: family."

+ — Mo Film Bul p178 O '36

"Innocuous farce comedy concerning a wilful girl whose father tries to prevent an unsuitable marriage. Each tries to outwit the other, and the ensuing entanglements and absurdities combined with rather attractive music make acceptable entertainment of the lighter type. Adolescents, 12-16: good; children, 8-12: unobjectionable."

+ Motion Pict R p8 S '36

"A, Y and C: gay comedy with music."

Parents' M p44 N '36

### Newspaper and Magazine Reviews

Time p26 S 21 '36

### Trade Paper Reviews

"Thin plot and uninspired writing make this a risk as a solo, but it can hold its own on a dual bill in good company and get most of the laugh situations proven by long test. Most of the humor was pumped out of the bogus French count idea long ago and four scenarists and an author do not appear to have been able to give much novelty other than throwing some of the action into a radio station."

— + Variety p17 S 16 '36

**WANTED: JANE TURNER.** RKO 65min D 4 '36

Cast: Lee Tracy, Gloria Stuart, Judith Blake, John McGuire

Director: Edward Kelly

"Story involves activities of postal department sleuths who succeed in tracing down a major offender after some hair-raising and dramatic incidents." Variety (Hollywood)

### Audience Suitability Ratings

"Exciting in spots, this story furnishes thrills when United States postal inspectors pursue and capture a gang of criminals. This picture will be good as a program filler. Family,

but not for excitable children." Am Legion Auxiliary

"The result is a fairly entertaining picture, with good suspense, clever dialogue, and some interesting post office interior settings. Adults & 14-18: fair; 8-14: no." Calif Cong of Par & Teachers

"The part that the postal inspection department plays in the detection of criminals gives this picture some novelty; in other respects, it is a typical fast moving gangster film. . . There is some good photography and interesting sound effects in the scenes showing the use of monotonous repetition to persuade a stubborn witness to confess. Mature." Calif Fed of Business & Professional Women's Clubs

"Family, but mature for children. Good." DAR

"Good entertainment is furnished in a production which has much excitement and humor to recommend it. Adults & young people." E Coast Preview Committee

"Mature audiences." Nat Soc of New England Women

"A detective story with an original twist, snappy, fast moving and lively. . . Entirely free from drinking. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 21 '36

"Mature audience."

Gen Fed of Women's Clubs (W Coast) N 10 '36

"This is an interesting melodrama with a new and fascinating insight into the workings of the postoffice department. . . Lee Tracy in the leading role is most acceptable and Gloria Stuart is charming. Good direction, suspense maintained throughout. Family."

+ Nat Council of Jewish Women N 11 '36

"General patronage."

Nat Legion of Decency N 26 '36

"A & Y: good murder mystery; C: possible."

Parents' M p46 Ja '37

"Mature."

Sel Motion Pict p8 D 1 '36

### Newspaper and Magazine Reviews

"Better than average comedy thriller, although one or two interludes of comic padding do not help the pace. Adults & young people."

+ Christian Science Monitor p15 N 28 '36

"Nothing outstanding, but nevertheless an exciting and fast moving program picture that will break no box-office records, but will provide an expensive major picture and will provide a good evening's entertainment." John Christensen

+ — Hollywood Spec p11 N 7 '36

"A tightly directed, coherent melodrama, 'Wanted: Jane Turner,' is currently at the Globe with an ideally suited cast acting out a postal service story that draws upon the famed depredations of the late Ice-Wagon Crowley and Killer Cunniffe for its inspiration and goes right on back to William Cowper for its atmospheric touches. The return of Lee Tracy to this type of thing, after a year or so of comparative idleness, is probably just the shot in the arm the postal service cycle in Hollywood needed." J. T. M.

+ N Y Times p24 N 30 '36

"Tracy, Miss Stuart and Guilfoyle do their best to convert this stereotyped narrative into meritorious entertainment, but their expert performances suffer from the weakness of the plot and the characterizations. . . The plot never quite succeeds in working itself up to any high pitch of excitement and as a result becomes unsatisfactory as entertainment." William Boehnel

— N Y World-Telegram p7a N 28 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor



**WANTED: JANE TURNER—Continued**

"Melodramatic high-jinks racily directed by Edward Kilby who has turned out a top-ranking 'B' picture. The chase stuff is cannily handled and possesses no end of thrills." Herb Sterne

+ Script p11 N 21 '36

*Trade Paper Reviews*

"Packed with thrills, gangsters and gunplay, plus a typically fast-talking, good-humored performance by Lee Tracy, this picture has but one fault—it's six months late. Varying from the run-of-the-mill G-men films in that the postal department does the sleuthing for the murderer of a mail truck driver, it is a well-balanced, skilfully directed production whose success as a program feature is only diminished because of the dropping-off of interest in the 'war against crime' sagas. Family."

+ Box Office p35 N 7 '36

"[It is a] well-paced and nicely rounded melodrama of unrelenting fashion in which Post Office Department tracks down violators of its services. . . The dialogue and characters are true to life and thrills and sordid happenings are deftly counterbalanced by humor."

+ Film Daily p8 N 30 '36

"This is an exciting melodrama of the postal inspectors, well written, plotted and acted. As it stands it is above most of the stuff turned out for the dual program trade."

+ Hollywood Reporter p3 O 27 '36

+ Motion Pict Daily p11 O 30 '36

"Made in the best melodrama vein, okay for the thrill houses this keeps moving all the way, should prove satisfactory for action followers."

+ Phila Exhibitor p52 N 15 '36

"Cliff Reid has needed a wheezy cops-and-robbers theme with just enough mounting and production to make it acceptable as a program picture on the duals. . . Film is held together chiefly by the experience of Lee Tracy and Gloria Stuart, plus pretty decent management at the hands of Director Kilby. . . The plot is as old as Robbins' barn, but in sparing over-strenuous blasts of gunfire, etc., in favor of an overlay of mild gagging, mixed with legitimate situations, a few new twists are acquired."

+ Variety p38 D 2 '36

"Radio has a better-than-average comedy melodrama in 'Wanted: Jane Turner.' . . Picture is nicely mounted and contains some excellent dialog, which is directly responsible for heavy chuckles. . . Production as a whole is nothing pretentious but has that something that spells mass entertainment. Shown to a house that didn't know it was coming on the screen, 'Wanted: Jane Turner' was a complete surprise and the audience liked it."

+ Variety (Hollywood) p3 O 27 '36

**WE WHO ARE ABOUT TO DIE.** RKO 80min  
D 11 '36

Cast: Preston Foster, Ann Dvorak, John Beal

Director: Christy Cabanne

Based on the biography of the same title by David Lamson. "A young man is framed by a gang of payroll thieves, who make it appear that a holdup and murder are his work. He is swiftly condemned to die and sent to join the tragic company of those awaiting the gallows. Meanwhile, his sweetheart has enlisted the sympathy and interest of a shrewd police detective and an intensive hunt is begun. Clues are slow in coming and there is a desperate race against time to get enough evidence to secure a stay." (Hollywood Reporter)

*Audience Suitability Ratings*

"[It is] a morbid and depressive story. Matter of taste for adults." Am Legion Auxiliary

"The subject is presented with strength and realism, but the picture has a tendency to arouse undue sympathy for the criminal element by stressing the injustice imposed upon one innocent victim among thousands of the guilty. Adults." Calif Cong of Par & Teachers

"This picture can hardly be classified as entertainment and will certainly build up audience resistance due to the fact that it resembles the earlier gangster films. . . As presented here, this treatise against capital punishment fails of its effect for the reason that it is so sensationally and illogically treated that whatever dignity it had in the original has been definitely lost in its transmission to the screen. In controversial subjects of this kind, so little emphasis is put on the constructive side of the question, that it becomes almost a justification of the crime, rather than an effort of an outraged public to suppress and punish guilty prisoners. There is a dangerous precedent being established when this particular book by this particular author is purchased for the screen; it would seem a deliberate attempt to cash in on unpleasant notoriety. Not recommended for any audience. Adults." Calif Fed of Business & Professional Women's Clubs

"A preachment, somewhat exaggerated, against capital punishment, this arouses sympathy for even the most ruthless criminals, and is much too morbid for entertainment. Adults. Good." DAR

"A disturbing and controversial film with an appalling, if true, expose of prison conditions. A tense and harrowing story. Adults." Nat Soc of New England Women

"No touches of horror of the men in their last hours of life are left to the imagination in this grippingly convincing picture, which could hardly appeal to any but a mature audience." S Calif Council of Fed Church Women

"While the circumstances of the case may lead to some controversy, the production is handled in good taste. Mature." Mrs T. G. Winter

Fox W Coast Bul N 7 '36

"The direction is impressive, light and shadow effectively used. An exceptionally well chosen cast in which each member makes a worthy contribution. In all an unusual and interesting picture. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast)  
O 26 '36

"The film is unique in that the prison scenes seem more realistic and true than those in other films on the subject. They are immensely powerful and the production should have great interest for adult audiences. Adolescents, 12-16: no, too emotional; children, 8-12: no."

+ Motion Pict R p9 N '36

"It is stark, virile, moving drama revealing life as complex, not a simple matter of good and bad; and provides food for thought. An able cast is directed brilliantly by Christy Cabanne. Adults only."

+ Nat Council of Jewish Women O 28 '36

"Adults."

Nat Legion of Decency N 19 '36

"A & Y: good; C: mature."  
Parents' M p46 Ja '37

"Adults. Harrowing."  
Sel Motion Pict p4 D 1 '36

*Newspaper and Magazine Reviews*

"Quite a powerful picture, one that will keep your attention on the screen. . . Just how many of us wish to sojourn in a cinematic shadow of death, to see the look in the eyes of those so soon to meet it, only the box-office will reveal. Except for a tendency in some sequences to permit dialogue to be delivered with that meticulousness which robs scenes of their conviction, Christy Cabanne's direction develops the possibilities of his story material. . . The picture opens with an exceedingly clever construction of a crime to

point the finger of suspicion at an innocent man, and it ends on a blah note devoid of cleverness, a resort to theatric devices old enough to have long white whiskers."

+ — *Hollywood Spec* p9 N 7 '36

"The completed film bears the same title as the book, but is much more powerful. In it Mr. Lamson, with the trained aid of scenarist John Twist, accomplishes a motion-picture sermon inveighing against unscrupulous politicians. . . Wisely, too, the writers have avoided maudlin sentimentality. They use grimness effectively, the prison scenes are unusually factual. . . Whole sequences are virtual invasions of the mind of a man sitting caged and helpless awaiting death. The terrors through which he passes are shown without any pulling of punches."

*Lit Digest* p22 N 7 '36

#### Trade Paper Reviews

"This is powerful gripping drama. . . Although it is an indictment of self-seeking politicians and the prison system, it never becomes a preachment. John Twist has fashioned a screenplay that has ample comedy relief, although practically all the action is laid in 'Death Row' and other parts of a state penitentiary."

+ *Film Daily* p7 O 23 '36

"The picture is a sombre and powerful portrayal of life in Death Row and a moving appeal, though by implication only, against capital punishment. On its merits as dramatic entertainment it will win considerable acclaim and will carry the heavy end of double bills to substantial returns."

+ *Hollywood Reporter* p4 O 5 '36

+ *Motion Pict Daily* p4 O 6 '36

"[It] will get most attention from the males. Of an exploitable nature, what it does will depend on the handling. . . Melodramatic to an extreme, written by David Lamson, who served time in the death house before he was freed, the show is intensely saleable."

*Phila Exhibitor* p33 N 1 '36

"Now comes to the screen one of the most powerful, convincing preachments ever tossed against unscrupulous politicians, circumstantial evidence and policemen with an eye only on conviction, regardless of fact. 'We Who Are About to Die' is at once a powerful drama and a great social document on film. . . From the exhibitor's viewpoint, it should spell big profits. The book of the same title and the troubles of its author have been widely publicized. The picture will have a splendid word-of-mouth advertising value after its first performance and the political and social preachments within the story lend themselves to good exploitation treatment."

+ *Variety (Hollywood)* p3 O 5 '36

**WEDDING PRESENT.** Paramount 80min O 9 '36

Cast: Joan Bennett, Cary Grant, George Bancroft, Conrad Nagel

Director: Richard Wallace

Based on the short story of the same title by Paul Gallico. "[It] concerns the romance of two erratic reporters, who delight in annoying their city-editor by silly, practical jokes and irresponsibility. A quarrel separates them but a series of inane pranks brings them together again." (Gen Fed of Women's Clubs)

#### Audience Suitability Ratings

"A: depends on taste; Y: not the best; C: no."

*Christian Century* p1542 N 18 '36

"Spirited, refreshing entertainment for family." *Am Legion Auxiliary*

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"This improbable story is banal and slow-moving despite a few humorous situations. Mature." *Calif Cong of Par & Teachers*

"This is a hodge-podge of gags and wild and improbable situations, but will furnish plenty of laughs for anyone wanting to be entertained—but not too seriously! Mature." *Calif Fed of Business & Professional Women's Clubs*

"Mediocre. Mature." *DAR*

"Adults." *Nat Soc of New England Women*

"The picture is amusing but possesses almost no ethical value. Mature." *S Calif Council of Fed Church Women*

*Fox W Coast Bul* S 19 '36

"[It is] a frothy, ridiculous farce. . . The picture is interestingly photographed but this able cast merits very much better story material."

+ *Gen Fed of Women's Clubs (W Coast)* S 8 '36

"Adults."

*Jt Estimates* S 15 '36

"The production is not in the best of taste on account of its reliance on practical jokes for its humor, but will entertain those who are not too critical. Adolescents, 12-16: not recommended; children, 8-12: mature."

+ *Motion Pict R* p10 O '36

"Family."

*Nat Council of Jewish Women* S 9 '36

"General patronage."

*Nat Legion of Decency* O 1 '36

"A & Y: mediocre; C: mature."

*Parents' M* p48 D '36

"A mediocre farce verging on slapstick and pepped up with plenty of cocktails. Adults."

+ *Sel Motion Pict* p7 O 7 '36

#### Newspaper and Magazine Reviews

"A farce which, if you put your rationality on a high shelf, will do. Adults."

*Christian Science Monitor* p15 N 7 '36

"[It is] the maddest farce of the year. I warn you that to enjoy the picture as I did, you have to go crazy and concede that its impossibilities are possible. If you can view it from that angle, you are in for an hour and a quarter of genuine, fast moving fun. . . An extended review of a picture of this sort is quite impossible. It is too mad for analysis, but it is a class of entertainment the screen could stand in more frequent doses. There is nothing half-way about it; if you do not think it is good, you will think it is awful."

*Hollywood Spec* p12 S 26 '36

"Newspaper work has taken it on the nose from the cinema more than one occasion this season, but 'Wedding Present,' at the New Criterion, reaches a new high in factual distortion. . . We do not wish to destroy the 'movie' myth about journalism, but we suggest that the situations of the photo-play are implausible, dissociated, undramatic, preposterous and dreary. . . The film is not fortunate in its principals. Cary Grant plays the crazy reporter turned editor in a lackadaisical manner, mouthing most of his lines and acting more like a dramatic caricature than a character. If he is not walking through his lines in this production, we never saw that feat accomplished. Joan Bennett, for her part, does little to stay the complete demoralization of [the] plot. . . It makes for a foot-loose and boring screen drama." *Howard Barnes*

+ *N Y Herald Tribune* p20 N 18 '36

"'Wedding Present' is a bit of light-hearted entertainment, the brightest this pretty little theater has enjoyed in several weeks. It tells a slightly goofy yarn about two slightly goofy people, and if it had just been a little goofier, a little madder, it would have been much funnier. This is a picture that needed the crackle of high tension pace, the sparkle of first-rate farceurs. It has not these. Richard



**WEDDING PRESENT—Continued**

Wallace's direction, competent enough, here lacks any touch of brilliance, and his cast is a little too gentle for these pleasant lunatics. . . 'Wedding Present' is a fair specimen of romantic farce, with several genuinely jolly moments." Eileen Creelman

+ — N Y Sun p22 N 19 '36

"Paul Gallico's magazine story . . . was perhaps not exactly art, but it was a masterpiece compared to the film version which bears the same title. . . In picturizing his people, Mr. Gallico, who is also responsible for the screen story, makes them seem even more painful inventions for the sake of a smash climax than they did on the printed page." B. R. C.

+ — N Y Times p31 N 19 '36

"Many strange films about newspaper people have come out of Hollywood since some one first decided that reporters are a gay, dashing, romantic lot, but none quite so bewildering as 'Wedding Present.' . . [It] insists on being furiously and monotonously whimsical. However, say this much for it at least, it begins on a whimsical note and continues it through to the bitter end. But the things the audience must listen to and watch during its unreeling are something else again." William Boehnel

+ — N Y World-Telegram p29 N 18 '36

"Two star reporters . . . dash about Chicago and New York in a farce that sweats over its laughs and comes through just often enough to warrant the effort."

+ — News-Wk p60 N 14 '36

"Cinema newspaper people, merely drunken sots a few years ago, have kept on topping each other's efforts in irresponsibility. Currently newshawks on the screen are, with few exceptions, practically indistinguishable from run-of-the-mill lunatics. 'Wedding Present' turns a couple of these creatures loose to follow the bidding of their erratic temperaments. The result, however insulting to the dignity of the trade, is efficacious and at times uproarious comedy."

+ — Time p71 O 26 '36

**Trade Paper Reviews**

"Striking a high note of popular appeal, this one should get much favorable word-of-mouth publicity. Filled with new gags, it moves smoothly and swiftly. Family."

+ — Box Office p35 N 7 '36

"As a laugh-loaded gay piece of lunacy, B. P. Schulberg's comedy should be swell entertainment for any regular audience. The start may be slow, but proceedings pick up quickly and once started move at a mad pace with plenty of goofy happenings, but it's all very enjoyable."

+ — Film Daily p11 S 24 '36

"This featherweight flight into the stratosphere of lunacy is a flip and frolicsome farce in the current moon-struck mode and it will make a diverting hour for a wide audience. . . With Joan Bennett and Cary Grant heading a capital cast, it stands a bright chance in single harness and it will certainly be good box office."

+ — Hollywood Reporter p3 S 19 '36

+ — Motion Pict Daily p10 S 21 '36

"Estimate: pleasing comedy."

+ — Phila Exhibitor p35 O 1 '36

"It takes the final reel to save this one from developing into a complete void of entertainment. But even that final reel hasn't enough wallop to put 'Wedding Present' in the running for top position in a dual setup. About the only persons who give the impression that they feel they've really got something in 'Present' are Cary Grant and Joan Bennett. They try hard, but the combination of story, direction and whatnot is pretty much against them."

+ — Variety p15 N 25 '36

"Slow to start and laboring over the intended laugh lines in the earlier sequences, the farcical doings get up steam after the

first two reels and come through in a burst of hilarity to run up average for excellent box office prospects. Intended laugh lines in spots hamper both Miss Bennett and Grant, but when they shake clear of these binders, pair romp through farcical and satirical episodes with gusto and play several outstandingly novel gags in newspaper office for sustained guffaws. Screen play gives them too long maintained and unvaried sarcasms in effort to sustain antagonism."

+ — Variety (Hollywood) p3 S 19 '36

**WHITE HUNTER. 20th century-Fox N 27 '36**

**Cast:** Warner Baxter. June Lang. Gail Patrick. Alison Skipworth. Wilfrid Lawson

**Director:** Irving Cummings

"[It] is [the story of] a former Under Secretary in the British War Office, who has had to flee to Africa to escape arrest for the innocent part played in a munitions contract scandal engineered by the girl he thought he loved and her wealthy lover." N Y World-Telegram

**Audience Suitability Ratings**

"It is simply a variation on a too familiar theme but Mr. Baxter, June Lang and Wilfrid Lawson play with convincing earnestness and the photography has been handled with telling effect." T. J. Fitzmorris

+ — America p240 D 12 '36

"General patronage."

Nat Legion of Decency D 3 '36

"Family."

Sel Motion Pict p12 D 1 '36

"A brooding intensity to the story that is effective, and some splendid atmosphere of the African wilds. Family."

Wkly Guide N 28 '36

**Newspaper and Magazine Reviews**

"Close-ups of June Lang not so interesting as those of the jungle. Action slow. Family." Christian Science Monitor p15 N 28 '36

"As Irving Cummings long ago established himself as a capable director, I refuse to believe the film he turned in could not have been assembled to better advantage. The fact that Irving asked for the termination of his contract with the producers after he shot the picture, may be involved in some way with the slow pace it maintains. The individual scenes are directed capably, dialogue is handled intelligently and no fault can be found with the performances as a whole, but the cutting leaves much to be desired. . . The story is purely negative. . . In every picture we have some meaningless close-ups, but not quite so many as 'White Hunter' contains. It is cutting which becomes ridiculous, particularly in the case of June Lang, a youngster who is nice looking in a negative sort of way, but whose facial expression can not compete with the heavy dose of white make-up which gives her the appearance of wearing a mask. . . Warner's ability is wasted in a picture with so little to recommend it."

+ — Hollywood Spec p10 D 5 '36

"It is neither an exciting nor dramatic safari that one is taken on in 'White Hunter.' . . The wild animal life of the Dark Continent has rarely been used to such poor advantage, however, in bolstering up a wabbling plot. As for the human players, they mark time in a rather embarrassing manner, struggling with vaguely defined situations and pompous dialogue. . . In the central role Warner Baxter is more vengeful than amorous, but he does more than his share in keeping some semblance of suspense and movement in the work. Wilfrid Lawson over-accentuates his impersonation of a munitions maker. . . June Lang, on the other hand, does an extraordinarily inept job with the role of the heroine. She neither succeeds in making the part credible nor in charming you with her

personality. She showed little promise in 'Road to Glory.' In 'White Hunter' she shows even less." Howard Barnes

— + N Y Herald Tribune p18 N 25 '36

"The new Criterion, which deserves much better pictures than it is getting, hasn't great reason for rejoicing over 'White Hunter.' The names in its cast prove that Twentieth Century-Fox meant well by its production. Somewhere in the filming, more probably in the writing, this goodwill was defeated. The plot is mechanical, the direction artificial, even the acting slightly bored." Eileen Creelman

— N Y Sun p30 N 27 '36

"The Continent of Africa is being used so incontinently of late to buttress a number of saggingly secondary films that the hardened reviewer who gets wind of a safari being organized in some newly arrived picture may be excused for assuming that it is probably going out in search of a plot. The one uncovered by Mr. Zanuck's Central Avenue beaters in 'White Hunter' is very small game indeed, and the old California veldt it is scared up in could hardly look less genuine if it were covered with filing stations. A secondary film, as a rule, is tougher on its villain than on any other department, and therefore it is peculiarly enheartening to observe how nobly Wilfrid Lawson not only bears up under the strain but succeeds in bringing to the screen a new sneer." E. R. C.

— N Y Times p39 N 26 '36

"[It] is by no means uninteresting—it is a fair-to-middling mixture of love and adventure—but nevertheless, manages to be generally unexciting and lacking in interest. Why, frankly, I can't tell. All the good and staple elements of melodrama are here, but they mix into something quite bumbly and unpalatable. Perhaps it is because the narrative is carelessly fabricated, because the dialogue is commonplace and because the direction is uninspired." William Boehnel

— + N Y World-Telegram p14 N 25 '36  
News-Wk p22 D 5 '36

#### Trade Paper Reviews

"Warner Baxter deserves better film fare than this flimsy, hackneyed story. Excellently played throughout, with Baxter and Gail Patrick topping the cast, the production emerges as a poor adventure yarn with but few breathless moments. Family."

— + Box Office p21 D 5 '36

"Intrigue and romance pervade this fairly entertaining story which has Africa as its locale. Fans in general, who are not too particular about authenticity of settings, will find its melodramatic sequences exciting and interesting, particularly a leopard's attack on Warner Baxter. . . [There are] numerous shots of the colorful beasts inhabiting the Dark Continent, and one such shot taken from an airplane shows enough fauna to fill many zoos. It is these views which give to the film enough real atmosphere to make one forget the un-African backgrounds of remaining footage."

+ — Film Daily p3 N 28 '36

"Where an adventure story is indicated, one in which the emotional conflict is of equal rank with the conflict with nature, this one will do as an hour's fair entertainment. Warner Baxter's fans . . . will generally be disappointed. The play, lacking a grand climax, has several small climaxes, which are approached tediously. . . Nothing is convincing and what were intended as dramatic moments are so thoroughly stereotyped they lose most of their punch."

— + Hollywood Reporter p3 N 30 '36

— + Motion Pict Daily p14 N 27 '36

"Melodrama with an African background, 'The White Hunter' won't help Warner Baxter any. Estimate: just program."

+ — Phila Exhibitor p31 D 1 '36

"'White Hunter' is one of those films which, after unspooling a few glimpses of the cast

and the South African veldt, leaves nothing to the audience's anticipation. . . Names of Warner Baxter and June Lang don't make bad marquee decorations, but unfortunately the celluloid doesn't back up the mazda strength. Story is just one of those things, and the cast works as though it had a pretty clear idea of this situation; with the exception of Baxter, who turns in a steady chore somewhat superior to his assignment. . . Everything turns out as per expectations, and that's what will confine the picture to the dualers."

— + Variety p38 D 2 '36

"While this tries its level best to be thoroughly modern in treatment, 'White Hunter' is crammed with ancient film technique and emerges as a weak box office offering. A moth-eaten story, camouflaged with up-to-date trimmings, the film is neither thrilling nor romantic and attempted comedy fails to register. Multitudinous fans of Warner Baxter . . . will be disappointed with this one as entertainment. However, Baxter gives as fine a performance as possible, material considered."

— + Variety (Hollywood) p3 N 30 '36

WHITE LEGION. Grand national 81min O 13 '36

Cast: Tala Birell, Ian Keith, Ferdinand Gottschalk

Director: Karl Brown

"Tells of the work of five medical scientists sent by the government to try to stamp out [an] epidemic. An officious Senator from Washington and his willful daughter are quarantined and forced to go through all the agonies and trials of the affair along with the doctors." Film Daily

#### Audience Suitability Ratings

"A & Y: unsuitable; C: no."  
Parents' M p46 Ja '37

#### Trade Paper Reviews

"Sincere, impressive and absorbing, this dramatic tale of the courageous battle waged by a few heroic souls against the dread yellow fever germ will interest all who appreciate serious films. The romantic interest, however, is slight and the grim story is unrelieved by lighter touches, which may detract from its appeal to general audiences. Adults."

+ — Box Office p27 O 24 '36

"This one opens with a long sequence of yellow fever patients in a government hospital at Panama during construction of the Canal, with close-ups of one patient after another going through the agonies of the disease and the attendant delirium. From then on the production is unrelieved with anything that serves adequately to offset the depressing theme and the tragedy inherent in the subject matter. . . The general handling of the theme is heavy and uninspired. . . It is a director's picture in the sense that the director also is the author, which probably explains a lot."

— Film Daily p3 O 17 '36

"As much as it hurts and disappoints to have to report that this picture based on a high-minded theme, reflects credit on its producer and discredit in its delineation, it must be recorded that said producer 'hasn't done right by our Nell.' . . This picture, inadequately done [does not] appeal to mass audiences. One cannot be certain, but it is perhaps that topics of disease and death do not fall into the realm of entertainment, but rather into the lecture hall. 'The White Legion' will do as a filler on dual programs."

— Hollywood Reporter p3 O 23 '36

+ — Motion Pict Daily p2 O 19 '36

"Well made, with the same selling angles as 'Pasteur,' this is worth attention. Players all turn in good performances. Estimate: interesting program, can be sold."

+ — Phila Exhibitor p35 O 1 '36



**WILD BRIAN KENT.** Principal-20th century-Fox 59min N 6 '36

**Cast:** Ralph Bellamy, Mae Clarke, Helen Lowell, Stanley Andrews

**Director:** Howard Bretherton

Based on the novel Re-creation of Brian Kent by Harold Bell Wright. "Ralph Bellamy is a wastrel polo player, dropped by his team into the middle of the wheat and cattle country. Penniless, he is befriended by Mae Clarke and Aunt Helen Lowell, and in return for the favor, promises to raise the necessary three thousand dollars to get the cattle to market and the wheat harvested." (Hollywood Reporter)

#### *Audience Suitability Ratings*

"A slow moving melodrama of little interest to anyone except children. Family." Am Legion Auxiliary

"The country settings and the threshing machine in action are interesting. The production qualities are fair. Adults & 14-18: fair; 8-14: interesting." Calif Cong of Par & Teachers

"Ralph Bellamy is too polished an actor for this type of picture as are other members of the cast. Disappointing. Family." Calif Fed of Business & Professional Women's Clubs

"Mature & 14-18. Mediocre." DAR

"Very natural acting and notably beautiful photography of the wheat and cattle country are the highlights of this otherwise undistinguished film. Family." Nat Soc of New England Women

"A quick-moving Western drama with beautiful scenery. Interesting to all who like a picture of this type. Family." S Calif Council of Fed Church Women

**Fox W Coast** Bul N 28 '36

"This Western is nicely photographed, fairly well directed and acted and has plenty of action. Family."

+ — **Gen Fed of Women's Clubs (W Coast)** N 2 '36

"Fair. Adults & young adults."

+ — **Motion Pict Guide** D '36

"In the picture there are no outstanding scenes or dramatic incidents. The only appeal is to those who are interested in seeing a typical Harold Bell Wright story on the screen. Adolescents, 12-16: passable; children, 8-12: no interest."

+ — **Motion Pict R** p9 N '36

"A poorly edited filming of an obvious melodrama with adequate players cast as leads, but overdrawn characterizations in the supporting roles. . . The very good suspense of the fire and racing episodes is the only redeeming feature. Family."

+ — **Nat Council of Jewish Women** N 16 '36

"General patronage."

**Nat Legion of Decency** N 26 '36

"A & Y: passable; C: little interest."

**Parents' M** p46 Ja '37

"Family."

**Sel Motion Pict** p8 D 1 '36

#### *Trade Paper Reviews*

"Aimed to please the Harold Bell Wright-Ralph Bellamy fans, this film hits its target, and is satisfactory fare, for any dual. Bellamy and Mae Clarke give their usual good performances. Family."

+ **Box Office** p27 O 24 '36

"[It is] satisfactory program fare for the action fans."

+ — **Film Daily** p13 O 22 '36

"[It] fails to elicit much of the excitement inherent in the novel and will find its appeal in the subsequent-run houses and in the neighborhoods where Wright's novel output has been most popular. Sol Lesser's production has

everything in it but the exciting ingredients which should characterize an action picture."

+ — **Hollywood Reporter** p5 O 17 '36

+ — **Motion Pict Daily** p11 O 19 '36

"The show is okay for the small towns, neighborhoods, twin bills. The players turn in satisfactory performances, with the scenic backgrounds also helping."

+ **Phila Exhibitor** p36 N 1 '36

"Harold Bell Wright story has little to commend, other than that it may make a fair dueler. Ralph Bellamy and Mae Clarke both are miscast. Miss Clarke is hardly fetching as a country lass and Bellamy is offside trying to be funny or social. Of the old gaslight drama school, it unwinds slowly."

+ — **Variety** p13 D 9 '36

"With a good yarn, ample hard riding, an abundance of shooting and picturesque mountain and plain locales, 'Wild Brian Kent' bids for grosses at spots at which it is aimed. It will have to go after audiences liking their mesquiteers."

+ **Variety (Hollywood)** p3 O 17 '36

**WINTERSET.** RKO 75min N 20 '36

**Cast:** Burgess Meredith, Margo, Eduardo Ciannelli, John Carradine, Edward Ellis, Paul Guilfoyle, Maurice Moscovitch, Stanley Ridges

**Director:** Alfred Santell

**Music:** Maurice de Packh

**Music director:** Nathaniel Shilkret

Based on the stage success of the same title by Maxwell Anderson. "The picture opens briefly with the railroading to the chair of a high-minded radical for a crime that he did not commit. He leaves an infant son and the boy grows to manhood possessed by the urge to clear his father's name. Drifting into New York on a rainy night he is drawn, as if by some invisible power, into the sordid circle that hides the answer to his prayer. Drawn there also is the judge who condemned his father, now broken in mind by the 18-year-old memory of his deed." (Hollywood Reporter)

#### *Audience Suitability Ratings*

"Maxwell Anderson's hard-bitten prize-winner comes to us in more frankly melodramatic terms in this screen version than in the stage play, and that is to say it has found its true level of theatre. It is a tensely engrossing film, splendidly enacted throughout and with enough action of the obvious sort to offset its social indignation. Further, it has been relieved of its pretensions to poetry and a happy ending has been contrived, so that no hindrance to popular success remains. . . This is not at all a pleasant film, its tragedy being relentless and unrelieved until the concluding moments, but it can be recommended to unfinching adults as a superior piece of work." T. J. Fitzmorris

+ + **America** p216 D 5 '36

"A: outstanding; Y & C: harrowing, unwholesome."

**Christian Century** p1670 D 9 '36

"Distinguished is the screen presentation of Maxwell Anderson's tragic play with music, light and shadow intensifying its somberness. . . Thought-provoking fare for adults."

+ **Gen Fed of Women's Clubs (W Coast)** N 24 '36

"Grim, gripping drama, stark realism, and absorbing suspense mark the production of this screen version of a very successful stage play. Surrounded by many of the original cast, Burgess Meredith and Margo give outstanding portrayals in the roles they created on the stage. Adults."

+ **Nat Council of Jewish Women** N 25 '36

"[It is] an unforgettable production. . . The whole film is greatly enhanced by the authentic atmosphere of the background and the excel-

lent photography. Altogether, an outstanding production, with a wealth of telling detail, finesse and material for serious thought and discussion. Adult entertainment."

++ Sel Motion Pict p12 D 1 '36

"[It is] a gripping story, unusual in its social implications. . . Fine acting gives many deeply moving moments to the picture, which has definitely uncommon qualities. Suggested for church use. Outstanding."

++ Wkly Guide N 28 '36

#### Newspaper and Magazine Reviews

"Despite the new happy ending this is a distinguished film. Adults & young people."

++ Christian Science Monitor p19 D 5 '36

"Once again the screen invades the stage, photographs it and demonstrates the camera's ability to make drama more vivid on the screen than it ever can be made on the stage. . . I have not seen 'Winterset' on the stage, but among the multitude of stage productions I have seen were none which gripped me so completely and continuously. . . RKO's production is not a motion picture and it will not appeal generally to the motion picture's wide audience. . . Many of Meredith's speeches are notable for their lyric quality and for the beauty of the thoughts they convey; Meredith's fine reading bringing out all their values. His performance is one of the most compelling I have ever seen on the screen. . . Pandro Berman has given us a remarkably compelling production, one which rates near the top of the list of the season's output, one you can not afford to overlook."

++ Hollywood Spec p9 N 21 '36

"The screen version of 'Winterset' has succeeded remarkably in carrying over the singing and somber intensity of Maxwell Anderson's play to another medium. . . The savage and high-pitched action has been reshaped to cinematic terms with a great heightening and unifying of the essential melodrama, while the work remains an eloquent and ringing protest against reactionary injustice. . . It is a brave, beautiful and memorable motion picture. There is a deplorable happy ending that has no place in a narrative of tragic compulsion, but otherwise, I believe, it betters its original. . . The acting of Mr. Meredith, as Mio, is so splendidly assured and distinguished that he becomes, at once, one of the really fine artists of the screen. Many who saw him in the role on the stage decided that he was the most promising young actor of the theater. In his new medium, he already has few equals. . . Margo is better on the screen than she was at the Martin Beck, to my mind. . . Mr. Santell's direction has fused the rich material in sequences of haunting imagery. He has ignored the progress of the action as the stage sets confined it, moving surely from one incident to another and carrying them along together in that exciting crescendo of the cinema known as rhythmic montage. . . 'Winterset' will probably have to battle for public favor, for it has none of the big names that are such powerful lures to film-goers. It richly deserves success. It is a challenging and absorbing production, consummately acted, that is certain to increase the cinema's prestige enormously." Howard Barnes

++ N Y Herald Tribune p20 D 4 '36

"By cutting and editing rather than change of dialogue or characterization, the film emerges more vivid and forceful than the play, a not uncommon feat this year of 'Dodsworth' and 'These Three.' . . This is a picture to be respected. Pandro S. Berman has given it a beautiful production, with some of the finest photography and lighting you can find on any screen. Although respecting Mr. Anderson's dialogue, the producer has not hesitated to eliminate unnecessary lines, to make the characters more human than they appeared upon the stage. . . 'Winterset' should still have remained frankly a poetic tragedy, with a none too convincing plot but a powerful melodramatic situation. . . I wonder what the Warners or Darryl Zanuck would have made of it as a

straight melodrama with no self-consciousness."

Eileen Creelman

++ N Y Sun p38 D 4 '36

"[It] is a forceful screen drama of importance, produced with unswerving allegiance to the spirit of the Maxwell Anderson play that sired it and fraught with the same frank determination to sway men's minds. . . Perhaps the most compelling characterization in the film, aside from John Carradine's brief moment as Romagna, is the Trock Estrella of Eduardo Ciannelli. . . Burgess Meredith's Mio is brilliant, expressive, embittered—a boy who sneers at the fate that has dealt so harshly with him. . . The settings are beautifully and authentically executed according to the playwright's planning, although a perhaps too great reverence for them lays the screen production open to the criticism that it is static in the sequences in which the camera dwells too fondly on its darkly glistening cobblestone backgrounds. The most inevitable criticism of the production, however, will probably be [caused] by the changed ending. It cannot be gainsaid, however, that a feeling of the triumph of the right things is imparted by the film's climax, whether or not it was devised as a bow to the box office." J. T. M.

++ N Y Times p31 D 4 '36

"[It is] a stirring, superbly acted, bitter and eloquent photoplay. . . Mr. Anderson, you will remember, wrote his play for the most part in lovely but virile blank verse and treated his audiences to a typically harrowing Elizabethan tragedy finale. . . While the photoplay resorts to a happy ending—the alterations have in no way detracted from the majesty and splendor of the original. 'Winterset' remains in screen form a beautifully written, nobly imagined, dynamic drama. . . Alfred Santell's direction is extraordinarily good, as is the screen play by Anthony Veiller; and, the acting of the entire cast is brilliant. To single out any of the players for special commendation would be unfair because they all do such fine work, but an exception must be made in the cases of Burgess Meredith, Margo, Eduardo Ciannelli, John Carradine, Edward Ellis, Paul Guilfoyle, Maurice Moscovitch and Stanley Ridges, all of whom are superb." William Boehnel

++ N Y World-Telegram p27 D 4 '36

"Just as a picture, 'Winterset' is superb, a great, sombre pleasure. As a picture, the story is more effective than it was as a play, because this is exactly the thing that the movies can do on the grand scale. It's a beautiful piece of work. I think also that you can say it's a beautiful piece of work in other ways, too. . . The public that wants its under-world films straight may be disappointed. Perhaps this film won't be a smash hit and won't make a lot of money for the R.K.O. people, because it's so clearly a quality picture. . . I, for one, found that I liked the film better than I did the play. If I like the film because the sets are more lavish and expanded than they could be on any stage, I like it too because the language has been considerably simplified and abbreviated. . . Toward the end there are a few lapses into the grand manner, and you may be startled when the boy of the story, pressed against the stone buttresses of the Bridge, prays to the 'bright, ironical gods.'" John Mosher

++ New Yorker p84 N 28 '36

"[It] is one of the finest films to come out of Hollywood this year. But artistic merit is rarely the specific for anemic box-office receipts. Hailed as a 'critics' picture,' [it] must depend on the critics and on word-of-mouth advertising to marshal its audiences. . . As screenfare for intelligent movie-goers, 'Winterset' is uniquely successful—even if its commercial fate must rest in the laps of those 'bright, ironical gods' (whom Mio invokes)."

++ News-Wk p20 D 5 '36

"I thought the film might be more credible, more terse, more emotionally gratifying than the play. In some respects my anticipations were realized: fulminating speeches and metaphorical colloquies have been pruned; the new,



**WINTERSET—Continued**

happy ending is more logical and far less melodramatic than Mr. Anderson's. . . [It] is visually less exciting than the stage production. The chief actors, Burgess Meredith and Margo, whose stage performances delighted the critics, leave a great deal to be desired in their film characterizations. I found 'Winteret' tedious, static and uninspired, a decision which may set me apart from my fellows, but after serious reflection I cannot admit to any honest enthusiasm on behalf of Alfred Santell's production." R. S. Ames

— + Script p10 N 28 '36

"'Winteret' is transferred to the screen by Producer Pandro S. Berman with such honesty, intelligence and skill that it betters its original. By abbreviating some of Author Anderson's less appropriate flights of poetry, Anthony Veiller, who wrote the screen play, improved the dialog. . . 'Winteret,' brilliantly directed by Alfred Santell, is a production that is sure to be listed among the best pictures of the year. . . That 'Winteret' will fail to appeal to the cinema's mass audience is likely. As an investment for RKO it can therefore be measured mainly as an introduction to the cinema public of several new faces. Margo's—which cinemaddicts have seen before but never under such favorable circumstances—is most likely to become familiar."

+ + Time p25 D 14 '36

**Trade Paper Reviews**

"One of the finest pictures ever to come from RKO Radio, 'Winteret' is dramatic dynamite—consistent, unrelenting and intelligent. . . Definitely a class picture, its only flaw is its limited appeal—but those who understand it will sing its praises. Outstanding performance, curiously enough, comes not from the members of the stage cast, but from Stanley Ridges, erstwhile film villain, who delivers a horrifying bit. Family."

+ Box Office p29 N 21 '36

"This will rank with the really important pictures of the year. It will have a special appeal to discriminating audiences. Alfred Santell has done a masterly job of directing and produced a gripping picture. . . The acting is flawless, with Burgess Meredith, of the stage cast, scoring heavily. His performance is one of the best of the year."

+ Film Daily p9 N 17 '36

"Maxwell Anderson's grim and profoundly moving poetic drama of the underworld. . . is an artistic triumph. Its similarities to 'The Informer' will be widely commented on. Its fate at the box office is less certain. Universal as is its dramatic appeal, its sordid, almost terrifying subject, literary antecedents and New York theater cast may yield only a moderate marquee draw. But it is a truly great picture and high honors are due its makers for the daring contribution to the roster of modern masterpieces of the screen."

+ Hollywood Reporter p3 N 13 '36

+ Motion Pict Daily p2 N 14 '36

"This is excellent class. Characters are intelligent, dialogue literate, motivations sometimes too obscure. Estimate: excellent class job, but needs selling."

+ Phila Exhibitor p31 D 1 '36

"'Winteret' is not big box-office. It's a critic's picture and, as such, the box office reaction will be favored through the kindly press this RKO filmization. . . is bound to receive. For the rank and file 'Winteret' will be hit 'n' miss. In certain locales they may even wonder what it's all about. As an artistic production it's tops. 'Winteret,' if nothing else, will be noteworthy in having launched Burgess Meredith cinematically, although this highly capable legitimate [stage] juvenile has yet to assert his fullest film potentialities. His next picture, or the one after that, will do the trick because Meredith is definitely box office timber. . . Very nature of this drab celluloid interpretation of an ethereal stage theme—

which even in [stage] atmosphere confused and confounded some patrons—is not conducive to the best picture fan requirements. . . Directorially 'Winteret' is confusing. Prolog set in the small town 16 years ago is disjointed. General screen purpose is vaguely limned. Conceivably, it's an obscurity which may be censorially necessary, but lacking that definition, 'Winteret' is a bit muddled."

Variety p12 D 9 '36

**WITH LOVE AND KISSES.** Melody 66min

Cast: Pinky Tomlin, Toby Wing, Kane Richmond, Arthur Houseman

Director: Les Goodwins

"Pinky, a farm boy with a yen for composing, hears a radio singer, Kane Richmond, claim one of his songs. With the fifty dollars he has borrowed on his cow, Minnie, he goes to New York where he lands in jail and meets Arthur Houseman." Film Daily

**Trade Paper Reviews**

"Pinky Tomlin delivers a number of his own songs in the style for which he is well known. . . This picture makes a pleasing musical comedy for the neighborhood and subsequent runs. A couple of Pinky's songs should catch the public's fancy. . . Although unpretentious, the show has a lot of entertainment, and stacks up as one of the best independent productions. The family and suburban trade should find it much to their liking."

+ Film Daily p11 D 7 '36

"Restricted by its release to the neighborhoods and lesser dualers, 'With Love and Kisses' is certain to please audiences for whose patronage it is produced. Given plenty of gags and entertaining songs, it ranks favorably as an unpretentious offering in the low budget field."

+ — Hollywood Reporter p3 D 3 '36

"Although light and unpretentious, 'With Love and Kisses' is an amusing enough comedy musical to satisfy the neighborhoods and the sticks. It has sufficient entertainment for the independent market but lacks punch and names to carry elsewhere. . . Tomlin sings several songs in his distinctly individual manner and Miss Wing contributes several numbers herself, but either a bad print or inferior recording prevents them from putting over their tunes as well as they might have with improved sound."

+ — Variety (Hollywood) p3 D 3 '36

**WITHOUT ORDERS.** RKO 63min O 30 '36

Cast: Sally Eilers, Robert Armstrong, Frances Sage, Charley Grapewin, Vinton Haworth

Director: Lew Landers

"The story. . . is built around the conflict between a seasoned and resourceful commercial air pilot and the weakling son of the owner of the line, a brilliant stunt flyer but unfit for responsibility. When the boy's adoring father gives him charge of a transport the opposition comes to a head. It is built up by the rivalry of the two men for the hand of Sally Eilers, air stewardess and trained as a pilot." Hollywood Reporter

**Audience Suitability Ratings**

"A: mediocre; Y: better not; C: no."

Christian Century p1574 N 25 '36

"Good. Mature audience & 14-18." DAR  
Fox W Coast Bul O 24 '36

"The long suffering airlines are again given bad publicity in this film. . . The photography is very fine indeed, and there is no dearth

of action, however improbable it may seem. Adolescents, 12-16: questionable; children, 8-12: no."

— + Motion Pict R p10 O '36

"A film that gains momentum as it rushes toward a breath-taking climax. Adults." Nat Legion of Decency O 15 '36

"A: improbable but exciting; Y: possible; C: no."

Parents' M p48 D '36

"Family."

Sel Motion Pict p12 N 1 '36

"Some interesting characters, and the plot works up to an exciting climax. Family." Wkly Guide O 10 '36

#### Newspaper and Magazine Reviews

"Sally Eilers makes this all appear wholly credible and the result is a very interesting picture, if one overloaded a bit with rhapsodic lines having to do with the safety of commercial aviation. It's just another of the pictures that is capitalizing on the new vogue for flying, and, of its kind, it might be a lot worse. It is family fare." Laura Elston

+ — Canadian M p39 D '36

"There are some thrilling moments and good photography, but the film is not very believable. Adults & young people."

+ — Christian Science Monitor p19 D 5 '36

"'Without Orders' is just another romantic melodrama about flyers. Some of the air shots in blizzards high above California's Sierras are picturesque and exciting, but the plot is so fantastic and surfeited with threadbare situations it is not a little tedious to stay the film through. . . Obviously manufactured as a thriller, the authors didn't bother to work out either a plausible plot or credible characters. Moreover, the production appears to have been hasty, although the performers, especially Miss Eilers and Mr. Armstrong, do all they can to make the piece convincing." Marguerite Taze-laar

+ — N Y Herald Tribune p20 N 5 '36

"Not exactly new in idea (it deals with that previously celebrated conflict between stunt and transport piloting) nor exactly revolutionary in treatment, 'Without Orders' none the less manages to be endurable and even fairly exciting aero-drama." B. R. C.

+ — N Y Times p41 N 4 '36

"Movies, just movies." John Mosher

New Yorker p17 N 14 '36

"The producers are inclined to rhapsodize over the safety of commercial flying, but soft-pedal propaganda in the interests of an exciting story which builds to a hackle-raising climax."

News-Wk p25 O 31 '36

"'Without Orders' contains one exciting sequence in which an airline stewardess takes over the controls of a transport plane in a storm. . . For the rest, one more minor-league investigation of air travel implying that this is an adventure rather than a convenience, 'Without Orders' is likely to arouse more indignation from airline executives than enthusiasm from lay audiences."

Time p21 N 2 '36

#### Trade Paper Reviews

"Plenty of interest-sustaining action and some splendid air shots make this film, based on commercial aviation, good entertainment, despite a rather unbelievable story."

+ — Box Office p27 O 9 '36

"With thrills galore, this airplane picture should be meaty fare for the patrons who want excitement. . . Lew Landers, the director, has turned out a fast-moving, action-filled number. A newcomer, Vinton Haworth, who plays the weakling son of the airline operator, does a fine job in a difficult role, and much

credit for his excellent performance should go to Landers."

+ Film Daily p6 S 25 '36

"An exciting story of commercial aviation that goes straight to its melodramatic goal with pep, punch and an undeviating straightforwardness that is refreshing. A well constructed screenplay and an honest and intelligent production lift it well above its limited budget, and, except for light name-draw, it would do some fancy soloing. As it is, it is good for solid satisfaction and profits on all dual levels."

+ Hollywood Reporter p3 S 21 '36

+ Motion Pict Daily p4 S 22 '36

"Estimate: program, best for neighborhoods, twin bills."

+ — Phila Exhibitor p38 O 1 '36

"By application of a commercial aviation background, this old-fashioned melodrama plot is brought up to date. But it's still the same old idea and the setting only provides a pair of atmospheric crutches for easier limping purposes. Picture is of secondary classification, both from entertainment and box office standpoints."

+ — Variety p14 N 11 '36

"Associate Producer Cliff Reid has turned out a film which, if properly exploited, will bring money into any exhibitor's till. . . 'Without Orders,' with its airline background, should lend itself to profitable exploitation without heavy effort. Running only 63 minutes, it can be relied upon to carry anything else on a dualer."

+ Variety (Hollywood) p3 S 21 '36

WIVES NEVER KNOW. Paramount 70min S 25 '36

Cast: Charlie Ruggles, Mary Boland.

Adolphe Menjou, Vivienne Osborne

Director: Elliott Nugent

A sophisticated novelist who preaches against marriage almost breaks up the household of a timid horticulturist.

#### Audience Suitability Ratings

"The idea that a wife must be allowed the privilege of forgiving her husband's misdeeds in order to be perfectly happy is amusingly exploited in this latest marital mix-up involving Mary Boland and Charlie Ruggles."

Given such a hilarious situation, these expert comedians could not fail to make the most of it and their troubles are continuously funny. It is, however, farce, that is best suited to an adult audience." T. J. Fitzmorris

+ America p624 O 3 '36

"A: amusing; Y: mature; C: little interest." Christian Century p1407 O 21 '36

"A well chosen cast and good direction make this a highly entertaining picture. Adults." Am Legion Auxiliary

"Adults: good; 14-18: doubtful; 8-14: no." Calif Cong of Par & Teachers

"[It is] a hilarious farce. Excellent for type." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"Adults & young people." E Coast Preview Committee

"A comedy with some clever characterizations which evolve into hilarious farce with many laughs for adult audiences." Nat Soc of New England Women

"A definitely disappointing vehicle for the favorite and capable comedy team. . . The picture is negative in ethical value and suitable only for adults." S Calif Council of Fed Church Women

Fox W Coast Bul O 3 '36



**WIVES NEVER KNOW—Continued**

"[It] will provide many laughs for those who enjoy these comedians. Adults & young people."

Gen Fed of Women's Clubs (W Coast)  
S 23 '36

"A first-class mirth-provoking comedy in the best Ruggles-Boland style. . . The humour is adroitly handled by experts and will be enjoyed by thousands of couples who realise that a state of placid virtue is far easier and pleasanter to live in than its opposite number. . . The dialogue is good and the actors seize on all its points. Suitability: adults & adolescents."

+ Mo Film Bul p178 O '36

"Good. Adults & young adults."

+ Motion Pict Guide D '36

"Considering the plot, the picture is handled without vulgarity. It is an amusing farce lampooning pseudo-Freudian literature, and making the most of the absurd situations that arise when a silly wife tries to remodel her domesticated husband. Adolescents, 12-16: unsuitable material; children, 8-12: no."

+ Motion Pict R p10 O '36

"Adults."

Nat Council of Jewish Women S 21 '36

"Adults."

Nat Legion of Decency S 24 '36

"A, Y and C: entertaining farce."

Parents' M p44 N '36

"Adults & young people."

Sel Motion Pict p11 O 1 '36

"Family."

Wkly Guide S 19 '36

**Newspaper and Magazine Reviews**

"Plausibility is tossed to the four winds in the course of the farce-comedy, 'Wives Never Know.' Had this story been told in a less rowdy fashion, it might have resulted in a sedate piece of drollery; but Elliott Nugent, the director, and those responsible for the script, saw fit to risk everything for the sake of hilarity. And the picture does give the spectators many a good laugh." Mordaunt Hall

+ — Boston Transcript p6 O 3 '36

"Adults."

Christian Science Monitor p13 O 10 '36

"From Vivienne Osborne and Claude Gillingwater to Copper Edward Gargan, 'Wives Never Know' is enacted in princely fashion, thus making the roll-call complete. From producer to bit-player it is perfectly handled. See it." Paul Jacobs

+ Hollywood Spec p15 S 12 '36

"Constructed on a tried and true farce formula, this must have looked hilarious on paper. And it is fairly amusing on the screen, thanks chiefly to Adolphe Menjou, who is fast becoming our favorite farceur. . . This will divert you—if your tastes are simple." (2 stars) Beverly Hills

Liberty p44 O 31 '36

"The domestic establishment of Charles Ruggles and Mary Boland is holding what looks like a sacrifice auction sale. Second-hand oddments of the old homestead—including a spree scene by Mr. Ruggles, his familiar timid-husband sequences, and the usual number of stock Bolandisms, are offered—at a considerable reduction in humor—under the ambiguous, bargain-counter title, 'Wives Never Know.' The picture is merely an antiquated type of stage farce enacted before a camera. . . [It is] a series of almost wholly unamusing escapades." B. R. C.

— N Y Times p24 O 31 '36

"No permanent injury to the cinema has been accomplished by the production of 'Wives Never Know,' the amiable and inoffensive minor league comedy. Involving most of the staple elements of farce, it is pretty commonplace and tricky in plot, but there are also some funny moments and a good deal of

excellent playing in it. The mixture results in fair-to-middling entertainment." William Boehnel

+ — N Y World-Telegram p43 N 2 '36

"Not intended to be exciting, 'Wives Never Know' is, however, funny in the way Mary Boland and Charles Ruggles manage to make their little treatises on matrimonial life. Adolphe Menjou is the figure who starts the trouble in this case. And it's a bright case, thanks to Miss Boland. Mr. Ruggles is bright, too." John Mosher

+ New Yorker p90 N 7 '36

"[It is] unpretentious comedy."

+ — News-Wk p42 N 7 '36

"Comedy teams, when they're held together over a protracted period of time, tend to become monotonous. . . But Charlie Ruggles and Mary Boland are the exceptions that redeem the rule; the longer they co-star the greater fluency they develop in igniting each other's particular brand of humor. I won't presume to tell you that Mr. Ruggles and Miss Boland are funny. . . Scripters already know that . . . but just take a peek at their current vehicle to see how funny they can be."

+ Script p10 O 3 '36

**Trade Paper Reviews**

"A merry, mad, matrimonial mixup, this will be a riot with audiences who like their comedy straight with a dash of sophistication, and can hold its own in any situation. Family."

+ Box Office p63 S 19 '36

"[It is a] highly amusing comedy with Ruggles-Boland-Menjou scoring in domestic yarn of general appeal."

+ Film Daily p11 S 9 '36

"This new Ruggles-Boland comedy vehicle is a shining successor to 'Early to Bed.' It, too, is a hilarious farce comedy of domestic relations and it has an additional asset in the presence of Adolphe Menjou in another of the low-comedy roles to which he has recently been committed with so much success. The picture can safely be welcomed to the top rank of dual offerings, where it will have box office value beyond its predecessors."

+ Hollywood Reporter p3 S 3 '36

+ Motion Pict Daily p10 S 4 '36

"Estimate: pleasing laugh program."

+ Phila Exhibitor p35 S 15 '36

"Light in story texture and unimportant as to plot, this domestic farce owes far more to the players and direction than to the author, who merely provided the peg on which two able farceurs hang their japes. But it is good entertainment once the premise is established and is kept moving at an agreeable pace."

+ Variety p19 N 4 '36

"Taking a theme almost as old as the theatre itself, Producer Harlan Thompson has given a different touch and new comedy to the ancient institution of wifely jealousy and turned out a rollicking farce. . . 'Wives Never Know' is not a pretentious picture, but it is one that can stand a good build-up from the exhibitor without fear of consequence."

+ Variety (Hollywood) p3 S 3 '36

**A WOMAN REBELS. RKO 93min N 6 '36**

Cast: Katharine Hepburn. Herbert Marshall. Elizabeth Allan. Donald Crisp. Doris Dudley

Director: Mark Sandrich

Based on the novel Portrait of a Rebel by Netta Syrett. It is the story of a girl in England in the 70's who rebelled against her father's domination and later against Victorian convention before the time of woman's emancipation.

*Audience Suitability Ratings*

"A: excellent; Y: probably too mature; C: no."

Christian Century p1542 N 18 '36

"Charmingly pictured and dramatically developed is this story of one woman's fight for equal rights. . . Katharine Hepburn gives a softly shining quality to the role in which she moves from defiant girlhood to the fine maturity of a woman of forty. Mature." Mrs T. G. Winter

Fox W Coast Bul N 7 '36

"Katharine Hepburn was never more lovely than in this heart throbbing story of a woman who dared as desperately as she loved. Mature." Am Legion Auxiliary

"Outstanding. Katharine Hepburn gives a finely shaded performance except for the times when her own personality shines through too clearly and her diction becomes a little strident. The support players enter into the spirit of the production and the result is an outstanding and arresting picture. Adults." Calif Fed of Business & Professional Women's Clubs

"This [is a] beautifully photographed and smoothly directed picture in which Katharine Hepburn appears at her best. Adults; excellent; 14-18: little interest; 8-14: no." Calif Cong of Par & Teachers

"A poignant, sympathetic role which Katharine Hepburn could have made stronger. Adults. Excellent." DAR

"An outstanding production, at times deeply poignant and always profoundly sympathetic. Adults & young people." E Coast Preview Committee

"An old plot, very sincerely acted and staged with notably careful attention to detail. Convincing and worth while for an adult audience." Nat Soc of New England Women

"Rising to tense dramatic heights, with a distinguished cast, the whole is a gem of a production. Adults & young people." S Calif Council of Fed Church Women

Fox W Coast Bul N 21 '36

"Mature audience."

Gen Fed of Women's Clubs (W Coast) N 10 '36

Reviewed by H. M. Le Sourd

Motion Pict & Family p6 N 15 '36

"This absorbing drama gives Miss Hepburn an opportunity for one of her finest portrayals. . . The supporting cast is a fine one each member adding a bit to the perfection of the whole. Adults."

+ Nat Council of Jewish Women N 3 '36

"Although sin is portrayed it is clearly shown as sin and retribution follows. Adults."

Nat Legion of Decency N 5 '36

"A & Y: excellent; C: little interest."

Parents' M p46 Ja '37

"An outstanding production, at times deeply poignant and always profoundly sympathetic. Adults & young people."

+ + Sel Motion Pict p13 N 1 '36

"A tense drama. . . Katharine Hepburn does a splendid piece of acting and the production is well directed. Mature."

+ Wkly Guide O 24 '36

*Newspaper and Magazine Reviews*

"[It] is an amalgam of most of the theatrical stencils of the Victorian era. Yet Katharine Hepburn plays Pamela with such resourceful subtlety that the character actually comes alive." M. E. P.

+ — Boston Transcript p4 N 7 '36

Reviewed by Laura Elston

Canadian M p38 D '36

"So highly polished is this record of a valiant Victorian lady in revolt that you may not immediately realize its phony qualities. Adults."

Christian Science Monitor p17 N 14 '36

"The picture is an engrossing social drama, in intimate biographical recital of incidents in the life of a woman, which is made convincing solely because of the intelligent direction of the dialogue. . . By virtue of the easy, conversational tone in which Katharine Hepburn talks, her performance is the most convincing she ever has contributed to the screen. There is an entire absence of the suggestion of extravagance in both voice and gesture which has marred previous appearances. She never has been a great box-office favorite, but her response to Sandrich's direction in this picture should start her on the road to that distinction. . . The story does not give the picture its strength as entertainment. It opens well, the first sequence creating the necessary curiosity as to what will come next, but at least twice as it proceeds it sags too low to keep our interest from sagging with it."

+ Hollywood Spec p8 N 7 '36

"Pamela's passion play seems unduly long. Not that Miss Hepburn gives a bad performance. She is interesting as the heroine who bucks at convention and tradition. Probably it is a better characterization than she has contributed from Hollywood in some time." (2½ stars) Beverly Hills

Liberty p44 D 12 '36

"Miss Katharine Hepburn's seemingly endless preoccupation with costume drama stumbles momentarily in 'A Woman Rebels'. . . It is a chance for Miss Hepburn to be noble and brave, but once she has established those virtues, the film begins to skip down-hill. There is no doubt that 'A Woman Rebels' is excellent period drama, that it gives a blunt, condemning peek at Victorian England at its most squeamish. Also, Mark Sandrich, making his first deeply dramatic picture, has studied it with exceptionally shrewd bits of telling direction."

+ — Lit Digest p21 N 14 '36

"It is cunningly put together, ably acted and sometimes genuinely touching. If the idealogical content of the photoplay is generally obscured by an episodic and melodramatic romance, this was undoubtedly the intention of the producers. Katharine Hepburn gives an appealing if not altogether believable portrayal of a young lady who is alternately shaking off the shackles of her sex and getting in jams. . . The attractive Doris Dudley makes her screen debut. . . The part itself is so ill-defined that it would be charitable to reserve judgment on Miss Dudley's cinematic talents. . . Mark Sandrich, in his direction, has ignored the preposterous aspects of the scenario, making the most of confused material in a good-looking production, chiefly distinguished for Miss Hepburn's fine acting." Howard Barnes

+ — N Y Herald Tribune p23 O 30 '36

"As a portrait, frankly prejudiced, of the mid-Victorian era, 'A Woman Rebels' is amusing and occasionally charming. As drama, it leaves something to be desired. It never, in spite of the extraordinarily vivid and detailed atmosphere (the picture's greatest asset) approaches close to reality. . . 'A Woman Rebels,' thanks mostly to the delightful atmospheric detail and to Mark Sandrich's direction, is interesting if not moving. It describes, with frequent bitterness but occasional light comedy, an era the movies have left too long untouched." Eileen Creelman

+ — N Y Sun p32 O 30 '36

"Aided by an excellent source book, Netta Syrett's 'Portrait of a Rebel,' and by a group of understanding players, [it has been] fashioned into a handsome period drama. . . Miss Hepburn has played every rebellious scene of it with fire, courage and a resolute spirit which kindles our admiration for Pamela. . . We have less respect for the stock dramatics. . . But this is merely by-play, a theatrical



**A WOMAN REBELS—Continued**

accompaniment to the larger theme, and we may accept it or reject it as melodramatic pyrotechnics illuminating the somber study of a Victorian rebel. In any case, it has been delicately inserted into the picture and need not bore you by its familiarity. The film has any number of capable performances besides that of Miss Hepburn, which is one of her best."

F. S. Nugent

+ N Y Times p27 O 30 '36

"Miss Katharine Hepburn, the cinema's First Lady, is very successful in 'A Woman Rebels.' . . The narrative is one of those earnest but decrepit little things manufactured from all the weather-beaten odds and ends known to the cinema. That, however, is the worst to be said of 'A Woman Rebels,' since it is a definite pleasure to [watch] Miss Hepburn. . . She, of course, is glowing, hypnotic and vivid as Pamela, and Herbert Marshall is first-rate as her faithful admirer. . . In fact, everything about the film is good except the narrative."

William Boehnel

+ N Y World-Telegram p29 O 30 '36

"This is a rather sad little treatise on Woman's Rights, as they used to be called, and it rather seems to ask us to go over all that problem again. Miss Hepburn is stately and charming and has her style, of course. . . It's not exciting." John Mosher

+ New Yorker p90 N 7 '36

"It is Katharine Hepburn's picture. Her sympathetic and intelligent performance binds together the melodramatic incidents which compose the story. . . In an age when the presence of women in an elevator no longer prompts men to snatch off their hats, a crusade for women's rights might be expected to awaken only academic interest. But, with Miss Hepburn's performance and Mark Sandrich's direction, this picture stirs more than that."

+ News-Wk p40 N 7 '36

"A remarkable picture of the ugly Victorian mores at their worst. . . It is hard for a present-day audience to tolerate the smugness of such depressing respectability, or the equally depressing aestheticism of such godawful clothes, but it is a strong narrative story, acted to the hilt and directed by Mark Sandrich with intelligence, taste and fine understanding. Katharine Hepburn is superb." Rob Wagner

+ Script p10 N 7 '36

"Not since Jo in 'Little Women' has Katharine Hepburn had a role that fits her inimitable talents so snugly as Pamela in 'A Woman Rebels.' . . Pamela is deserted, dramatically, and left to create a lone portrait, without frame or background. This, we hasten to assure you, is no fault of Miss Hepburn's. She performs as valiantly as the script will allow, and makes her Pamela a person of dignity and character. We might call this a moral victory for Miss Hepburn."

Stage p18 D '36

"Ever since Katharine Hepburn set the cinema industry by the ears with 'Little Women,' her employers have been trying doggedly to discover just what elusive factor, added to the stock formula of Lavender & Old Lace, made that picture so sensationally successful. 'A Woman Rebels' represents an effort to discover if the element was the revolt of a young girl against convention. That the experiment is conducted with painstaking care only makes it the more apparent that the hypothesis is faulty. . . Marked by none of the vitality of its predecessors in Katharine Hepburn's Victorian series, 'A Woman Rebels' is saved from complete mediocrity by her well-modulated performance and by the admirable feeling for background and atmosphere implicit in Mark Sandrich's direction."

+ Time p46 N 9 '36

**Trade Paper Reviews**

"This problem play of the mid-Victorian era will have to lean heavily on the popularity of Katharine Hepburn for its returns. Although

sincerely and convincingly enacted and bolstered by brilliant direction, the story is much too heavy and slow to have a general appeal to run-of-the-mill audiences. Adults."

+ Box Office p35 N 7 '36

"This picture is obviously for adult audiences, mature both physically and mentally, but the picture is so carefully produced and directed that there is never anything which could be called 'objectionable.' Hepburn scores heavily in the difficult role of the 'Rebel,' and her acting in all times is of the highest calibre."

+ Canadian Moving Pict Digest p15 N 15 '36

"Here is a feminine film that the ladies of all degrees and ages will revel in. It gives Katharine Hepburn her most poignant and sympathetic role to date. And what she does with it will bring joy to a showman's heart and shekels to his box-office. Can't miss with the [ladies] from Fifth or Tenth avenues, and from all the avenues and crossroads from here to the Coast."

+ Film Daily p7 O 28 '36

"A picture of superlative merits and some grave defects, this narrative vehicle for Katharine Hepburn adds to her personal laurels and can probably be counted upon for better than average Hepburn business. Its appeal is largely to women. . . [It] takes the form of a fictional biography and as such it has continuity of design and passages of moving beauty, but lacks the suspensive power of tightly-woven drama. . . In this character Miss Hepburn has, perhaps, her most fitting role. From the girlhood episode to the moving end she commands sympathy and admiration. . . It is an impressive portrayal."

+ Hollywood Reporter p3 O 28 '36

+ Motion Pict Daily p12 O 26 '36

"Well made, directed, photographed, this belongs in the better group of Hepburn productions. Although there is a class tinge, the appeal should be universal."

+ Phila Exhibitor p33 N 1 '36

"Just so-so. Not the best and not the worst of the Hepburn starring series. It offers the press agents lots of openings for stunts, but the story, as developed, is rambling and without cumulative sock. While individual sequences are attractive the picture in general is pretty flat and will get by on the strength of its star rather than any merit in the story. . . All the characters ultimately become mere sticks in a make-believe parade backgrounding Miss Hepburn in a series of fetching Victorian fashions which reveal her doing Dietrich poses for the camera."

+ Variety p18 N 4 '36

"Katharine Hepburn, Herbert Marshall and an excellent support triumph immeasurably over an elaborate and complex story of structural difficulties. Result is spotty and loosely episodic, with strong emotional scenes alternating with academic statement of woman's estate in mid-Victorian England and considerable dialogic preachment alongside the tragic elements of the sustaining love story. Picture will probably not hurt Miss Hepburn, nor will it help her very much. . . [It] will ring up no record grosses, but it does promise substantial business at the class houses. It is preponderantly a woman's picture."

+ Variety (Hollywood) p3 O 28 '36

**Y**

**YELLOW CRUISE.** French motion picture  
77min N 18 '36

Director: Andre Sauvage

Music: Paris Opera Orchestra

This is a camera record of the third Citroen Central Asia Expedition of eight thousand miles made in 1931-32 under the leadership of the

famous French explorer Georges-Marie Haardt who died during the expedition. "Over the route which Marco Polo rode on camelback, through the souks of Kandahar and the snow deserts of Tibet, in forgotten lamaseries, and along the corpse-strewn streets of Shanghai, the cameras clicked and the microphones listened." (News-Wk)

#### Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 10 '36

#### Newspaper and Magazine Reviews

"'Yellow Cruise' . . . conveys a great deal of information about the other side of the earth and [is] heartily recommended. . . [It] is a travel picture, following the third Citroen-Haardt expedition from Beirut to Peking—that is to say, over the Himalayas and through some of the most interesting countries in the world." Mark Van Doren

+ Nation p67 D 5 '36

"[It] offers some remarkable scenes. For those who love adventure, or for the scholar, there should be wondrous stuff in 'The Yellow Cruise.'" Marguerite Tazelaar

+ N Y Herald Tribune p18 N 19 '36

"'The Yellow Cruise' is a picture to delight the travel-hungry, those to whom the very names of Bagdad, the Himalayas, Shanghai, Afghanistan, are magic. . . It's unmistakable authenticity is one of its chief charms. Although essentially a travel film, 'The Yellow Cruise' has its share of drama." Eileen Creelman

+ N Y Sun p31 N 18 '36

"The pictorial record of the odyssey, photographed with technical painstaking and an eye to the unusual . . . has been edited into a remarkable travel film by Léon Poirier; one which . . . definitely rescues the cinema travelogue from the ho-hum class." J. T. M.

+ + N Y Times p31 N 18 '36

"Couched in beautiful photography and containing incident after incident of great excitement, 'The Yellow Cruise' . . . is a graphic realization of man's inexhaustible curiosity about far-away places and his insatiable thirst for adventure. . . The melodramatic nature of the accomplishment, is recaptured in hauntingly beautiful photography and in sequences that illustrate graphically the dangers and hardships the expedition experienced. . . It is at once a superior educational and adventure entertainment." William Boehnel

+ N Y World-Telegram p29 N 18 '36

"Subscribers to the *National Geographic* . . . will run in droves to see [it]. . . Quite a trip! Scenery, hardships, odd little natives. You may note that 'Kashmir 2' looks well on an automobile license, and you may thank your stars you're not in that part of the world where you have to protect your eyes with veils of yak hair." John Mosher

New Yorker p77 O 3 '36

"[It is] a sound film which the most conservative Hollywood press agent would dub 'colossal.' . . The picture is no dreamy travelogue. It is an exciting and beautiful record of a journey to legendary lands."

+ + News-Wk p27 S 19 '36

#### Trade Paper Reviews

"This camera record of the Citroen-Haardt expedition into little-known parts of Central Asia will prove splendid film fare for art theatres and for selected audiences. The photography gives many vivid closeups of unusual native types and pictures numerous scenic vistas and long shots, the narration is clear

and concise and the musical accompaniment effectively creates the necessary mood. Family."

+ Box Office p63 O 17 '36

"This is one of the most unusual travel pictures ever filmed. . . [It] affords unusual views of the various countries, their peoples, architecture, etc. The photography is breathtakingly beautiful. In crossing the countries, the expedition used special motor tractors, and made its way under tremendous difficulties at times."

+ Film Daily p10 O 30 '36

"This is an expedition film which is more likely to be termed an overgrown travelogue. For sheer pictorial effects it tops everything ever before attempted. . . Intelligent moviegoers will receive this picture with open arms. For the others—doubtful appeal. The only criticism that might be offered would be the poor sound recording of the Paris opera orchestra, and fuzzy photography at the start of the film."

+ Hollywood Reporter p4 My 9 '36

+ Motion Pict Daily p7 My 7 '36

"Scientific, detailed, 'The Yellow Cruise' offers a valuable contribution to the cinematographic literature on geography, exploration, but in its present form has its intensely interesting passages much too separated by lengthy expositions of mere details. . . Cut to about three reels, 'The Yellow Cruise' would probably make a wow travelogue, but in its present form—with English narrative, English sub-titles where on-the-spot French was recorded—it is usable only in foreign, art houses where the clientele is geographically, exploringly minded."

Phila Exhibitor p34 D 1 '36

"This is a travelogue of much higher than average mettle, but well-nigh ruined for the American market by inept handling and editing. Even as is, intrinsic merit should make it a good bet for the arties. Had it been properly edited, however, it might have qualified as a feature for regular channels. . . Great deal of the footage is highly interesting and different from the usual run of things. . . Photography is unusually good and there is an interesting (though noisy) accompanying musical score. Lecture is in English with the speaker an uncredited Englishman. Good idea, his not being credited; there's no credit due; it's one of the picture's major weaknesses. He has a dull, tiring voice and an astonishingly constant misconception of diction. About a third of what he says is understandable. . . Another fault is in the cutting; it's inexpertly done and there isn't enough of it; taking out 15 or 20 minutes would help a lot."

+ — Variety p15 N 25 '36

**YELLOWSTONE.** Universal 62min Ag 30 '36

Cast: Henry Hunter. Judith Barratt. Andy Devine. Ralph Morgan

Director: Arthur Lubin

See issue of September 28, 1936 for other reviews of this film

#### Audience Suitability Ratings

"A: hardly; Y and C: little value."

Christian Century p1375 O 14 '36

"Direction and dialogue are undistinguished; some attractive scenery is shown and the hot water springs are an interesting addition to the cinema's lethal weapons. Foster, a tragic and pathetic example of a man who has suffered and learnt nothing by his suffering is well played by Ralph Morgan. Suitability: adults & adolescents."

+ Mo Film Bul p178 O '36

"Fair. Family-mature."

+ — Motion Pict Guide D '36



**YELLOWSTONE**—*Continued*

"A murder melodrama laid in beautiful Yellowstone Park. This piquant combination will not be enjoyed by those who like the beauty of nature unmarred by bandits and sudden death. Most audiences, however, will enjoy the rather adroit interweaving of love and mystery against the superb background of falls, geysers, and high mountain trails. Adolescents, 12-16: matter of taste; children, 8-12: no."

**Motion Pict R** p9 S '36

"A and Y: mediocre; C: doubtful."  
**Parents' M** p44 N '36

*Newspaper and Magazine Reviews*

"Adults,"

**Christian Science Monitor** O 3 '36

*Trade Paper Reviews*

"Far-fetched tale handicapped by the rather poor showing of Henry Hunter and Judith Barrett in the leads, this emerges as weak second-feature farce. Family."

— **Box Office** p19 S 26 '36

"Fine Yellowstone Park background is enjoyable highlight of fairly good melodrama."

+ — **Film Daily** p3 S 19 '36

"Outside of a couple of fantastic sidelights on natural science, this [mystery] hits the deep-end in interest. With the scenic and underground phenomena of Yellowstone Park serving as the background, the narrative staggers along minus suspense, excitement or logic. 'Yellowstone' is strictly of minor dual rating, and can be counted on for anything but support."

— **Variety** p16 S 23 '36

## ANNUAL INDEX

Under the names of the leading actors and actresses will be found the productions in which they have taken part.

Under the director's name will be found a list of the films which he directed.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parenthesis, thus:

Eberhart, M. G.

From this dark stairway (Murder of Dr Harrigan)

An annual *title* index containing all films which have appeared in the various numbers from December 16, 1935 through December 28, 1936 follows the Annual Index.

### ACTORS AND ACTRESSES

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   President's mystery  
   Song of the trail  
 Brent, George  
   Case against Mrs Ames  
   Give me your heart  
   Golden arrow  
   In person  
   More than a secretary  
   Snowed under  
   Special agent  
 Brent, Romney  
   East meets west  
 Brian, Mary  
   Killer at large  
   Once in a million  
   Spendthrift  
   Three married men  
 Brice, Fanny  
   Great Ziegfeld  
 Brick, Ben  
   Itto  
 Bridge, Al  
   Fast bullets  
 Brignone, Lilla  
   Il Serpente a Sonagli  
 Brissac, Virginia  
   Murder by an aristocrat  
 Brisson, Carl  
   Ship cafe  
 Broderick, Helen  
   Bride walks out  
   Love on a bet  
   Murder on a bridge path  
   Smartest girl in town  
   Swing time  
   To beat the band  
 Brodzisz, Adam  
   Young forest  
 Bromberg, J. Edward  
   Crime of Dr Forbes  
   Sins of man  
   Star for a night  
 Brook, Clive  
   Love in exile  
 Brooks, Louise  
   Empty saddles  
 Brooks, Marjorie  
   She shall have music  
 Brooks, Phyllis  
   Another face  
 Brophy, Edward  
   Kelly the second  
   Show them no mercy  
   Spendthrift  
 Brown, Joe E.  
   Earthworm tractors  
   Midsummer night's dream  
   Polo Joe  
   Sons o' guns  
 Brown, Johnny Mack  
   Between men  
   Courageous avenger  
   Crooked trail  
   Desert phantom  
   Everyman's law  
   Rogue of the range  
   Under cover man  
 Brown, Tom  
   And sudden death  
   Annapolis farewell  
   Freckles  
   Gentle Julia  
   I'd give my life  
   Rose Bowl  
 Browne, Charles A.  
   Federal agent  
 Browne, Lucille  
   Crooked trail  
   Tumbling tumbleweeds  
 Bruce, Nigel  
   Charge of the Light Brigade  
   Follow your heart  
 Bruce, Virginia  
   Born to dance  
   Garden murder case  
   Great Ziegfeld  
   Here comes the band  
   Metropolitan  
   Pirate party on Catalina  
   Island  
 Brunius, Anne-Marie  
   Youth of today  
 Bryan, Jane  
   Captain's kid  
 Bryant, Nana  
   Blackmailer  
 Bryning, John  
   Rembrandt  
 Buchanan, Jack  
   Come out of the pantry  
   When knights were bold  
 Buck, Frank  
   Fang and claw  
 Buckler, John  
   Tarzan escapes  
 Bunchuk, Yasha  
   Moscow moods  
 Bupp, Tommy  
   Conflict  
   Roarin' guns  
 Burgess, Betty  
   Coronado  
 Burgess, Helen  
   The plainsman  
 Burke, Billie  
   Craig's wife  
   Feather in her hat  
   My American wife  
   Piccadilly Jim  
   She couldn't take it  
 Burke, James  
   Forgotten faces  
   Leathernecks have landed  
 Burke, Kathleen  
   Last outpost  
   Nevada  
 Burnette, Smiley  
   Big show  
   Comin' 'round the mountain  
   Guns and guitars  
   Melody trail  
   Sagebrush troubadour  
   Singing cowboy  
   Singing vagabond  
   Tumbling tumbleweeds  
 Burnier, Robert  
   Ciboulette  
 Burns, Bob  
   Big broadcast of 1937  
   Rhythm on the range  
 Burns, George  
   Big broadcast of 1936  
   Big broadcast of 1937  
   Here comes Cookie  
 Burrud, Billy  
   Cowboy and the kid  
   Pride of the Marines  
 Burton, Frederick  
   Calling of Dan Matthews  
 Busch, Mae  
   Bohemian girl  
 Bushell, Anthony  
   Dusty ermine  
 Bushman, Francis X., Jr.  
   Caryl of the mountains  
 Bushuyev, C.  
   We are from Kronstadt  
 Butterworth, Charles  
   Half angel  
   Magnificent obsession  
   Moon's our home  
   Rainbow on the river  
   We went to college  
 Byington, Spring  
   Back to nature  
   Educating father  
   Every Saturday night  
   Girl on the front page  
 Byron, Walter  
   Bridge of sighs



## ACTORS AND ACTRESSES

—Continued

- Cabot, Bruce  
 Big game  
 Don't gamble with love  
 Don't turn 'em loose  
 Fury  
 Last of the Mohicans  
 Legion of terror  
 Robin Hood of El Dorado  
 Show them no mercy  
 Three wise guys  
 Cagney, James  
 Ceiling zero  
 Frisco Kid  
 Midsummer night's dream  
 Caine, Georgia  
 White angel  
 Callahan, Margaret  
 His family tree  
 Last outlaw  
 Muss 'em up  
 Seven keys to Baldpate  
 Special investigator  
 Calleia, Joseph  
 After the thin man  
 Exclusive story  
 His brother's wife  
 Riffraff  
 Sworn enemy  
 Tough guy  
 Calloway, Cab  
 Singing kid  
 Calthrop, Donald  
 Scrooge  
 Cambre, Del  
 Tundra  
 Campeau, Frank  
 Everyman's law  
 Campo, Del  
 Devil on horseback  
 Cansino, Rita  
 Rebellion  
 Cantor, Eddie  
 Strike me pink  
 Carew, James  
 Come out of the pantry  
 Carey, Harry  
 Last of the Clintons  
 Last outlaw  
 Powdersmoke range  
 Racing lady  
 Valiant is the word for  
 Carrie  
 Wild mustang  
 Carle, Richard  
 Easy to take  
 Carleton, William P.  
 Border patrolman  
 Carlisle, Kitty  
 Night at the opera  
 Carlisle, Mary  
 Lady be careful  
 Love in exile  
 Superspeed  
 Carlyle, David  
 Cain and Mabel  
 Carminati, Tullio  
 Three maxims  
 Wedding march  
 Carradine, John  
 Daniel Boone  
 Garden of Allah  
 Laughing at trouble  
 Mary of Scotland  
 Winterset  
 Carrillo, Leo  
 Gay desperado  
 If you could only cook  
 It had to happen  
 Moonlight murder  
 Carroll, John  
 Hi Gaucho  
 Carroll, Madeleine  
 Case against Mrs Ames  
 General died at dawn  
 Lloyds of London  
 Secret agent  
 Thirty-nine steps  
 Carroll, Virginia  
 Wellington Pike goes west  
 Cassidy, Ed  
 Courageous avenger  
 Catlett, Walter  
 Affair of Susan  
 Banjo on my knee  
 Cain and Mabel  
 We went to college  
 Cavanagh, Paul  
 Champagne Charlie  
 Crime over London  
 Splendor  
 Thunder in the night  
 Cavanaugh, Hobart  
 Here comes Carter  
 Love begins at twenty  
 Cawthorn, Joseph  
 Brides are like that  
 Crime over London  
 Freshman love  
 Harmony lane  
 Hot money  
 Cellier, Antoinette  
 Ourselves alone  
 Cellier, Frank  
 Man who changed his mind  
 Ceseri, Ugo  
 Passaporto Rosso  
 Chandler, Chick  
 Tango  
 Three of a kind  
 Chandler, Lane  
 Idaho kid  
 Winds of the wasteland  
 Chaney, Lon, Jr.  
 Singing cowboy  
 Chaplin, Charles  
 Modern times  
 Charpin, M.  
 Le Barbier de Seville  
 Chase, Alden  
 Rogue of the range  
 Chase, Charley  
 Kelly the second  
 Neighborhood house  
 Chase, Ilka  
 Lady consents  
 Chatterton, Ruth  
 Dodsworth  
 Girls' dormitory  
 Lady of secrets  
 Chellini, Amelia  
 Your troubles are mine  
 Chernaya, Lala  
 Gypsies  
 Chevalier, Maurice  
 Beloved vagabond  
 L'homme des Folies Bergère  
 Christians, Mady  
 Ship cafe  
 Chrystall, Belle  
 Scotland Yard mystery  
 Churchill, Berton  
 Dark hour  
 Racing lady  
 Three of a kind  
 Churchill, Marguerite  
 Alibi for murder  
 Dracula's daughter  
 Final hour  
 Legion of terror  
 Man hunt  
 Murder by an aristocrat  
 Walking dead  
 Ciannelli, Eduardo  
 Criminal lawyer  
 Winterset  
 Claire, Bernice  
 Two hearts in harmony  
 Clark, Harvey  
 Boss rider of Gun Creek  
 Empty saddles  
 Clarke, Mae  
 Hearts in bondage  
 Hitch hike lady  
 House of a thousand candles  
 Wild Brian Kent  
 Clausen, Claus  
 Making of a king  
 Clayworth, June  
 Two-fisted gentleman  
 Clifford, Jack  
 Gallant defender  
 Clive, Colin  
 Man who broke the bank  
 at Monte Carlo  
 Widow from Monte Carlo  
 Clive, E. E.  
 Isle of fury  
 Clyde, Andy  
 Hot Paprika  
 Straight from the shoulder  
 Yellow dust  
 Clyde, June  
 Dance band  
 Forgotten women  
 Land without music  
 She shall have music  
 Cobb, Ed  
 California mail  
 Cobb, Irvin S.  
 Everybody's old man  
 Pepper  
 Steamboat round the bend  
 Cody, Bill  
 Blazing justice  
 Lawless border  
 Outlaws of the range  
 Cody, Bill, Jr.  
 Outlaws of the range  
 Coghlan, Frank, Jr.  
 Little red schoolhouse  
 Colbert, Claudette  
 Bride comes home  
 She married her boss  
 Under two flags  
 Collier, Constance  
 Girls' dormitory  
 Professional soldier  
 Collins, Charles  
 Dancing pirate  
 Collins, Cora Sue  
 Harvester  
 Two sinners  
 Collins, Monte  
 Just speeding  
 Colman, Ronald  
 Man who broke the bank  
 at Monte Carlo  
 Tale of two cities  
 Under two flags  
 Colombo, Eugenio  
 Your troubles are mine  
 Compson, Betty  
 August week-end  
 Dragnet  
 Killer at large  
 Millionaire kid  
 Compton, Joyce  
 Country gentlemen  
 Ellis Island  
 Suicide squad  
 Trapped by television  
 Conklin, Chester  
 Call of the prairie  
 Modern times  
 Conklin, Peggy  
 Devil is a sissy  
 Her master's voice  
 One-way ticket  
 Connolly, Walter  
 King steps out  
 Libeled lady  
 Music goes 'round  
 One-way ticket  
 She couldn't take it  
 So red the rose  
 Soak the rich  
 Consino, Rita  
 Paddy O'Day  
 Cook, Donald  
 Confidential  
 Ellis Island  
 Girl from Mandalay  
 Leavenworth case  
 Ring around the moon  
 Showboat  
 Spanish Cape mystery  
 Cook, Elisha, Jr.  
 Two in a crowd  
 Cooper, Anthony Kemble  
 Master Will Shakespeare  
 Cooper, Gary  
 Desire  
 General died at dawn  
 Mr Deeds goes to town  
 Peter Ibbetson  
 The plainsman  
 Cooper, George  
 Ride 'em cowboy

- Cooper, Jackie  
Devil is a sissy  
O'Shaughnessy's boy  
Tough guy
- Corbett, Leonora  
Living dangerously
- Corradi, Nelly  
Alpine love  
Crooked love
- Corrigan, Ray  
Three mesquiteers
- Cortez, Ricardo  
Case of the black cat  
Frisco Kid  
Man hunt  
Murder of Dr Harrigan  
Postal Inspector  
Special agent  
Walking dead
- Cossart, Ernest  
My American wife  
Palm Springs
- Cotter, Catherine  
Outlaws of the range  
Sundown Saunders  
Courtneidge, Cicely  
Perfect gentleman
- Courtney, Inez  
Dizzy dames  
It couldn't have happened  
Reckless way
- Coxen, Edward  
Code of the range
- Crabbe, Larry  
Arizona raiders  
Desert gold  
Drift fence  
Lady be careful  
Nevada  
Rose Bowl
- Cramer, Richard  
Speed reporter
- Craven, Frank  
Harvester
- Crawford, Joan  
Gorgeous hussy  
I live my life  
Love on the run
- Crehan, Joseph  
Song of a nation
- Creti, Vasco  
Your troubles are mine
- Crisp, Donald  
Charge of the Light Brigade  
Great O'Malley  
A woman rebels
- Crispin, Jeanne  
Second bureau
- Croker-King, Charles  
White angel
- Cromwell, Richard  
Annapolis farewell  
Poppy
- Crosby, Bing  
Anything goes  
Pennies from heaven  
Rhythm on the range  
Two for tonight
- Crosman, Henrietta  
Charlie Chan's secret  
Follow your heart  
Girl of the Ozarks  
Hitch hike to heaven  
Moon's our home
- Cross, Milton J.  
Steel and stone
- Cummings, Constance  
Remember last night  
Seven sinners
- Cummings, Robert  
Accusing finger  
Border flight  
Desert gold  
Forgotten faces  
Hideaway girl  
Hollywood Boulevard  
Three cheers for love
- Curzon, George  
Scotland Yard mystery  
Two hearts in harmony  
White angel
- Cutler, Kate  
When knights were bold
- Dale, Esther  
Farmer in the dell  
Hollywood Boulevard
- Dallan  
Les Amours de Toni
- Damita, Lili  
Devil on horseback  
Frisco kid
- D'Ancora, Monte  
Milizia Territoriale
- Daniell, Henry  
Unguarded hour
- Daniels, Bebe  
Music is magic
- Dann, Roger  
La Porteuse de Pain
- Dante, Jean  
Four days' wonder
- D'Arcy, Roy  
Revolt of the Zombies
- Darro, Frankie  
Born to fight  
Charlie Chan at the race track  
Racing blood  
Three kids and a queen  
Valley of wanted men
- Darwell, Jane  
Craig's wife  
First baby  
Laughing at trouble  
Little Miss Nobody  
Navy wife  
Paddy O'Day  
Star for a night  
White Fang
- Davidson, William  
Murder by an aristocrat
- Davies, Marion  
Cain and Mabel  
Hearts divided  
Pirate party on Catalina Island
- Davis, Bette  
Dangerous  
Golden arrow  
Hard luck dame  
Petrified forest  
Satan met a lady  
Special agent
- Davis, Owen, Jr.  
Bunker Bean  
Grand jury  
Plot thickens
- Day, Frances  
Girl from Maxim's
- Deane, Shirley  
Back to nature  
Educating father  
First baby
- Dearly, Max  
Les Misérables
- Debain, Henri  
La Maternelle
- De Cordoba, Pedro  
Condemned to live
- Dee, Frances  
Gay deception  
Half angel
- De Filippo, Eduardo  
Il Cappello a Tre Punte
- De Filippo, Peppino  
Il Cappello a Tre Punte
- De Haven, Carter  
Modern times
- De Havilland, Olivia  
Anthony Adverse  
Captain Blood  
Charge of the Light Brigade
- Deis, Carol  
Seeing Nellie home
- Delamare, Lise  
Pension Mimosas
- Delaney, Charles  
Millionaire kid
- Dell, Claudia  
Ghost patrol  
Midnight phantom
- Delmont, E.  
Les Amours de Toni
- Del Rio, Dolores  
Accused  
I live for love  
Widow from Monte Carlo
- De Marney, Derrick  
Land without music
- De Mille, Katherine  
Banjo on my knee  
Drift fence  
Sky parade
- Denis, Mario  
Lorenzino de Medici  
Your troubles are mine
- Denny, Reginald  
It couldn't have happened  
Lady in scarlet  
Midnight phantom  
More than a secretary  
Preview murder mystery  
Rest cure
- Derean, Rosine  
Lac Aux Dames
- Dermoz, Germaine  
La Porteuse de Pain
- De Sica, Vittorio  
La Canzone del Sole  
I love you only  
Tempo Massimo
- Desmond, Florence  
Accused
- Despres, Suzanne  
Maria Chapdelaine
- Devine, Andy  
Coronado  
Fighting youth  
Flying hostess  
Yellowstone
- Devire, Earl  
Sundown Saunders
- Diehl, Carl  
Spy 77
- Dietrich, Marlene  
Desire  
Garden of Allah
- Dietz, Lilliane  
La Canzone del Sole
- Digges, Dudley  
General died at dawn  
Three live ghosts  
Unguarded hour  
Valiant is the word for Carrie  
Voice of Bugle Ann
- Di Luca, Dino  
Blind girl of Sorrento
- Dinehart, Alan  
Born to dance  
Charlie Chan at the race track  
Human cargo  
It had to happen  
King of the Royal Mounted  
Parole
- Dix, Dorothy  
Guns and guitars  
Sunset of power
- Dix, Richard  
Devil's squadron  
Special investigator  
Transatlantic tunnel  
Yellow dust
- Dixon, Jean  
Magnificent brute
- Dixon, Lee  
Gold diggers of 1937
- Dodd, Claire  
Case of the velvet claws  
Murder by an aristocrat  
Navy born  
Pay-Off  
Song of a nation
- Donat, Robert  
Ghost goes west  
Thirty-nine steps
- Donlevy, Brian  
Another face  
Half angel  
High tension  
Human cargo  
Strike me pink  
Thirteen hours by air
- Donnelly, Ruth  
Fatal lady  
More than a secretary  
Personal maid's secret  
Song and dance man
- Doran, Ann  
Little red schoolhouse



## ACTORS and ACTRESSES

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- Doran, Mary  
 Bridge of sighs  
 Dorny, Therese  
 Ciboulette  
 Doucet, Catherine  
 Longest night  
 Luckiest girl in the world  
 Poppy  
 Douglas, Melvyn  
 And so they were married  
 Gorgeous hussy  
 Lone wolf returns  
 Mary Burns, fugitive  
 She married her boss  
 Theodora goes wild  
 Dowling, Maryan  
 Desert justice  
 Downs, Johnny  
 Arizona raiders  
 Coronado  
 Everybody's old man  
 First baby  
 Pigskin parade  
 Doyle, Maxine  
 Condemned to live  
 Put on the spot  
 Drake, Frances  
 And sudden death  
 Florida special  
 I'd give my life  
 Invisible ray  
 Preview murder mystery  
 Draper, Paul  
 Colleen  
 Drayton, Alfred  
 Crimson circle  
 Dreon  
 La Porteuse de Pain  
 Duchin, Eddie  
 Coronado  
 Dudley, Doris  
 A woman rebels  
 Dudley-Ward, Penelope  
 I stand condemned  
 Du Maurier, Gerald  
 Scotland Yard mystery  
 Dumbville, Douglass  
 End of the trail  
 Mr Deeds goes to town  
 M'liss  
 Princess comes across  
 Public menace  
 Witness chair  
 You may be next  
 Duna, Steffi  
 Dancing pirate  
 Hi Gaucho  
 I conquer the sea  
 Dunbar, Dixie  
 Back to nature  
 Educating father  
 First baby  
 King of burlesque  
 Dunn, James  
 Bad boy  
 Come closer, folks  
 Don't get personal  
 Hearts in bondage  
 Pay-Off  
 Two-fisted gentleman  
 Dunne, Irene  
 Magnificent obsession  
 Showboat  
 Theodora goes wild  
 Duprez, June  
 Cardinal  
 Crimson circle  
 Durant, Jack  
 Music is magic  
 Durante, Jimmy  
 Land without music  
 Durbin, Deanna  
 Three smart girls  
 Dvorak, Ann  
 Dr Socrates  
 Racing lady  
 Thanks a million  
 We who are about to die
- Ebsen, Buddy  
 Banjo on my knee  
 Born to dance  
 Captain January  
 Eburne, Maude  
 Doughnuts and society  
 Happiness C.O.D.  
 Leavenworth case  
 Eddy, Nelson  
 Rose Marie  
 Edwards, Alan  
 If you could only cook  
 Eggerth, Marta  
 Divine spark  
 Eilers, Sally  
 Don't get personal  
 Florida special  
 Remember last night  
 Strike me pink  
 Without orders  
 Ekelund, Karin  
 Vaaran Pojke  
 Elambert, Paulette  
 La Maternelle  
 Eldredge, John  
 Man of iron  
 Murder of Dr Harrigan  
 Eldridge, Florence  
 Mary of Scotland  
 Elliott, Gordon  
 Case of the velvet claws  
 Elliott, John  
 Bulldog courage  
 Ellis, Edward  
 Chatterbox  
 Lady consents  
 Return of Peter Grimm  
 Texas Rangers  
 Wanderer of the waste-  
 land  
 Winterset  
 Ellis, Mary  
 Fatal lady  
 Ellis, Patricia  
 Boulder dam  
 Case of the lucky legs  
 Down the stretch  
 Freshman love  
 Love begins at twenty  
 Pay-Off  
 Postal Inspector  
 Sing me a love song  
 Snowed under  
 Ellison, Jimmy  
 Bar 20 rides again  
 Call of the prairie  
 Eagle's brood  
 Heart of the west  
 Hitch hike lady  
 Leathernecks have landed  
 The plainsman  
 Three on the trail  
 Engels, Wera  
 Great impersonation  
 Hong Kong nights  
 Erickson, Glenn  
 Drift fence  
 Erickson, Helen  
 Courageous avenger  
 Erikson, Leif  
 Girl of the Ozarks  
 Ernest, George  
 Racing luck  
 Song of the saddle  
 Too many parents  
 Ernest, Harry  
 Heroes of the range  
 Errol, Leon  
 Coronado  
 Erwin, Stuart  
 Absolute quiet  
 All American chump  
 Ceiling zero  
 Exclusive story  
 Pigskin parade  
 Women are trouble  
 Esmond, Carl  
 Invitation to the waltz  
 Evans, Clifford  
 Ourselves alone  
 Evans, Madge  
 Exclusive story  
 Moonlight murder  
 Pennies from heaven
- Piccadilly Jim  
 Transatlantic tunnel  
 Evans, Muriel  
 Boss rider of Gun Creek  
 Call of the prairie  
 House of secrets  
 King of the Pecos  
 Missing girls  
 New frontier  
 Silver spurs  
 Three on the trail  
 Throwback  
 Everest, Barbara  
 Scrooge
- Fairbanks, Douglas, Jr.  
 Accused  
 Amateur gentleman  
 Mimi  
 Falconi, Armando  
 Il Re Burlone  
 Farebrother, Violet  
 Mr Cohen takes a walk  
 Fares, Oreste  
 Passaporto Rosso  
 Farley, Dot  
 Gasoloons  
 Farley, Edward  
 Music goes 'round  
 Farmer, Frances  
 Border flight  
 Come and get it  
 Rhythm on the range  
 Too many parents  
 Farnum, Franklyn  
 Frontier justice  
 Farnum, William  
 Between men  
 Fighting coward  
 Farr, Patricia  
 Lady in scarlet  
 Lady luck  
 Farrar, Gwen  
 She shall have music  
 Farrell, Charles  
 Fighting youth  
 Flying doctor  
 Forbidden heaven  
 Trouble ahead  
 Farrell, Glenda  
 Gold diggers of 1937  
 Here comes Carter  
 High tension  
 Law in her hands  
 Miss Pacific Fleet  
 Nobody's fool  
 Smart blonde  
 Snowed under  
 Faye, Alice  
 King of burlesque  
 Music is magic  
 Poor little rich girl  
 Sing, baby, sing  
 Fazenda, Louise  
 Bad boy  
 Colleen  
 Doughnuts and society  
 Forgotten women  
 I married a doctor  
 Widow from Monte Carlo  
 Fedorova, Z.  
 Three women  
 Fellows, Edith  
 And so they were married  
 Pennies from heaven  
 She married her boss  
 Tugboat princess  
 Fenton, Leslie  
 House of secrets  
 Murder on a bridle path  
 Two in the dark  
 Ferguson, Al  
 Roamin' wild  
 Ferida, Luisa  
 Il Re Burlone  
 Fernandel  
 La Porteuse de Pain  
 Fetchit, Stepin  
 Steamboat round the bend  
 Virginia judge
- Ebbesen, Dagmar  
 Skaergaards-flirt

- Field, Virginia  
Thank you, Jeeves
- Fields, Stanley  
Mine with the iron door  
O'Malley of the Mounted
- Fields, W. C.  
Poppy
- Finkenzeller, Heli  
Royal waltz
- Florelle, Odette  
Amphitryon
- Flynn, Errol  
Captain Blood  
Charge of the Light Brigade
- Fonda, Henry  
I dream too much  
Moon's our home  
Spendthrift  
Trail of the lonesome pine  
Way Down East
- Foran, Dick  
Big noise  
California mail  
Earthworm tractors  
Golden arrow  
Guns of the Pecos  
Moonlight on the prairie  
Song of the saddle  
Trailin' west  
Treachery rides the range
- Forbes, Ralph  
Daniel Boone  
I'll name the murderer  
Love letters of a star
- Ford, Francis  
Charlie Chan at the circus
- Ford, Wallace  
Another face  
Rogues' tavern  
A son comes home
- Forest, Frank  
Big broadcast of 1937
- Foresta, Franco  
For love of you
- Forst, Willi  
Royal waltz
- Foster, Norman  
Bishop misbehaves  
Everybody's old man  
Fatal lady  
Fire trap  
High tension  
I cover Chinatown  
Leavenworth case  
Suicide squad  
Superspeed
- Foster, Preston  
Annie Oakley  
Last days of Pompeii  
Love before breakfast  
Muss 'em up  
We who are about to die  
We're only human
- Fowley, Douglas  
15 Maiden Lane  
Navy born  
36 hours to kill
- Francis, Kay  
Give me your heart  
I found Stella Parish  
White angel
- Franke, Ingeborg  
Der Kampf
- Franklin, Irene  
Along came love
- Fraser, Phyllis  
Winds of the wasteland
- Frawley, William  
Desire  
F-man  
General died at dawn  
Harmony Lane  
It's a great life  
Princess comes across  
Rose Bowl  
Ship cafe  
Strike me pink  
Three cheers for love  
Three married men
- Frazier, Robert  
Never too late
- Frederick, Pauline  
My marriage  
Ramona
- French, Charles  
Western courage
- Fritchie, Barbara  
Thunder mountain  
Wild mustang
- Froman, Jane  
Stars over Broadway
- Frost, Philip  
Scrooge
- Furness, Betty  
All American chump  
Here comes Cookie  
Magnificent obsession  
Mister Cinderella  
President's mystery  
Three wise guys
- Gable, Clark  
Cain and Mabel  
Love on the run  
Mutiny on the Bounty  
San Francisco  
Wife versus secretary
- Gabriel, Lynn  
Heart of the west
- Gael, Josseline  
Les Misérables
- Gale, June  
Heroes of the range  
Riding avenger  
Swiftly
- Gale, Roberta  
No man's range
- Gallagher, Richard 'Skeets'  
Polo Joe
- Galland, Jean  
Le Barbier de Seville
- Gallaudet, John  
Alibi for murder
- Gambarelli, Maria  
Here's to romance
- Garat, Henri  
Amphitryon
- Garbo, Greta  
Anna Karenina
- Gardner, Joan  
Forget me not  
Man who could work miracles
- Gargan, William  
Alibi for murder  
Blackmailer  
Flying hostess  
Man hunt  
Milky way  
Navy born  
Sky parade
- Garralaga, Martin  
Lawless border
- Garrick, John  
Woman alone
- Gateson, Marjorie  
Gentleman from Louisiana  
Three married men
- Gaye, Gregory  
Charlie Chan at the opera
- Gaynor, Janet  
Ladies in love  
Small town girl
- George, Gladys  
Valiant is the word for Carrie
- Geray, Steve  
Dance band
- Gerrard, Gene  
Mister Hobo  
Scandals of Paris
- Giacchetti, Fosco  
Crooked love
- Giacchetti, Ginafranco  
Gesuzza, la Sposa Garibaldina
- Gibson, Diana  
Dangerous waters
- Gibson, Hoot  
Cavalcade of the west  
Feud of the west  
Frontier justice  
Last outlaw  
Lucky terror  
Powdersmoke range  
Riding avenger  
Swiftly
- Gibson, Wynne  
Come closer, folks  
Crouching beast
- Gielgud, John  
Secret agent
- Gigli, Beniamino  
Forget me not
- Gilbert, John  
Pirate party on Catalina Island
- Gillingwater, Claude  
Prisoner of Shark Island  
Ticket to paradise
- Girardot, Etienne  
Half angel
- Gish, Dorothy  
Wanted men
- Gleason, James  
Big game  
Don't turn 'em loose  
Ex-Mrs Bradford  
Murder on a bridge path  
Plot thickens  
We're only human  
Yours for the asking
- Gleason, Russell  
Condemned to live  
Wellington Pike goes west
- Gloria, Leda  
Il Cappello a Tre Punte
- Goddard, Paulette  
Modern times
- Gog, Gregor  
Der Kampf
- Gombell, Minna  
Miss Pacific Fleet  
Two sinners
- Gombo  
Son of Mongolia
- Goodner, Carol  
Music hath charms  
Student romance
- Gordon, C. Henry  
Hollywood Boulevard  
Love letters of a star
- Gordon, Del  
Last of the Clintons  
Wild mustang
- Goryunof, Anatol  
Anna
- Gottschalk, Ferdinand  
White legion
- Gould, William  
Desert guns  
Trigger Tom  
Wildcat Saunders
- Goya, Mona  
Juggernaut
- Grable, Betty  
Collegiate  
Don't turn 'em loose
- Grabley, Ursula  
Annette in paradise
- Graetz, Paul  
Bengal tiger  
Hot money  
Isle of fury  
Mr Cohen takes a walk
- Grahame, Margot  
Counterfeit  
Crime over London  
Criminal lawyer  
Make way for a lady  
Night waitress  
Three musketeers  
Trouble ahead  
Two in the dark
- Granach, Alexander  
Gypsies



## ACTORS and ACTRESSES

—Continued

- Grant, Cary  
Big brown eyes  
Last outpost  
Pirate party on Catalina Island  
Suzy  
Sylvia Scarlett  
Wedding present
- Grant, Frances  
Born to fight  
Cavalry  
Traitor
- Granville, Bonita  
Song of the saddle  
These three
- Grapewin, Charley  
Without orders
- Gray, Gilda  
Rose Marie
- Gray, Lawrence  
Dizzy dames  
Timber war
- Greet, Clare  
Murder in the red barn
- Gretillet, Jacques  
La Porteuse de Pain
- Grey, Anne  
Just my luck
- Grey, Nan  
Crash Donovan  
Sea spoilers  
Three smart girls
- Grey, Shirley  
Mystery of the Marie Celeste
- Griffith, Gordon  
Blazing justice
- Grossmith, George  
Girl from Maxim's
- Groves, Fred  
Wolves of the underworld
- Gruendgens, Gustaf  
Liebelei
- Guilfoyle, Paul  
Winterset
- Guitry, Sacha  
Pasteur
- Guitty, Madeleine  
Ciboulette  
La Porteuse de Pain
- Gulino, Giuseppe  
Gesuzza la Sposa Garibaldina
- Gunn, Judy  
Last journey  
Private secretary
- Gwenn, Edmund  
All American chump  
Anthony Adverse  
Bishop misbehaves  
Mad holiday  
Sylvia Scarlett  
Walking dead
- Haas, Dolly  
Broken blossoms
- Hackett, Karl  
Cavalry  
Desert phantom  
Traitor
- Haden, Sara  
Can this be Dixie?  
Crime of Dr Forbes  
Laughing at trouble  
Little Miss Nobody  
Magnificent obsession  
O'Shaughnessy's boy
- Hale, Alan  
Message to Garcia  
Our relations
- Hale, Sonnie  
First a girl  
It's love again
- Haley, Jack  
Coronado  
F-man  
Mister Cinderella  
Pigskin parade  
Poor little rich girl
- Hall, Henry  
Music hath charms
- Hall, Porter  
General died at dawn  
Too many parents
- Hall, Thurston  
Case of the missing man  
Lone wolf returns  
Man who lived twice  
Roaming lady  
Shakedown  
Theodora goes wild  
Three wise guys
- Hall, Warren  
Freshman love
- Hall, William  
Flying hostess  
Magnificent brute
- Halliday, John  
Desire  
Fatal lady  
Hollywood Boulevard  
Melody lingers on  
Peter Ibbetson
- Hamilton, Margaret  
Moon's our home
- Hanley, Jimmy  
Born for glory
- Hanson, Lars  
On the sunnyside
- Hardie, Russell  
Down to the sea  
Harvester  
Killer at large  
Meet Nero Wolfe
- Harding, Ann  
Lady consents  
Peter Ibbetson  
Witness chair
- Hardwicke, Sir Cedric  
Nine days a queen  
Peg of old Drury
- Hardy, Oliver  
Bohemian girl  
Our relations
- Hare, J. Robertson  
Jack of all trades
- Harker, Gordon  
Amateur gentleman
- Harlow, Jean  
Libeled lady  
Riffraff  
Suzy  
Wife versus secretary
- Harrigan, Nedda  
Charlie Chan at the opera
- Harrigan, William  
His family tree
- Harris, Mildred  
Never too late
- Hart, Gordon  
Guns of the Pecos  
Isle of fury
- Hart, Teddy  
Three men on a horse
- Hartley, Paul  
Two hearts in harmony
- Harvey, Lillian  
Invitation to the waltz
- Harwood, John  
Once in a million
- Hatton, Raymond  
Arizona raiders
- Hawkins, Jack  
Peg of old Drury
- Haworth, Vinton  
Night waitress  
Without orders
- Haydon, Julie  
Longest night  
A son comes home
- Hayes, Bernadine  
Absolute quiet  
Judgment book  
Trigger Tom
- Hayes, George  
Call of the prairie  
Heart of the west  
Hopalong Cassidy returns
- Hayward, Louis  
Feather in her hat  
Luckiest girl in the world
- Hayward, Richard  
Luck of the Irish
- Healy, Ted  
It's in the air  
Longest night  
Mad holiday  
San Francisco  
Sing, baby, sing  
Speed
- Henderson, Charles  
Seeing Nellie home
- Henry, Buzzy  
Unknown ranger
- Henry, Charlotte  
Forbidden heaven  
Gentleman from Louisiana  
Hearts in bondage  
Mandarin mystery  
Return of Jimmy Valentine  
Three kids and a queen
- Henry, Louise  
End of the trail
- Henson, Leslie  
Girl from Maxim's
- Hepburn, Katharine  
Mary of Scotland  
Sylvia Scarlett  
A woman rebels
- Herbert, Hugh  
Colleen  
Love begins at twenty  
Miss Pacific Fleet  
One rainy afternoon  
Sing me a love song  
To beat the band  
We went to college
- Hersholt, Jean  
Country doctor  
His brother's wife  
Reunion  
Sins of man
- Hervey, Irene  
Absolute quiet  
Along came love  
Charlie Chan in Shanghai  
His night out
- Hicks, Seymour  
Scrooge
- Hilliard, Harriet  
Follow the fleet
- Hinz, Werner  
Making of a king
- Hobbes, Halliwell  
Changing of the guard
- Hobson, Valerie  
August week-end  
Great impersonation  
Tugboat princess
- Hodges, Horace  
Three maxims
- Hoerbiger, Paul  
Liebelei  
Royal waltz
- Hogan, Michael  
Wolves of the underworld
- Hohl, Arthur  
Devil doll  
Guard that girl  
Lone wolf returns  
Superspeed
- Holden, Gloria  
Dracula's daughter
- Holmes, Phillips  
Chatterbox  
Divine spark  
General Spanky  
House of a thousand candles
- Holt, David  
Straight from the shoulder  
Trouble for two
- Holt, Jack  
Crash Donovan  
Dangerous waters  
End of the trail  
Littlest rebel  
North of Nome  
San Francisco  
Storm over the Andes
- Homans, Robert  
Easy money
- Homolka, Oscar  
Everything is thunder  
Rhodes, the diamond master

- Hood, Darla  
   Bohemian girl  
   Neighborhood house  
 Hopkins, Miriam  
   Barbary Coast  
   Splendor  
   These three  
 Hopper, Hedda  
   Doughnuts and society  
   Society fever  
 Hopton, Russell  
   Below the deadline  
   False pretenses  
 Horton, Edward Everett  
   Hearts divided  
   Her master's voice  
   His night out  
   Nobody's fool  
   Private secretary  
   Singing kid  
   Top hat  
   Your Uncle Dudley  
 Housman, Arthur  
   Racing blood  
   With love and kisses  
 Houston, George  
   Captain calamity  
   Let's sing again  
   Melody lingers on  
 Houston, Norman  
   Hitch hike to heaven  
 Howard, John  
   Border flight  
   Easy to take  
   Millions in the air  
   Soak the rich  
   Valiant is the word for  
   Carrie  
 Howard, Leslie  
   Petrified forest  
   Romeo and Juliet  
 Howard, Willie  
   Millions in the air  
   Rose of the Rancho  
 Howell, Kenneth  
   Educating father  
   Four days' wonder  
 Hubbard, Lorna  
   Music hath charms  
 Huber, Harold  
   Gay desperado  
   Klondike Annie  
 Hudson, Rochelle  
   Country beyond  
   Everybody's old man  
   Music goes 'round  
   Poppy  
   Reunion  
   Show them no mercy  
   Way Down East  
 Hughes, Carol  
   Earthworm tractors  
   Polo Joe  
   Three men on a horse  
 Hughes, Kay  
   Big show  
 Hughes, Lloyd  
   Kelly of the secret service  
   Little red schoolhouse  
   Midnight phantom  
   Night cargo  
   Skybound  
   Society fever  
 Hulbert, Jack  
   Jack of all trades  
 Hull, Warren  
   Bengal tiger  
   Big noise  
   Fugitive in the sky  
   Law in her hands  
   Love begins at twenty  
   Personal maid's secret  
 Hume, Benita  
   Garden murder case  
   Moonlight murder  
   Rainbow on the river  
   Tarzan escapes  
 Hunt, Eleanor  
   Go get 'em Haines  
   Rest cure  
   Yellow cargo  
 Hunt, Marsha  
   Accusing finger  
   Arizona raiders  
   Desert gold  
   Easy to take  
   Gentle Julia  
   Hollywood Boulevard  
   Virginia judge  
 Hunter, Henry  
   Love letters of a star  
   Parole  
   Yellowstone  
 Hunter, Ian  
   Devil is a sissy  
   I found Stella Parish  
   Morals of Marcus  
   To Mary—with love  
   White angel  
 Huntley, G. P., Jr.  
   August week-end  
   Sons o' guns  
 Husing, Ted  
   Winged champions  
 Huston, Philip  
   Big game  
 Huston, Walter  
   Dodsworth  
   Rhodes, the diamond master  
 Hutchinson, Josephine  
   I married a doctor  
   Melody lingers on  
   Story of Louis Pasteur  
 Hyams, Leila  
   \$1000 a minute  
   Yellow dust  
 Hylton, Jack  
   She shall have music  
 Hymer, Warren  
   Confidential  
   Desert justice  
   Hitch hike lady  
   Hong Kong nights  
   Leavenworth case  
   Show them no mercy  
   Tango  
   36 hours to kill  
   Widow from Monte Carlo  
 Ibrahim, Moulay  
   Itto  
 Igin-Khorlo  
   Son of Mongolia  
 Ilg, Kaspar  
   Mystic mountain  
 Inescort, Frieda  
   Give me your heart  
   Great O'Malley  
   Hollywood Boulevard  
   If you could only cook  
   King steps out  
 Ingraham, Lloyd  
   Burning gold  
 Ingram, Rex  
   Green pastures  
 Irving, Florence  
   Women are trouble  
 Irving, Margaret  
   Neighborhood house  
 Ivakin, N.  
   We are from Kronstadt  
 Ivashova, V.  
   Nightingale  
 Jason, Sybil  
   Captain's kid  
   Changing of the guard  
   Great O'Malley  
   I found Stella Parish  
   Singing kid  
 Jeffreys, Ellis  
   Limelight  
 Jenkins, Allen  
   Cain and Mabel  
   Case of the lucky legs  
   Miss Pacific Fleet  
   Sing me a love song  
   Singing kid  
   Sins of man  
   Three men on a horse  
 Jewell, Isabel  
   Career woman  
   Ceiling zero  
   Go west, young man  
   Leathernecks have landed  
   Man who lived twice  
   36 hours to kill  
   Valiant is the word for  
   Carrie  
 Johnson, Chic  
   Country gentlemen  
 Jolson, Al  
   Singing kid  
 Jones, Allan  
   Night at the opera  
   Rose Marie  
   Showboat  
 Jones, Buck  
   Boss rider of Gun Creek  
   Cowboy and the kid  
   Empty saddles  
   For the service  
   Ivory-handled gun  
   Ride 'em cowboy  
   Silver spurs  
   Sunset of power  
   Throwback  
 Jones, Gordon  
   Night waitress  
 Jones, Marcia Mae  
   These three  
 Jory, Victor  
   Escape from Devil's Island  
   Hell Ship Morgan  
   Meet Nero Wolfe  
   Streamline express  
   Too tough to kill  
 Jovet, Louis  
   La Kermesse Heroique  
 Joyeux, Odette  
   Lac Aux Dames  
 Judge, Arline  
   Here comes trouble  
   It had to happen  
   King of burlesque  
   Ship cafe  
   Star for a night  
   Valiant is the word for  
   Carrie  
 Juvenet, Pierre  
   Le Barbier de Seville  
 Kaaren, Suzanne  
   Under cover man  
 Karloff, Boris  
   Charlie Chan at the opera  
   Invisible ray  
   Juggernaut  
   Man who changed his mind  
   Walking dead  
 Karns, Roscoe  
   Border flight  
   Cain and Mabel  
   Three cheers for love  
   Three married men  
   Two fisted  
   Woman trap  
 Kashkarova, Z.  
   Nightingale  
 Keane, Edward  
   For the service  
 Keating, Fred  
   Devil on horseback  
   Thirteen hours by air



## ACTORS AND ACTRESSES

- Continued
- Keaton, Buster  
Grand slam opera  
Old Spanish custom
- Keats, Viola  
Woman alone
- Keeler, Ruby  
Colleen  
Shipmates forever
- Keen, Malcolm  
Wanted men
- Keene, Tom  
Desert gold  
Drift fence  
Glory trail  
Hong Kong nights  
Rebellion  
Timothy's quest
- Keith, Ian  
Crusades  
Don't gamble with love  
White legion
- Keith, Rosalind  
Annapolis farewell  
It's a great life  
King of the Royal Mounted
- Kelly, Judy  
Four masked men
- Kelly, Patsy  
Hill Tillies  
Kelly the second  
Pigskin parade  
Private number  
Sing, baby, sing  
Thanks a million
- Kelly, Paul  
Accusing finger  
Country beyond  
Here comes trouble  
It's a great life  
Murder with pictures  
My marriage  
Song and dance man  
Women are trouble
- Kelly, Walter C.  
Laughing Irish eyes  
Tugboat princess  
Virginia judge
- Kelton, Pert  
Kelly the second  
Mary Burns, fugitive  
Sitting on the moon
- Kendall, Cy  
Bulldog edition  
King of the Pecos  
Lonely trail
- Kendall, Henry  
The shadow
- Kennedy, Edgar  
Gasoloons  
Yours for the asking
- Kennedy, Tom  
Just speeding
- Kent, Barbara  
Guard that girl
- Kent, Robert  
Country beyond  
Crime of Dr Forbes  
Dimples  
King of the Royal Mounted  
Reunion
- Kenyon, Doris  
Along came love
- Kerrigan, J. M.  
General died at dawn
- Khorosh, S.  
Children of the revolution
- Kibbee, Guy  
Big noise  
Captain Blood  
Captain January  
Captain's kid  
Earthworm tractors  
I married a doctor  
Little Lord Fauntleroy  
M'liss  
Three men on a horse
- Kieppura, Jan  
Give us this night
- Kiesler, Hedy  
Ecstasy
- King, Charles  
Crooked trail  
Last of the Warrens
- King, John  
Crash Donovan
- King, Joseph  
Road gang  
Sons o' guns  
Kingsford, Walter  
Meet Nero Wolfe
- Klöpfer, Eugen  
Private life of Louis XIV
- Knapp, Evalyn  
Bulldog edition  
Confidential  
Fire trap  
Laughing Irish eyes  
Three of a kind
- Knight, Fuzzy  
Kelly of the secret service  
Put on the spot  
Sea spoilers  
Song of the Gringo  
Song of the trail  
Trails of the wild  
Wildcat trooper
- Knowles, Patric  
Charge of the Light Brigade  
Give me your heart  
Student romance
- Kofoed, Jack  
Thrills with daredevils
- Kohler, Fred  
Dangerous intrigue
- Kohler, Fred, Jr.  
Toll of the desert
- Kolker, Henry  
In his steps  
Man who lived twice
- Konstantin, Leopoldine  
Making of a king
- Konstantinov, V.  
New Gulliver
- Korene, Vera  
Second bureau
- Kornman, Mary  
Calling of Dan Matthews
- Koroleva, Guli  
Children of the revolution
- Kortner, Fritz  
Abdul the damned  
Crouching beast
- Krauss, Henry  
Les Misérables
- Kruger, Otto  
Dracula's daughter  
Lady of secrets  
Living dangerously  
Two sinners
- Kun, Madga  
Dance band
- Lake, Florence  
Gasoloons
- Lamont, Molly  
Jungle princess
- Lamour, Dorothy  
Jungle princess
- Lanchester, Elsa  
Rembrandt
- Landi, Elissa  
After the thin man  
Amateur gentleman  
Mad holiday
- Lane, Bruce  
Silver spurs
- Lane, Nora  
Outlaw deputy
- Lang, Howard  
Judgment book
- Lang, June  
Country doctor  
Every Saturday night  
Road to glory  
White hunter
- Lang, Matheson  
Cardinal
- Langford, Frances  
Born to dance  
Collegiate  
Palm Springs
- La Rocque, Rod  
Dragnet  
Frisco waterfront  
Hi Gaucho  
Preview murder mystery  
Till we meet again
- LaRoy, Rita  
Mandarin mystery
- LaRue, Jack  
Born to fight  
Bridge of sighs  
Ellis Island  
It couldn't have happened  
Special agent  
Wellington Pike goes west  
Yellow cargo
- Latimer, Louise  
Bunker Bean  
Don't turn 'em loose  
Grand jury  
Plot thickens  
Two in revolt
- Laughton, Charles  
Mutiny on the Bounty  
Rembrandt  
Wanted men
- Laurel, Stan  
Bohemian girl  
Our relations
- Laurent, Eric  
Skaergaards-flirt
- Lauri-Volpi, Giacomo  
La Canzone del Sole
- Lavrov, I.  
Nightingale
- Lawford, Betty  
Love before breakfast
- Lawrence, Fred  
Captain's kid
- Lawrence, Gertrude  
Mimi  
Rembrandt
- Lawrence, Marc  
Night waitress
- Lawrence, Rosina  
Charlie Chan's secret  
Neighborhood house
- Lawson, Wilfrid  
White hunter
- Lawton, Frank  
Devil doll
- Lease, Rex  
Aces and eights  
Cavalcade of the west  
Fast bullets
- Lebedeff, Ivan  
Love on the run
- Lederer, Francis  
Gay deception  
My American wife  
One rainy afternoon
- Lee, Anna  
First a girl  
Man who changed his mind
- Lee, Billie  
And sudden death
- Lee, Dorothy  
Silly Billies
- Lee, Lila  
Country gentlemen
- Lees, Antoinette  
Song of the trail
- Leiber, Fritz  
Down under the sea  
Hearts in bondage
- Leighton, Frank  
Thoroughbred
- Levene, Sam  
Three men on a horse
- Lewis, Joe  
Private number
- Lewis, Ted  
Here comes the band
- Leyton, Drue  
Valley of wanted men
- Li, Shoh-shoh  
Song of China
- Lim, Cho-cho  
Song of China
- Linaker, Kay  
Easy money  
Girl from Mandalay  
Murder of Dr Harrigan  
Road gang

- Linden, Eric  
   Ah, wilderness  
   In his steps  
   Old hutch  
   Robin Hood of El Dorado  
   Voice of Bugle Ann  
 Lindsay, Margaret  
   Dangerous  
   Frisco kid  
   Isle of fury  
   Lady consents  
   Law in her hands  
   Personal maid's secret  
   Public enemy's wife  
 Lister, Bruce  
   Ourselves alone  
 Lister, Francis  
   Living dangerously  
 Livanof, Boris  
   Dubrovsky  
 Livingston, Robert  
   Three mesquiteers  
 Lloyd, Alma  
   Big noise  
   Song of the saddle  
 Lloyd, Doris  
   Brilliant marriage  
   Kind lady  
 Lloyd, Harold  
   Milky way  
 Locchi, Pino  
   One hundred days of Napo-  
   leon  
 Locher, Charles  
   Charlie Chan in Shanghai  
 Locke, Katherine  
   Straight from the shoulder  
 Lockhart, Gene  
   Brides are like that  
   Career woman  
   Times Square playboy  
 Lockhart, Kathleen  
   Brides are like that  
   Times Square playboy  
 Lockwood, Margaret  
   Beloved vagabond  
 Loder, John  
   Daredevils of the earth  
   Man who changed his mind  
   Ourselves alone  
 Lodge, John  
   Ourselves alone  
 Loebinger, Lotte  
   Der Kampf  
 Loftus, Cecelia  
   Once in a blue moon  
 Logan, Ella  
   Flying hostess  
 Lombard, Carole  
   Hands across the table  
   Love before breakfast  
   My man Godfrey  
   Princess comes across  
 London, Tom  
   Guns and guitars  
 Long, Lotus  
   Last of the pagans  
 Longden, John  
   Thoroughbred  
 Lord, Pauline  
   Feather in her hat  
 Loring, Ann  
   Robin Hood of El Dorado  
 Loring, Michael  
   Postal Inspector  
 Lorre, Peter  
   Crime and punishment  
   Secret agent  
 Losch, Tilly  
   Garden of Allah  
   Limelight  
 Losgren, Marianne  
   On the sunnyside  
 Louise, Anita  
   Anthony Adverse  
   Brides are like that  
   Midsummer night's dream  
   Personal maid's secret  
   Story of Louis Pasteur
- Lowe, Edmund  
   Garden murder case  
   Girl on the front page  
   Grand exit  
   Great impersonation  
   King Solomon of Broadway  
   Mad holiday  
   Seven sinners  
   Thunder in the night  
 Lowell, Helen  
   Wild Brian Kent  
 Loy, Myrna  
   After the thin man  
   Great Ziegfeld  
   Libeled lady  
   Petticoat fever  
   To Mary—with love  
   Whipsaw  
   Wife versus secretary  
 Lugosi, Bela  
   Invisible ray  
   Mystery of the Marie  
   Celeste  
   Postal Inspector  
 Lukas, Paul  
   Dodsworth  
   I found Stella Parish  
   Ladies in love  
   Three musketeers  
 Luke, Keye  
   Charlie Chan at the circus  
   Charlie Chan at the opera  
   Charlie Chan at the race  
   track  
   Charlie Chan in Shanghai  
 Lund, Lucille  
   Prison shadows  
   Timber war  
 Lupino, Ida  
   Anything goes  
   Daredevils of the earth  
   Gay desperado  
   One rainy afternoon  
   Yours for the asking  
 Lyon, Ben  
   Dancing feet  
   Down under the sea  
   Frisco waterfront  
   Navy wife
- McCoy, Tim  
   Aces and eights  
   Border caballero  
   Bulldog courage  
   Ghost patrol  
   Lightnin' Bill Carson  
   Lion's den  
   Outlaw deputy  
   Prescott kid  
   Roarin' guns  
   Traitor  
 McCrea, Joel  
   Adventure in Manhattan  
   Banjo on my knee  
   Barbary Coast  
   Come and get it  
   Splendor  
   These three  
   Two in a crowd  
 MacDonald, J. Farrell  
   Exclusive story  
   Florida special  
   Shadows of the Orient  
   Stormy  
   Waterfront lady  
 MacDonald, Jeanette  
   Rose Marie  
   San Francisco  
 McFarland, Spanky  
   General Spanky  
   Trail of the lonesome pine  
 MacGinnis, Niall  
   Luck of the Irish  
   Ourselves alone  
 McGlynn, Frank, Sr.  
   King of the Royal Mounted  
   Littlest rebel  
 McGowan, J. P.  
   Secret patrol  
 MacGregor, Malcolm  
   I'll name the murderer
- McGuire, John  
   Steamboat round the bend  
   This is the life  
   Wanted: Jane Turner  
   Your Uncle Dudley  
 McHugh, Frank  
   Bullets or ballots  
   Freshman love  
   Moonlight murder  
   Snowed under  
   Stage struck  
   Three men on a horse  
 Mack, Betty  
   Hair Trigger Casey  
   Last of the Clintons  
   Toll of the desert  
 Mack, Helen  
   Milky way  
   Return of Peter Grimm  
 MacKay, Barry  
   Born for glory  
   Private secretary  
 McKay, George  
   Killer at large  
   Public menace  
   Two-fisted gentleman  
 McKinney, Florine  
   Cappy Ricks returns  
   Dizzy dames  
 McLaglen, Cliff  
   Mystery of the Marie  
   Celeste  
 McLaglen, Cyril  
   Daredevils of the earth  
 McLaglen, Victor  
   Klondike Annie  
   Magnificent brute  
   Professional soldier  
   Under two flags  
 MacLane, Barton  
   Bengal tiger  
   Bullets or ballots  
   Dr Socrates  
   Draegerman courage  
   Jailbreak  
   Man of iron  
   Smart blonde  
   Times Square playboy  
 MacMahon, Aline  
   Ah, wilderness  
   Kind lady  
 MacMurray, Fred  
   Bride comes home  
   Champagne waltz  
   Hands across the table  
   Princess comes across  
   Texas Rangers  
   Thirteen hours by air  
   Trail of the lonesome pine  
 McNaughton, Charles  
   Three live ghosts  
 Macrae, Arthur  
   Dusty ermine  
 McWade, Robert  
   Bunker Bean  
   Cappy Ricks returns  
 Madden, Jeanne  
   Stage struck  
 Madison, Noel  
   Easy money  
   Missing girls  
   Morals of Marcus  
   Pace that kills  
 Magnani, Anna  
   Blind girl of Sorrento  
   Tempo Massimo  
 Maguire, Mary  
   Flying doctor  
 Makarova, T.  
   Seven brave men  
 Mala  
   Jungle princess  
 Maleyef, Igor  
   Anna  
 Mallory, Boots  
   Powdersmoke range  
 Malo, Gina  
   Jack of all trades  
 Mander, Miles  
   Four masked men  
 Mann, Allen  
   Shake Mr Shakespeare  
 Manners, David  
   Hearts in bondage



## ACTORS AND ACTRESSES

—Continued

- Mannheim, Lucie  
 East meets west  
 Thirty-nine steps  
 Mannors, Sheila  
 Desert phantom  
 Kelly of the secret service  
 Lawless range  
 Moonlight on the prairie  
 Pace that kills  
 Prescott kid  
 March, Fredric  
 Anna Karenina  
 Anthony Adverse  
 Dark angel  
 Mary of Scotland  
 Road to glory  
 Margetson, Arthur  
 Broken blossoms  
 Juggernaut  
 Mystery of the Marie Celeste  
 Margo  
 Winterset  
 Marion, Beth  
 Avenging waters  
 Between men  
 Everyman's law  
 For the service  
 Fugitive sheriff  
 Marlow, June  
 Riddle Ranch  
 Marlowe, Hugh  
 It couldn't have happened  
 Marlowe, John  
 Brilliant marriage  
 Marmont, Percy  
 Secret agent  
 Marquis, Margaret  
 Last of the Warrens  
 Marsh, Carolyn  
 Shake Mr Shakespeare  
 Marsh, Garry  
 When knights were bold  
 Marsh, Joan  
 Brilliant marriage  
 Dancing feet  
 Marsh, Marian  
 Come closer, folks  
 Counterfeit  
 Crime and punishment  
 Lady of secrets  
 Marshall, Alan  
 After the thin man  
 Marshall, Everett  
 I live for love  
 Marshall, Herbert  
 Dark angel  
 Forgotten faces  
 Girls' dormitory  
 If you could only cook  
 Lady consents  
 Make way for a lady  
 Till we meet again  
 A woman rebels  
 Marson, Aileen  
 Living dangerously  
 Martel, June  
 Fighting youth  
 Martin, Tony  
 Back to nature  
 Martini, Nino  
 Gay desperado  
 Here's to romance  
 Marx, Chico  
 Night at the opera  
 Marx, Groucho  
 Night at the opera  
 Marx, Harpo  
 Night at the opera  
 Mason, Roy  
 Border patrolman  
 Valley of wanted men  
 Massey, Raymond  
 Things to come  
 Matthews, Jessie  
 First a girl  
 It's love again  
 Matthews, Lester  
 Spy 77  
 Thank you, Jeeves  
 Too many parents
- Mauch, Billy  
 Anthony Adverse  
 Maxwell, Edwin  
 Happiness C. O. D.  
 Mayerova, Vojtova  
 Young love  
 Maynard, Ken  
 Avenging waters  
 Cattle thief  
 Fugitive sheriff  
 Heir to trouble  
 Heroes of the range  
 Lawless riders  
 Western courage  
 Maynard, Kermit  
 His fighting blood  
 Song of the trail  
 Timber war  
 Trails of the wild  
 Wildcat trooper  
 Mayo, Frank  
 Burning gold  
 Meek, Donald  
 Happiness C. O. D.  
 Kind lady  
 Meeker, George  
 Tango  
 Mehaffey, Blanche  
 Wildcat Saunders  
 Mellette, Arthur  
 Lion's den  
 Melton, James  
 Sing me a love song  
 Stars over Broadway  
 Mendaille, Daniel  
 Maria Chapdelaine  
 Menjou, Adolphe  
 Milky way  
 Sing, baby, sing  
 Wives never know  
 Mercer, Beryl  
 Three live ghosts  
 Meredith, Burgess  
 Winterset  
 Merivale, Philip  
 Give us this night  
 Merkel, Una  
 Born to dance  
 Broadway melody of 1936  
 It's in the air  
 Riffraff  
 Speed  
 We went to college  
 Merman, Ethel  
 Anything goes  
 Strike me pink  
 Messinger, Gertrude  
 Blazing justice  
 Metcalfe, Bradley  
 Millionaire kid  
 Michael, Gertrude  
 Forgotten faces  
 Last outpost  
 Make way for a lady  
 Return of Sophie Lang  
 Second wife  
 Till we meet again  
 Woman trap  
 Middleton, Charles  
 Song of the saddle  
 Sunset of power  
 Miljan, John  
 Criminal within  
 Gentleman from Louisiana  
 North of Nome  
 Milland, Ray  
 Big broadcast of 1937  
 Jungle princess  
 Next time we love  
 Return of Sophie Lang  
 Miller, Hugh  
 I give my heart  
 Miller, Walter  
 Fugitive sheriff  
 Ghost patrol  
 Night cargo  
 Mills, John  
 Born for glory  
 Nine days a queen  
 Milly  
 I love you only  
 Tempo Massimo  
 Milton, Billy  
 Music hath charms
- Milton, Ernest  
 It's love again  
 Miranda, Isa  
 Passaporto Rosso  
 Mitchell, Frank  
 Music is magic  
 Mitchell, Geneva  
 Cattle thief  
 Crime patrol  
 Lawless riders  
 Western courage  
 Mitchell, Grant  
 Next time we love  
 Parole  
 Seven keys to Baldpate  
 Mitchell, Julien  
 Last journey  
 Mitchell, Thomas  
 Theodora goes wild  
 Mix, Art  
 Lucky terror  
 Mix, Ruth  
 Riding avenger  
 Mog, Albert  
 Ecstasy  
 Moissi, Alessandro  
 Lorenzino de Medici  
 Monakhof, N.  
 Dubrovsky  
 Mong, William V.  
 Dark hour  
 Montalvan, Celia  
 Les Amours de Toni  
 Montgomery, Douglass  
 Everything is thunder  
 Harmony lane  
 Montgomery, Robert  
 Petticoat fever  
 Piccadilly Jim  
 Trouble for two  
 Moore, Carlyle, Jr.  
 Fugitive in the sky  
 Road gang  
 Two against the world  
 Moore, Dennis  
 Down the stretch  
 Moore, Dickie  
 Little red schoolhouse  
 Timothy's quest  
 Moore, Grace  
 King steps out  
 Moore, Victor  
 Gold diggers of 1937  
 Swing time  
 Moran, Jackie  
 And so they were married  
 Valiant is the word for  
 Carrie  
 Mordvinov, N.  
 Gypsies  
 Moreno, Antonio  
 Bohemian girl  
 Storm over the Andes  
 Moreno, Rosita  
 House of a thousand candles  
 Morgan, Frank  
 Dancing pirate  
 Dimples  
 Great Ziegfeld  
 I live my life  
 Perfect gentleman  
 Piccadilly Jim  
 Trouble for two  
 Morgan, Gene  
 Alibi for murder  
 Morgan, Helen  
 Frankie and Johnny  
 Showboat  
 Morgan, Ralph  
 Condemned to live  
 General Spanky  
 Human cargo  
 Little Miss Nobody  
 Yellowstone  
 Morlay, Gaby  
 Le Bonheur  
 Morley, Karen  
 Devil's squadron  
 Littlest rebel  
 Thunder in the night  
 Morner, Stanley  
 I conquer the sea

- Morris, Chester  
   Counterfeit  
   Frankie and Johnnie  
   Moonlight murder  
   Pirate party on Catalina Island  
   They met in a taxi  
   Three godfathers  
 Morris, Margaret  
   Desert guns  
 Morris, Wayne  
   King of hockey  
 Morrison, Joe  
   It's a great life  
 Moscovitch, Maurice  
   Winterset  
 Mowbray, Alan  
   Fatal lady  
   Four days' wonder  
   Give us this night  
   Ladies in love  
   Muss 'em up  
   Rainbow on the river  
 Muir, Esther  
   Racing luck  
 Muir, Gavin  
   Charlie Chan at the race track  
 Muir, Jean  
   Draegerman courage  
   Fugitive in the sky  
   Midsummer night's dream  
   Stars over Broadway  
   White Fang  
 Mulhall, Jack  
   Skull and Crown  
 Müller, Renate  
   Private life of Louis XIV  
 Mundin, Herbert  
   Tarzan escapes  
 Muni, Paul  
   Dr Socrates  
   Story of Louis Pasteur  
 Murat, Jean  
   La Kermesse Heroique  
   Second bureau  
 Murphy, George  
   Public menace  
   Woman trap  
 Murray, Charlie  
   Dangerous waters  
 Musco, Angelo  
   Your troubles are mine
- Nace, Anthony  
   A son comes home  
 Nagel, Anne  
   Guns of the Pecos  
   Here comes Carter  
   King of hockey  
 Nagel, Conrad  
   Girl from Mandalay  
   Wedding present  
   Yellow cargo  
 Napier, Diana  
   For love of you  
   Land without music  
 Nares, Owen  
   I give my heart  
 Narokof, N.  
   Grain  
 Nash, Mary  
   Come and get it  
 Natzler, Grete  
   Scotland Yard mystery  
   Student romance  
 Nazarro, Cliff  
   Romance rides the range  
 Neagle, Anna  
   Limelight  
   Peg of old Drury  
   Three maxims  
 Nearing, Margaret  
   Fast bullets  
 Newell, William  
   Big show  
   Happy go lucky  
   Sitting on the moon  
 Nissen, Greta  
   Red wagon  
   Spy 77
- Niven, David  
   Dodsworth  
   Palm Springs  
   Thank you, Jeeves  
 Nixon, Marian  
   Captain calamity  
   Dagnet  
   Reckless way  
   Tango  
 Nolan, Doris  
   The man I marry  
 Nolan, Lloyd  
   Counterfeit  
   Devil's squadron  
   15 Maiden Lane  
   One-way ticket  
   Texas Rangers  
   You may be next  
 Noland, Robert  
   Revolt of the Zombies  
 Norris, Edward  
   Show them no mercy  
 Novoseltzev, I.  
   Seven brave men  
 Novotna, Jarmila  
   Frasquita  
 Nugent, Eddie  
   Dancing feet  
   Doughnuts and society  
   Just my luck  
   Prison shadows  
   Put on the spot  
   Rio Grande romance  
   Skybound
- Oakie, Jack  
   Big broadcast of 1936  
   Champagne waltz  
   Colleen  
   Collegiate  
   Florida special  
   King of burlesque  
   Texas Rangers  
 Oakman, Wheeler  
   Aces and eights  
 Oberon, Merle  
   Dark angel  
   These three  
 O'Brien, George  
   Border patrolman  
   Daniel Boone  
   O'Malley of the Mounted  
   Thunder mountain  
   Whispering Smith speaks  
 O'Brien, Pat  
   Ceiling zero  
   China Clipper  
   Great O'Malley  
   I married a doctor  
   Public enemy's wife  
   Stars over Broadway  
 O'Brien-Moore, Erin  
   Leavenworth case  
   Ring around the moon  
   Two in the dark  
 O'Connell, Hugh  
   Affair of Susan  
 O'Connell, Peggy  
   Too much beef  
 O'Connor, Una  
   Thunder in the night  
 O'Day, Molly  
   Lawless border  
   Skull and Crown  
 Offerman, George, Jr.  
   Chatterbox  
   Outlaw deputy  
 Ohlin, Anna  
   Raggen, Det Aer Jag Det  
 Oland, Warner  
   Charlie Chan at the circus  
   Charlie Chan at the opera  
   Charlie Chan at the race track  
   Charlie Chan in Shanghai  
   Charlie Chan's secret  
 Oliver, Edna May  
   Romeo and Juliet  
 Oliver, Gordon  
   Fugitive in the sky
- Olivier, Laurence  
   As you like it  
   I stand condemned  
 Olsen, Moroni  
   Farmer in the dell  
   Grand jury  
   M'liss  
   Mummy's boys  
   Two in revolt  
   Yellow dust  
 Olsen, Ole  
   Country gentlemen  
 Ondra, Anna  
   Knock-out  
 O'Neal, Zelma  
   Scandals of Paris  
 O'Neil, Sally  
   Too tough to kill  
 O'Neill, Henry  
   Draegerman courage  
 Osborn, Bud  
   Outlaw deputy  
 Osborne, Vivienne  
   Let's sing again  
   Wives never know  
 Oscar, Henry  
   Seven sinners  
 Osterman, Jack  
   Wanted men  
 O'Sullivan, Maureen  
   Bishop misbehaves  
   Devil doll  
   Tarzan escapes  
   Voice of Bugle Ann  
 Ottiano, Rafaela  
   Devil doll  
 Overman, Lynne  
   Collegiate  
   Jungle princess  
   Poppy  
   Three married men  
 Owen, Reginald  
   Adventure in Manhattan  
   Girl on the front page  
   Love on the run  
   Petticoat fever  
   Rose Marie  
   Yours for the asking  
 Owsley, Monroe  
   Hideaway girl  
   Mister Cinderella  
 Ozeray, Madeleine  
   Crime et Châtiment
- Page, Anita  
   Hitch hike to heaven  
 Page, Bradley  
   Three of a kind  
 Page, Dorothy  
   King Solomon of Broadway  
 Page, Lucille  
   Moonlight and melody  
 Pagnani, Andreina  
   Il Serpente a Sonagli  
 Paley, Natalie  
   L'homme des Folies Bergère  
   Sylvia Scarlett  
 Palette, Eugene  
   Easy to take  
   Ghost goes west  
   Golden arrow  
   Luckiest girl in the world  
   My man Godfrey  
 Palmer, Kiki  
   Wedding march  
 Paola, Dria  
   Blind girl of Sorrento  
 Paolieri, Germana  
   Lorenzino de Medici  
 Parker, Cecilia  
   Ah, wilderness  
   Below the deadline  
   In his steps  
   Mine with the iron door  
   Old hutch  
   Three live ghosts  
 Parker, Frank  
   Sweet surrender



## ACTORS AND ACTRESSES

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- Parker, Jean  
   Farmer in the dell  
   Ghost goes west  
   Texas Rangers  
 Parlo, Dita  
   Mystic mountain  
 Paterson, Pat  
   Spendthrift  
 Patrick, Gail  
   Early to bed  
   Lone wolf returns  
   Murder with pictures  
   My man Godfrey  
   Preview murder mystery  
   Two fisted  
   Wanderer of the wasteland  
   White hunter  
 Patricola, Tom  
   Moonlight and melody  
 Patterson, Elizabeth  
   Go west, young man  
   Old hutch  
   Return of Sophie Lang  
   Three cheers for love  
   Timothy's quest  
 Pawley, Edward  
   King Solomon of Broadway  
 Payne, Sally  
   Big show  
 Pegna, Vanna  
   Il Serpente a Sonagli  
 Pendleton, Nat  
   Garden murder case  
   Great Ziegfeld  
   Here comes the band  
   It's in the air  
   Sing me a love song  
   Sworn enemy  
   Trapped by television  
 Penner, Joe  
   Collegiate  
 Pepper, Barbara  
   Mummy's boys  
   Rogues' tavern  
   Sagebrush troubadour  
   Singing vagabond  
   Waterfront lady  
 Perbellini, Dina  
   Il Cappello a Tre Punte  
 Percy, Esme  
   Old Spanish custom  
   Spy 77  
 Perier, Jean  
   Pasteur  
 Perkins, Osgood  
   Gold diggers of 1937  
   I dream too much  
 Perrin, Jack  
   Desert justice  
   Hair Trigger Casey  
   Wildcat Saunders  
 Perry, Joan  
   Case of the missing man  
   Gallant defender  
   Heir to trouble  
   Meet Nero Wolfe  
   Mysterious avenger  
   Shakedown  
 Perry, Linda  
   California mail  
   Two against the world  
 Person, Edvard  
   Vaaran Pojke  
 Peterson, Dorothy  
   Country doctor  
   Man of iron  
 Petrie, Hay  
   Old curiosity shop  
 Petrov, A.  
   Peasants  
 Pettingell, Frank  
   Amateur gentleman  
 Pichel, Irving  
   Don't gamble with love  
   Down under the sea  
   Dracula's daughter  
   General Spanky  
   House of a thousand candles
- Pidgeon, Walter  
   Big brown eyes  
   Fatal lady  
 Pilbeam, Nova  
   Nine days a queen  
 Pilotto, Camillo  
   Alpine love  
 Pisu, Mario  
   Il Re Burlone  
 Pitts, Zasu  
   Affair of Susan  
   Mad holiday  
   Plot thickens  
   Sing me a love song  
   Thirteen hours by air  
 Pola, Isa  
   Alpine love  
 Polk, Oscar  
   Green pastures  
 Pons, Lily  
   I dream too much  
 Portman, Eric  
   Cardinal  
 Poslavsky, Boris  
   Peasants  
   Three women  
 Post, Guy Eates  
   Fatal lady  
   Till we meet again  
 Potel, Victor  
   Last of the Clintons  
 Powell, Dick  
   Colleen  
   Gold diggers of 1937  
   Hearts divided  
   Midsummer night's dream  
   Shipmates forever  
   Stage struck  
   Thanks a million  
 Powell, Eleanor  
   Born to dance  
   Broadway melody of 1936  
 Powell, William  
   After the thin man  
   Ex-Mrs Bradford  
   Great Ziegfeld  
   Libeled lady  
   My man Godfrey  
   Rendezvous  
 Power, Tyrone  
   Lloyds of London  
 Pratt, Purnell  
   Dancing feet  
 Preston, Ann  
   Parole  
 Price, Hal  
   Cavalry  
 Price, Rosalinda  
   Roarin' guns  
 Prouty, Jed  
   Back to nature  
   Educating father  
   Every Saturday night  
   Happy go lucky  
 Pryor, Roger  
   Case of the missing man  
   Missing girls  
   \$1000 a minute  
   Return of Jimmy Valentine  
   Sitting on the moon  
   Ticket to paradise  
 Purcell, Richard  
   Jailbreak  
   King of hockey
- Qualen, John  
   Reunion  
 Quartermaine, Leon  
   As you like it  
 Quensel, Isa  
   Raggen, Det Aer Jag Det  
 Quigley, Charles  
   Charlie Chan's secret  
   King of burlesque  
   Lady from nowhere  
 Quigley, Juanita  
   Devil doll  
 Quillan, Eddie  
   Gentleman from Louisiana  
   Mandarin mystery
- Rabdan, Tseven  
   Son of Mongolia  
 Racca, Corrado  
   One hundred days of Napoleon  
 Raft, George  
   It had to happen  
   She couldn't take it  
   Yours for the asking  
 Raglan, James  
   Flying doctor  
 Rainer, Luise  
   Great Ziegfeld  
 Rains, Claude  
   Anthony Adverse  
   Hearts divided  
   Last outpost  
 Ralph, Jessie  
   After the thin man  
   Bunker Bean  
   San Francisco  
   Walking on air  
   Yellow dust  
 Ralston, Esther  
   Forced landing  
   Girl from Mandalay  
   Hollywood Boulevard  
   Rest cure  
   Shadows of the Orient  
 Rambeau, Marjorie  
   Dizzy dames  
 Rathbone, Basil  
   Anna Karenina  
   Captain Blood  
   Feather in her hat  
   Garden of Allah  
   Kind lady  
   Last days of Pompeii  
   Private number  
   Romeo and Juliet  
   Tale of two cities  
 Ratoff, Gregory  
   Here comes trouble  
   King of burlesque  
   Road to glory  
   Sing, baby, sing  
   Trouble ahead  
   Under your spell  
 Rawlinson, Herbert  
   Hitch hike to heaven  
 Ray, Charles  
   Just my luck  
 Ray, Rene  
   Crime over London  
   Passing of the third floor back  
 Rave, Martha  
   Big broadcast of 1937  
   Hideaway girl  
   Rhythm on the range  
 Raymond, Gene  
   Bride walks out  
   Love on a bet  
   Seven keys to Baldpate  
   Smartest girl in town  
   Walking on air  
 Reed, Barbara  
   Three smart girls  
 Reed, Florence  
   Frankie and Johnnie  
 Reed, Philip  
   Klondike Annie  
 Regan, Phil  
   Broadway hostess  
   Happy go lucky  
   Laughing Irish eyes  
 Renaldo, Duncan  
   Lady luck  
   Rebellion  
 Renaud, Madeleine  
   Maria Chapdelaine  
   La Maternelle  
 Revier, Dorothy  
   Cowboy and the kid  
   Eagle's brood  
   Lady in scarlet  
 Reynolds, Craig  
   Case of the black cat  
   Here comes Carter  
   Jailbreak  
   Smart blonde  
 Rhodes, Erik  
   Criminal lawyer  
   One rainy afternoon  
   Second wife

- Rhodes, Jane  
 Forgotten faces  
 Rice, Florence  
 Blackmailer  
 Escape from Devil's Island  
 Guard that girl  
 Longest night  
 Panic on the air  
 Pride of the Marines  
 Superspeed  
 Sworn enemy  
 Women are trouble  
 Rice, Frank  
 Ivory-handled gun  
 Rice, Jack  
 Gasoloons  
 Rich, Irene  
 Forgotten women  
 Richards, Addison  
 Draegerman courage  
 Song of a nation  
 Trailin' west  
 Richardson, Ralph  
 Man who could work mir-  
 acles  
 Things to come  
 Richman, Charles  
 In his steps  
 Richman, Harry  
 Music goes 'round  
 Richmond, Kane  
 Born to fight  
 Racing blood  
 Reckless way  
 With love and kisses  
 Richmond, Warner  
 Courageous avenger  
 Ridges, Stanley  
 Winterset  
 Riley, Michael  
 Music goes 'round  
 Riscoe, Arthur  
 For love of you  
 Kiss me goodbye  
 Risdon, Elizabeth  
 King steps out  
 Risone, Giuditta  
 I love you only  
 Ritter, Tex  
 Song of the Gringo  
 Rivero, Julian  
 Riddle Ranch  
 Robert, Hélène  
 Le Barbier de Seville  
 Roberti, Lyda  
 Hill Tillies  
 Roberts, Beverly  
 China Clipper  
 Hot money  
 Singing kid  
 Sons o' guns  
 Two against the world  
 Robeson, Paul  
 Showboat  
 Robinson, Bill  
 In old Kentucky  
 Littlest rebel  
 Robinson, Edward G.  
 Barbary Coast  
 Bullets or ballots  
 Robson, May  
 Captain's kid  
 Rainbow on the river  
 Three kids and a queen  
 Wife versus secretary  
 Rodon, Francois  
 Pasteur  
 Rogers, Buddy  
 Dance band  
 Once in a million  
 Pirate party on Catalina Is-  
 land  
 Rogers, Ginger  
 Follow the fleet  
 In person  
 Swing time  
 Top hat  
 Rogers, Jean  
 Conflict  
 Stormy  
 Rogers, Will  
 In old Kentucky  
 Steamboat round the bend  
 Rogoz, Jaromir  
 Ecstasy
- Romantsev, Igor  
 Children of the revolution  
 Romero, Cesar  
 15 Maiden Lane  
 Love before breakfast  
 Nobody's fool  
 Public enemy's wife  
 Show them no mercy  
 Rooney, Mickey  
 Devil is a sissy  
 Down the stretch  
 Midsummer night's dream  
 Rosay, Françoise  
 La Kermesse Heroique  
 Pension Mimosas  
 Rosmino, Gian Paolo  
 Don Bosco  
 Ross, Shirley  
 Big broadcast of 1937  
 Hideaway girl  
 Rouverol, Jean  
 Bar 20 rides again  
 Leavenworth case  
 Rowles, Polly  
 Love letters of a star  
 Roy, Gloria  
 Charlie Chan at the race  
 track  
 Rub, Christian  
 Murder on a bridle path  
 Rudens, Dyk  
 Mystic mountain  
 Ruehmann, Heinz  
 Frasuquita  
 Ruggles, Charlie  
 Anything goes  
 Early to bed  
 Hearts divided  
 Wives never know  
 Rumann, Siegfried  
 East of Java  
 Russell, Elizabeth  
 Girl of the Ozarks  
 Russell, Harriet  
 Crime of Dr Crespi  
 Russell, Rosalind  
 Craig's wife  
 It had to happen  
 Rendezvous  
 Trouble for two  
 Under two flags  
 Rutherford, Ann  
 Comin' 'round the mountain  
 Doughnuts and society  
 Down under the sea  
 Harvester  
 Lawless nineties  
 Lonely trail  
 Melody trail  
 Oregon trail  
 Singing vagabond  
 Waterfront lady
- Schmitsdorf, Bruno  
 Der Kampf  
 Schneider, Magda  
 Kiss me goodbye  
 Liebeleil  
 Schonrath, Hans  
 Knock-out  
 Schumann-Heink, Mme.  
 Ernestine  
 Here's to romance  
 Scott, Douglas  
 Easy to take  
 Scott, Fred  
 Romance rides the range  
 Scott, Margaretta  
 Things to come  
 Scott, Randolph  
 And sudden death  
 Follow the fleet  
 Go west, young man  
 Last of the Mohicans  
 So red the rose  
 Searl, Jackie  
 Gentle Julia  
 Sellon, Charles  
 In old Kentucky  
 Seward, Billie  
 Trails of the wild  
 Shagaida, S.  
 Frontier  
 Shang, Kwah-wu  
 Song of China  
 Shannon, Peggy  
 Ellis Island  
 Shaw, Winifred  
 Broadway hostess  
 Case of the velvet claws  
 Satan met a lady  
 Smart blonde  
 Sons o' guns  
 Shea, Gloria  
 Dangerous intrigue  
 Shearer, Norma  
 Romeo and Juliet  
 Shepard, Elaine  
 I cover Chinatown  
 Sheridan, Ann  
 Fighting youth  
 Great O'Malley  
 Sheridan, Frank  
 Conflict  
 Sheridan, Gail  
 Hopalong Cassidy returns  
 Shilling, Marion  
 Cavalcade of the west  
 Gun play  
 Idaho kid  
 I'll name the murderer  
 Romance rides the range  
 Shirley, Anne  
 Chatterbox  
 Make way for a lady  
 M'liss  
 Steamboat round the bend  
 Shkurat, S.  
 Frontier  
 Shoemaker, Ann  
 Sins of man  
 Shoter, Winifred  
 Petticoat fever  
 Sidney, Sylvia  
 Fury  
 Mary Burns, fugitive  
 Trail of the lonesome pine  
 Silvers, Sid  
 Born to dance  
 Simon, Michel  
 Lac Aux Dames  
 Le Bonheur  
 Simon, Simone  
 Girls' dormitory  
 Lac Aux Dames  
 Ladies in love  
 Sinehnikova, M.  
 Gypsies  
 Skipworth, Alison  
 Dangerous  
 Hard luck dame  
 Hitch hike lady  
 Princess comes across  
 Satan met a lady  
 Two in a crowd  
 White hunter  
 Slaughter, Tod  
 Murder in the red barn
- Sage, Frances  
 Without orders  
 St. John, Al  
 West of Nevada  
 Sale, Chic  
 Gentleman from Louisiana  
 It's a great life  
 Man hunt  
 The man I marry  
 Samarin-Elsky, E.  
 Dubrovsky  
 Sauers, Joseph  
 Prescott kid  
 Savo, Jimmy  
 Once in a blue moon  
 Sawyer, Joseph  
 Special investigator  
 Saylor, Syd  
 Three mesquiteers  
 Scelzo, Filippo  
 Passaporto Rosso  
 Schildkraut, Joseph  
 Garden of Allah  
 Schmeling, Max  
 Knock-out  
 Schmidt, L. A.  
 Greater promise



## ACTORS AND ACTRESSES

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- Sleeper, Martha  
 Four days' wonder  
 Two sinners  
 Smith, C. Aubrey  
 Garden of Allah  
 Little Lord Fauntleroy  
 Lloyds of London  
 Romeo and Juliet  
 Smith, Pete  
 Audioscopiks  
 Soehner, Hans  
 Annette in paradise  
 Sondergaard, Gale  
 Anthony Adverse  
 Sosor-Barma  
 Son of Mongolia  
 Sothern, Ann  
 Don't gamble with love  
 Grand exit  
 Hell Ship Morgan  
 My American wife  
 Smartest girl in town  
 Walking on air  
 You may be next  
 Sparks, Ned  
 Bride walks out  
 Collegiate  
 Squinquel, Jose  
 Pasteur  
 Squire, Ronald  
 Come out of the pantry  
 Dusty ermine  
 Stamp-Taylor, Enid  
 Two hearts in harmony  
 Stander, Lionel  
 If you could only cook  
 Meet Nero Wolfe  
 Mr Deeds goes to town  
 More than a secretary  
 Music goes 'round  
 Soak the rich  
 They met in a taxi  
 Standing, Sir Guy  
 Annapolis farewell  
 I'd give my life  
 Lloyds of London  
 Palm Springs  
 Return of Sophie Lang  
 Stanwyck, Barbara  
 Annie Oakley  
 Banjo on my knee  
 Bride walks out  
 His brother's wife  
 Message to Garcia  
 Red salute  
 Starrett, Charles  
 Along came love  
 Code of the range  
 Gallant defender  
 Mysterious avenger  
 Secret patrol  
 Steele, Bob  
 Cavalry  
 Last of the Warrens  
 No man's range  
 Powdersmoke range  
 Sundown Saunders  
 Steele, Isobel  
 I was a captive of Nazi  
 Germany  
 Sten, Anna  
 Woman alone  
 Stenl, Mario  
 Blind girl of Sorrento  
 Stephens, Harvey  
 Tough guy  
 Stephenson, Henry  
 Charge of the Light Brigade  
 Walking on air  
 Stevens, Onslow  
 Bridge of sighs  
 Easy money  
 Forced landing  
 Three on the trail  
 Yellow dust  
 Stewart, Athole  
 Jack of all trades  
 Stewart, James  
 After the thin man  
 Born to dance  
 Gorgeous hussy  
 Next time we love  
 Rose Marie  
 Speed  
 Stewart, Sophie  
 As you like it  
 Murder in the red barn  
 Stiffi, Maria Vincenza  
 Don Bosco  
 Stockfeld, Betty  
 Beloved vagabond  
 Stockwell, Harry  
 Here comes the band  
 Stoliarov, S.  
 Frontier  
 Stone, Carol  
 Freckles  
 Stone, Dorothy  
 Revolt of the Zombies  
 Stone, Fred  
 Farmer in the dell  
 Grand jury  
 My American wife  
 Trail of the lonesome pine  
 Stone, Lewis  
 Don't turn 'em loose  
 Shipmates forever  
 Small town girl  
 Suzy  
 Sworn enemy  
 Three godfathers  
 Unguarded hour  
 Stone, Paula  
 Trailin' west  
 Treachery rides the range  
 Stradner, Rosa  
 One hundred days of Napo-  
 leon  
 Stuart, Gloria  
 Crime of Dr Forbes  
 Girl on the front page  
 Poor little rich girl  
 Prisoner of Shark Island  
 Professional soldier  
 36 hours to kill  
 Wanted: Jane Turner  
 Stuart, Jeanne  
 The shadow  
 Stuart, John  
 Abdul the damned  
 Four masked men  
 Sullavan, Margaret  
 Moon's our home  
 Next time we love  
 So red the rose  
 Summerville, George (Slim)  
 Can this be Dixie?  
 Captain January  
 Country doctor  
 Pepper  
 Reunion  
 Way Down East  
 White Fang  
 Swanstroem, Karin  
 On the sunnyside  
 Swarthout, Gladys  
 Champagne waltz  
 Give us this night  
 Rose of the Rancho  
 Swickart, Joseph  
 Caryl of the mountains  
 Sydney, Basil  
 Accused  
 Crime over London  
 Rhodes, the diamond master  
 Tashman, Lilyan  
 Frankie and Johnnie  
 Tauber, Richard  
 Land without music  
 Taylor, Forrest  
 Too much beef  
 Taylor, Kent  
 Accusing finger  
 Florida special  
 My marriage  
 Ramona  
 Sky parade  
 Taylor, Mary  
 Soak the rich  
 Taylor, Robert  
 Broadway melody of 1936  
 Gorgeous hussy  
 His brother's wife  
 Magnificent obsession  
 Private number  
 Small town girl  
 Tchirkof, Boris  
 Three women  
 Tearle, Conway  
 Desert guns  
 Judgment book  
 Tearle, Godfrey  
 East meets west  
 Last journey  
 Thirty-nine steps  
 Wolves of the underworld  
 Teasdale, Verree  
 Milky way  
 Temple, Shirley  
 Captain January  
 Dimples  
 Littlest rebel  
 Poor little rich girl  
 Tenin, Boris  
 Grain  
 Terry, Sheila  
 Go get-'em Haines  
 Tester, Desmond  
 Beloved vagabond  
 Nine days a queen  
 Thomson, Beatrix  
 Old curiosity shop  
 Thomson, Kenneth  
 Whispering Smith speaks  
 Thorgersen, Edward  
 Game of Jai-alai  
 Winter magic  
 Thorndike, Sybil  
 Nine days a queen  
 Thunder Cloud, Chief  
 Annie Oakley  
 Tibbett, Lawrence  
 Metropolitan  
 Under your spell  
 Tibbetts, Martha  
 Ranger courage  
 Unknown ranger  
 Tobin, Genevieve  
 Broadway hostess  
 Case of the lucky legs  
 Here's to romance  
 Snowed under  
 Todd, Thelma  
 Bohemian girl  
 Two for tonight  
 Toler, Sidney  
 This is the life  
 Tombes, Andrew  
 Ticket to paradise  
 Tomlin, Pinky  
 Don't get personal  
 King Solomon of Broadway  
 Paddy O'Day  
 With love and kisses  
 Tone, Franchot  
 Dangerous  
 Exclusive story  
 Gorgeous hussy  
 King steps out  
 Love on the run  
 Mutiny on the Bounty  
 Suzy  
 Unguarded hour  
 Toomey, Regis  
 Bulldog edition  
 Shadows of the Orient  
 Skull and Crown

- Torrence, David  
 Captain Blood  
 Torres, Raquel  
 Red wagon  
 Tovar, Lupita  
 Old Spanish custom  
 Toye, Wendy  
 Invitation to the waltz  
 Tracy, Arthur  
 Limelight  
 Tracy, Lee  
 Criminal lawyer  
 Sutter's gold  
 Two fisted  
 Wanted: Jane Turner  
 Tracy, Spencer  
 Fury  
 Libeled lady  
 Riffraff  
 San Francisco  
 Whipsaw  
 Travis, June  
 Bengal tiger  
 Big game  
 Case of the black cat  
 Ceiling zero  
 Earthworm tractors  
 Jailbreak  
 Times Square playboy  
 Treacher, Arthur  
 Case against Mrs Ames  
 Hard luck dame  
 Hearts divided  
 Hitch hike lady  
 Satan met a lady  
 Thank you, Jeeves  
 Under your spell  
 Tree, Dorothy  
 Bridge of sighs  
 Tree, Lady  
 Girl from Maxim's  
 Trevor, Claire  
 Career woman  
 15 Maiden Lane  
 Human cargo  
 My marriage  
 Navy wife  
 Song and dance man  
 Star for a night  
 To Mary—with love  
 Trevor, Edward  
 Way Down East  
 Triquet, Gaby  
 Les Misérables  
 Truex, Ernest  
 Ladies love hats  
 Tsessarskaya, Emma  
 Grain  
 Twelvetees, Helen  
 Frisco waterfront  
 Spanish Cape mystery  
 Thoroughbred  
 Tyler, Tom  
 Fast bullets  
 Last outlaw  
 Powdersmoke range  
 Roamin' wild  
 Trigger Tom  
 Ullrich, Luise  
 Liebeleil  
 Valli, Joe  
 Flying doctor  
 Vanel, Charles  
 Les Misérables  
 Van Riel, Raimondo  
 Crooked love  
 Varini, Emilia  
 One hundred days of Napo-  
 leon  
 Vaughan, Dorothy  
 Love begins at twenty  
 Veidt, Conrad  
 King of the damned  
 Passing of the third floor  
 back  
 Velez, Lupe  
 Morals of Marcus  
 Venable, Evelyn  
 Happy go lucky  
 Harmony lane  
 North of Nome  
 Star for a night  
 Streamline express  
 Viarisio, Enrico  
 I love you only  
 Milizia Territoriale  
 Vincent, Alan  
 Easy money  
 Vinson, Helen  
 King of the damned  
 Love in exile  
 Reunion  
 Viva, Sim  
 L'homme des Folies Bergère  
 Voitsik, Ada  
 Anna  
 Vojta, Jar  
 Young love  
 Von Eltz, Theodore  
 Below the deadline  
 I cover Chinatown  
 Von Stroheim, Eric  
 Crime of Dr Crespi  
 Vyner, Margaret  
 Flying doctor  
 Waddington, Patrick  
 I give my heart  
 Wahlberg, Gideon  
 Skaergaards-flirt  
 Wahlborn, Nils  
 Raggen, Det Aer Jag Det  
 Vaaran Pojke  
 Youth of today  
 Wakefield, Hugh  
 Crimson circle  
 Forget me not  
 Walburn, Raymond  
 Absolute quiet  
 Mister Cinderella  
 They met in a taxi  
 Three wise guys  
 Walker, Ray  
 Brilliant marriage  
 Bulldog edition  
 Cappy Ricks returns  
 Crime patrol  
 Dark hour  
 Fighting coward  
 Music is magic  
 Walsh, Kay  
 Luck of the Irish  
 Walters, Luana  
 Aces and eights  
 Ride 'em cowboy  
 Speed reporter  
 Walthall, Henry B.  
 China Clipper  
 Hearts in bondage  
 Last outlaw  
 Mine with the iron door  
 Tale of two cities  
 Walton, Douglas  
 Garden murder case  
 I conquer the sea  
 Mary of Scotland  
 Ward, Penelope Dudley  
 I stand condemned  
 Ward, Polly  
 Old curiosity shop  
 Ware, Irene  
 Criminal within  
 Dark hour  
 False pretenses  
 Federal agent  
 Happiness C. O. D.  
 O'Malley of the Mounted  
 Whispering Smith speaks  
 Warner, H. B.  
 Along came love  
 Blackmailer  
 Rose of the Rancho  
 Warrender, Harold  
 Invitation to the waltz  
 Warwick, Robert  
 Return of Jimmy Valentine  
 Washburn, Bryant  
 Millionaire kid  
 Watson, Lucille  
 Bishop misbehaves  
 Wayne, John  
 Conflict  
 King of the Pecos  
 Lawless nineties  
 Lawless range  
 Lonely trail  
 New frontier  
 Oregon trail  
 Sea spoilers  
 Winds of the wasteland  
 Wayne, Naughton  
 Kiss me goodbye  
 Weaver, Crawford  
 Legion of terror  
 Webster, Ben  
 Old curiosity shop  
 Weidler, Virginia  
 Freckles  
 Girl of the Ozarks  
 Timothy's quest  
 Trouble for two  
 Weissmuller, Johnny  
 Tarzan escapes  
 Weldon, Heyburn  
 Speed  
 Wells, Jacqueline  
 Bohemian girl  
 Night cargo  
 West, Buster  
 Moonlight and melody  
 West, Mae  
 Go west, young man  
 Klondike Annie  
 Westley, Helen  
 Banjo on my knee  
 Dimples  
 Half angel  
 Splendor  
 Whalen, Michael  
 Career woman  
 Country doctor  
 The man I marry  
 Poor little rich girl  
 Sing, baby, sing  
 Song and dance man  
 White Fang  
 Wheeler, Bert  
 Mummy's boys  
 Silly Billies  
 White, Thelma  
 Never too late  
 Whiteman, Paul  
 Thanks a million  
 Whitman, Gayne  
 Wild wings  
 Whitney, Eleanore  
 Rose Bowl  
 Three cheers for love  
 Timothy's quest  
 Wieck, Dorothea  
 Private life of Louis XIV  
 Wilcoxon, Henry  
 Crusades  
 Last of the Mohicans  
 President's mystery  
 Woman alone  
 Wilde, Lois  
 Caryl of the mountains  
 Singing cowboy  
 Wildcat trooper  
 Willard, Edmund  
 Mystery of the Marie  
 Celeste  
 William, Warren  
 Case of the lucky legs  
 Case of the velvet claws  
 Go west, young man  
 Hard luck dame  
 Satan met a lady  
 Stage struck  
 Times Square playboy  
 Widow from Monte Carlo  
 Williams, D. J.  
 Murder in the red barn  
 Williams, Emlyn  
 Broken blossoms  
 Williams, Guinn  
 Gun play  
 Kelly the second  
 Muss 'em up  
 Powdersmoke range



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- Williams, Herb  
Rose of the Rancho  
Williams, Hugh  
Last journey  
Williams, Roger  
Cattle thief  
Toll of the desert  
Willis, Norman  
Lady from nowhere  
Wilson, Dorothy  
Bad boy  
In old Kentucky  
Last days of Pompeii  
Wilson, Frank  
Green pastures  
Wilson, Lois  
Laughing at trouble  
Society fever  
Your Uncle Dudley  
Wilson, Marie  
King of hockey  
Satan met a lady  
Wing, Toby  
Forced landing  
Hill Tillies  
With love and kisses  
Wingard, Karl G.  
Raggen, Det Aer Jag Det  
Winninger, Charles  
Showboat  
Three smart girls  
White Fang  
Wise, Ray  
Last of the pagans  
Withers, Grant  
Lady be careful  
Let's sing again  
Skybound  
Withers, Jane  
Can this be Dixie?  
Gentle Julia  
Little Miss Nobody  
Paddy O'Day  
Pepper  
This is the life  
Witherspoon, Cora  
Ladies love hats  
Libeled lady  
Piccadilly Jim  
Wood, Helen  
Can this be Dixie?  
Champagne Charlie  
Charlie Chan at the race track  
High tension  
Woodbury, Joan  
Bulldog courage  
Fighting coward  
Lion's den  
Rogues' tavern  
Song of the Gringo  
Woods, Donald  
Isle of fury  
Road gang  
A son comes home  
Song of a nation  
Story of Louis Pasteur  
Tale of two cities  
White angel  
Woods, Harry  
Gallant defender  
Heir to trouble  
Heroes of the range  
Lawless nineties  
Silly Billies  
Woolsey, Robert  
Mummy's boys  
Silly Billies  
Worth, Barbara  
Racing luck  
Worth, David  
Riddle Ranch  
Wray, Fay  
Come out of the pantry  
Roaming lady  
They met in a taxi  
When knights were bold  
Wuest, Ida  
Annette in paradise  
Wyatt, Charlene  
Valiant is the word for Carrie
- Wyatt, Jane  
Luckiest girl in the world  
We're only human  
Wyndham, Carol  
Roamin' wild  
Wyndham, Joan  
Juggernaut  
Wynters, Charlotte  
Calling of Dan Matthews  
Ivory-handled gun
- Yacanelli, Frank  
Gun play  
Lucky terror  
Young, Elizabeth  
East of Java  
Young, Loretta  
Crusades  
Ladies in love  
Private number  
Ramona  
Unguarded hour  
Young, Polly Ann  
Border patrolman  
His fighting blood  
Young, Robert  
Bride comes home  
Bride walks out  
It's love again  
Longest night  
Red salute  
Remember last night  
Secret agent  
Sworn enemy  
Three wise guys  
Young, Roland  
Give me your heart  
Man who could work miracles  
One rainy afternoon  
Unguarded hour  
Younger, E.  
Peasants  
Youssef, Mohaud  
Itto  
Yurka, Blanche  
Tale of two cities
- Zaichikov, V.  
We are from Kronstadt  
Zarubina, I.  
Three women  
Zellman, Tollie  
Vaaran Pojke  
Youth of today  
Zheimo, Yanina  
Three women  
Zuskin, V. L.  
Greater promise
- Brentano, L.  
Melody lingers on  
Brodie, J., & Green, A.  
Beauty on the beat (Love on the run)  
Brush, K.  
Maid of honor (Lady of secrets)  
Buchan, J.  
Thirty-nine steps  
Bulwer-Lytton, E. G. E. L.  
Last days of Pompeii  
Burgess, G.  
Two o'clock courage (Two in the dark)  
Burman, B. L.  
Steamboat round the bend  
Burnett, F. H.  
Little Lord Fauntleroy  
Burnett, W. R.  
Dr Socrates  
Burns, W. N.  
Robin Hood of El Dorado  
Campbell, R.  
Tiger valley (Girl from Mandalay)  
Cendrars, B.  
Sutter's gold  
Connolly, M.  
Lady Smith (Palm Springs)  
Cooper, J. F.  
Last of the Mohicans  
Cram, M.  
Thin air (Stars over Broadway)  
Curwood, J. O.  
Country beyond  
Song of the trail  
Timber war  
De Alarcon, P. A.  
El Sombbrero de Tres Picos (Il Cappello a Tre Punte)  
DeBeneditti, A.  
Milizia Territoriale  
Deeping, W.  
Two black sheep (Two sinners)  
Delmar, V.  
Bracelets (Hands across the table)  
Day never came (King of burlesque)  
De Montepin, X., and Dor-nay, J.  
La Porteuse de Pain  
Dickens, C.  
A Christmas carol (Scrooge)  
Old curiosity shop  
Tale of two cities  
Dostoevskii, F. M.  
Crime and punishment  
Crime and punishment (Crime et Châtiment)  
Douglas, L. C.  
Magnificent obsession  
Dumas, A.  
Three musketeers  
Du Maurier, G.  
Peter Ibbetson  
Eberhart, M. G.  
From this dark stairway (Murder of Dr Harrigan)  
Murder by an aristocrat  
Eden, R., pseud.  
Dancing feet  
Farnol, J.  
Amateur gentleman  
Ferber, E.  
Come and get it  
Showboat  
Finn, J.  
Murder in the big house (Jailbreak)  
Fitzsimmons, C.  
Whispering window (Longest night)  
Forester, C. S.  
Born for glory  
Fox, J., Jr.  
Trail of the lonesome pine  
Frapié, L.  
La Maternelle  
Furnas, J. C.  
And sudden death [article]

## BOOKS (Adapted)

- Adams, S. H.  
Gorgeous hussy  
In person  
Allen, H.  
Anthony Adverse  
Asbury, H.  
Barbary Coast  
Austin, F. B.  
Drums (Last outpost)  
Baldwin, F.  
Moon's our home  
Spinster dinner (Love before breakfast)  
Wife versus secretary  
Beaumont, G.  
Making of O'Malley (Great O'Malley)  
Benefield, B.  
Valiant is the word for Carrie  
Biggers, E. D.  
Seven keys to Baldpate  
Booth, C. G.  
General died at dawn

- Gardner, E. S.  
Case of the caretaker's cat  
(Case of the black cat)  
Case of the lucky legs  
Case of the velvet claws  
Special investigator
- Garth, D.  
Cabin cruiser (Hideaway girl)
- Gluck, S.  
The last trap (Dark hour)
- Gorman, H.  
Suzy
- Grant, J. E.  
Green shadow (Muss 'em up)
- Green, A. K.  
Leavenworth case
- Grey, Z.  
Desert gold  
Drift fence  
King of the Royal Mounted  
Nevada  
Outlaws of Palouse (End of the trail)  
Raiders of Spanish Peaks (Arizona raiders)  
Thunder mountain  
Wanderer of the wasteland
- Hamilton, H.  
Banjo on my knee
- Hammett, D.  
Maltese falcon (Satan met a lady)
- Hardy, J. L.  
Everything is thunder
- Hatch, E.  
My man Godfrey
- Hemon, L.  
Maria Chapdelaine
- Hichens, R.  
Garden of Allah
- Hobart, V.  
Ring around the moon
- Hobhouse, A., pseud.  
Hangover murders (Remember last night)
- Hubbard, E.  
Message to Garcia
- Hughes, R.  
Canavan (It had to happen)
- Hughes, R., and others  
President's mystery
- Hugo, V.  
Les Misérables
- Hurst, V.  
Tango
- Jackson, H. H.  
Ramona
- Jamison, Mrs C. V.  
Toinette's Phillip (Rainbow on the river)
- Jesse, F. T.  
Lightning strikes twice (Half angel)
- Jope-Slade, C.  
Forbidden heaven
- Jordan, E.  
Daddy and I (Make way for a lady)
- Kantor, M.  
Voice of Bugle Ann
- Kelland, C. B.  
Dreamland (Strike me pink)  
Opera hat (Mr Deeds goes to town)
- Kellerman, B.  
The tunnel (Transatlantic tunnel)
- Kyne, P. B.  
Born to fight  
Cappy Ricks returns  
Three godfathers
- Kyson, C.  
Raw gold (West of Nevada)
- Lamb, H.  
Crusades
- Lamson, D.  
We who are about to die
- Lewis, S.  
Dodsworth  
Main street (I married a doctor)
- Lippincott, N.  
Murder at Glen Athol (Criminal within)
- Locke, W. J.  
Beloved vagabond
- London, J.  
Abysmal brute (Conflict)  
White Fang
- MacDonald, W. C.  
Powdersmoke range
- MacKenzie, C.  
 Sylvia Scarlett
- Markey, G.  
His majesty's pajamas (Love in exile)
- Mastriani, F.  
La Cieca di Sorrento (Blind girl of Sorrento)
- Maugham, S.  
Narrow corner (Isle of fury)
- Melville, H.  
Typee (Last of the pagans)
- Merritt, A.  
Burn, witch, burn (Devil doll)
- Miller, A. D.  
Come out of the pantry
- Millin, S. G.  
The life of Rhodes (Rhodes, the diamond master)
- Milne, A. A.  
Four days' wonder
- Monroe, N. M.  
Dr Samuel Mudd (Prisoner of Shark Island)
- Moore, K. L.  
Peacock feather (Pennies from heaven)
- Morell, P.  
Diamond Jim
- Morris, G.  
Tiger Island (East of Java)
- Mulford, C.  
Bar 20 rides again  
Bar 20 Three (Three on the trail)  
Eagle's brood  
Hop-a-long Cassidy's protegee (Call of the prairie)
- Murger, H.  
La vie de Bohème (Mimi)
- Natoli, M.  
Tempo Massimo
- Nicholson, M.  
House of a thousand candles
- Nordhoff, C. B., and Hall, J.  
Men against the sea (Mutiny on the Bounty)  
Mutiny on the Bounty  
Pitcairn's Island (Mutiny on the Bounty)
- Norris, K.  
Beauty's daughter (Navy wife)
- Oppenheim, E. P.  
Great impersonation
- Ouida, pseud.  
Under two flags
- Palmer, S.  
Case of the dangling pearl (Plot thickens)  
Murder on a bridle path
- Payne, S.  
Tracks (Swiftly)
- Parrott, U.  
Next time we live, or Say goodbye again (Next time we love)
- Porter, G. S.  
Freckles  
Harvester
- Powell, D.  
Country boy (Man of iron)
- Pushkin, A.  
Dubrovsky
- Queen, E., pseud.  
Chinese orange mystery (Mandarin mystery)  
Spanish Cape mystery
- Reeves, T.  
Glory hole (Dangerous waters)
- Richards, L. E.  
Captain January
- Robert-Dumas, C.  
Second bureau
- Roche, A. S.  
Case against Mrs Ames
- Rogger, L. L.  
The duchess (Princess comes across)
- Roth, J.  
Job (Sins of man)
- Rowan, A. S.  
Message to Garcia
- Sabatini, R.  
Captain Blood
- Santley, J.  
Murder in a Chinese theatre (Mad holiday)
- Saunders, L., pseud.  
Snowed under
- Sayre, G.  
Sky fever (Flying hostess)
- Sheldon, C. M.  
In his steps
- Shepard, K.  
I will be faithful (Human cargo)
- Sherman, R.  
To Mary—with love
- Shuhov, I.  
Enemies' paths (Grain)
- Smith, E.  
Red wagon
- Spaak, C.  
La Kermesse Heroique
- Stong, P.  
Farmer in the dell
- Stout, R.  
Fer-de-Lance (Meet Nero Wolfe)
- Strachey, L.  
Eminent Victorians (White angel)
- Stuart, D.  
The shadow
- Swift, J.  
Gulliver's travels (New Gulliver)
- Syrett, N.  
Portrait of a rebel (A woman rebels)
- Tarkington, B.  
Gentle Julia
- Templin, E. M.  
Boulder dam
- Tennyson, A.  
Charge of the Light Brigade [poem]
- Tolstoi, L. N.  
Anna Karenina
- Turner, E.  
One-way ticket
- Vance, L. J.  
Lone wolf returns
- Van Dine, S. S.  
Garden murder case
- Wallace, E.  
Crimson circle
- Wallace, F.  
Odds against honor (Big game)  
O'Reilly of Notre Dame (Rose Bowl)
- Webb, W. P.  
Texas Rangers
- Webster, M. C.  
The man I marry
- Weiman, R.  
Witness chair
- Wells, H. G.  
Shape of things to come (Things to come)
- West, W.  
Big Bend Buckaroo (Riding avenger)
- Widgren, Gunnor  
Raggen, Det Aer Jag Det
- Wiggin, K. D.  
Timothy's quest
- Williams, B. A.  
Small town girl
- Williams, V.  
Clubfoot (Crouching beast)
- Wilson, C.  
Empty saddles  
Stormy



**BOOKS (Adapted)—Continued**

Wilson, H. L.  
His majesty, Bunker Bean  
(Bunker Bean)  
Wodehouse, P. G.  
Piccadilly Jim  
Thank you, Jeeves  
Wright, H. B.  
Alias Brian Kent (Road to  
glory)  
Calling of Dan Matthews  
Mine with the iron door  
Re-creation of Brian Kent  
(Wild Brian Kent)  
Wylie, I. A. R.  
Feather in her hat  
Yardley, H. O.  
American black chamber  
(Rendezvous)  
Young, S.  
So red the rose

**DIRECTORS**

Alessandrini, G.  
Don Bosco  
Alexandre, R.  
Cloistered  
Allegret, M.  
Lac Aux Dames  
Archambaud, G.  
Hideaway girl  
My marriage  
Return of Sophie Lang  
Thunder in the night  
Arnshtam, L.  
Three women  
Arzner, D.  
Craig's wife  
Asquith, A.  
I stand condemned  
Atkins, T.  
Hi Gaucho  
Auer, J. H.  
Crime of Dr Crespi  
Ayres, L.  
Hearts in bondage  
Bacon, L.  
Cain and Mabel  
Frisco Kid  
Gold diggers of 1937  
Sons o' guns  
Banks, M.  
Trouble ahead  
Barton, C.  
And sudden death  
Last outpost  
Murder with pictures  
Nevada  
Rose Bowl  
Timothy's quest  
Bauman, S.  
Raggen, Det Aer Jag Det  
Beaudine, W.  
Forgotten women  
Mr Cohen takes a walk  
Two hearts in harmony  
Beaumont, H.  
Girl on the front page  
Bennett, S. G.  
Avenging waters  
Cattle thief  
Fugitive sheriff  
Heir to trouble  
Heroes of the range  
Ranger courage  
Unknown ranger  
Western courage  
Benoit-Levy, J.  
Itto  
La Maternelle  
Bentley, T.  
Music hath charms  
Old curiosity shop  
Scotland Yard mystery  
Berkeley, B.  
I live for love  
Stage struck  
Bernard, R.  
Les Misérables  
Bernhardt, K.  
Beloved vagabond

Besozzi, M.  
La Canzone del Sole  
Biberman, H. J.  
Meet Nero Wolfe  
One-way ticket  
Billon, P.  
Second bureau  
Black, P.  
Hot paprika  
Blassetti, A.  
Gesuzza, la Sposa Gari-  
baldina  
Blystone, J.  
Bad boy  
Gentle Julia  
Little Miss Nobody  
Magnificent brute  
Boleslawski, R.  
Garden of Allah  
Metropolitan  
O'Shaughnessy's boy  
Theodora goes wild  
Three godfathers  
Bond, R.  
Forbidden heaven  
Bonnard, M.  
Milizia Territoriale  
Wedding march  
Bornebusch, A.  
Skaergaards-flirt  
Vaaran Pojke  
Borzage, F.  
Desire  
Hearts divided  
Shipmates forever  
Bradbury, R. N.  
Between men  
Cavalry  
Courageous avenger  
Last of the Warrens  
Lawless range  
No man's range  
Sundown Saunders  
Brahm, H.  
Broken blossoms  
Branner, P.  
Youth of today  
Brenon, H.  
Living dangerously  
Bretherton, H.  
Bar 20 rides again  
Call of the prairie  
Eagle's brood  
Girl from Mandalay  
Heart of the west  
King of the Royal Mounted  
Leathernecks have landed  
Three on the trail  
Wild Brian Kent  
Brice, M.  
Sweet surrender  
Brignoni, G.  
Lorenzino de Medici  
Passaporto Rosso  
Brower, O.  
Outlaw deputy  
Postal Inspector  
Sins of man  
Brown, C.  
Ah, wilderness  
Anna Karenina  
Gorgeous hussy  
Wife versus secretary  
Brown, K.  
In his steps  
White legion  
Brown, M.  
Forced landing  
Browning, T.  
Devil doll  
Brunel, A.  
Old Spanish custom  
Buck, F.  
Fang and claw  
Burton, D.  
Make way for a lady  
Melody lingers on  
Butler, D.  
Captain January  
Littlest rebel  
Pigskin parade  
White Fang  
Buzzell, E.  
Luckiest girl in the world  
Three married men  
Cabanne, C.  
Another face  
Criminal lawyer  
Last outlaw  
Storm over the Andes  
We who are about to die  
Cahn, E. L.  
Confidential  
Capra, F.  
Mr Deeds goes to town  
Carruth, M.  
Love letters of a star  
Chaplin, C.  
Modern times  
Chenal, P.  
Crime et Châtiment  
Christie, A.  
Ladies love hats  
Moonlight and melody  
Clair, R.  
Ghost goes west  
Clemens, W.  
Case of the velvet claws  
Down the stretch  
Here comes Carter  
Law in her hands  
Man hunt  
Clift, D.  
Mystery of the Marie  
Celeste  
Clifton, E.  
Skull and Crown  
Wildcat trooper  
Cline, E. F.  
F-man  
It's a great life  
Coleman, C. C., Jr.  
Code of the range  
Legion of terror  
Collins, A. G.  
Nobody's fool  
Personal maid's secret  
Thank you, Jeeves  
Widow from Monte Carlo  
Collins, L. D.  
Doughnuts and society  
Down under the sea  
Leavenworth case  
Return of Jimmy Valentine  
Spanish Cape mystery  
Connelly, M.  
Green pastures  
Connolly, B.  
Changing of the guard  
Conway, J.  
Libeled lady  
Tale of two cities  
Cooper, G.  
The shadow  
Wolves of the underworld  
Corrigan, L.  
Dancing pirate  
Cromwell, J.  
Banjo on my knee  
I dream too much  
Little Lord Fauntleroy  
To Mary—with love  
Crosland, A.  
Great impersonation  
King Solomon of Broadway  
Cruze, J.  
Sutter's gold  
Two fisted  
Cukor, G.  
Romeo and Juliet  
Sylvia Scarlett  
Girls' dormitory  
Cummings, I.  
Crime patrol  
Girls' Dormitory  
Poor little rich girl  
White hunter  
Curtiz, M.  
Captain Blood  
Charge of the Light Brigade  
Walking dead  
Czinner, P.  
As you like it  
Dawn, N.  
Tundra  
De Courville, A.  
Seven sinners  
De La Falaise, Marquis H.  
Legong

- Del Ruth, R.  
   Born to dance  
   Broadway melody of 1936  
   L'homme des Folies Bergère  
   It had to happen  
   Private number  
   Thanks a million  
 De Mille, C. B.  
   Crusades  
   The plainsman  
 Denham, R.  
   Crimson circle  
 Desmond-Hurst, B.  
   Ourselves alone  
 Dieterle, W.  
   Dr Socrates  
   Great O'Malley  
   Hard luck dame  
   Midsummer night's dream  
   Satan met a lady  
   Story of Louis Pasteur  
   White angel  
 Disney, W.  
   Broken toys  
   Cock o' the walk  
   Moving day  
   On ice  
   Three little wolves  
   Three orphan kittens  
 Douglas, G.  
   General Spanky  
 Dovjenco, A.  
   Frontier  
 Dupont, E. A.  
   Bishop misbehaves  
   Forgotten faces  
   A son comes home  
 Duvivier, J.  
   Maria Chapdelaine  
 Dwan, A.  
   15 Maiden Lane  
   High tension  
   Human cargo  
   Navy wife  
   Song and dance man  
 Dzigan, E.  
   We are from Kronstadt  
 Edwards, H.  
   Jugernaut  
   Private secretary  
   Scrooge  
 Ekk, N.  
   Nightingale  
 Elvey, M.  
   Transatlantic tunnel  
 English, J. W.  
   His fighting blood  
 Enright, R.  
   China Clipper  
   Earthworm tractors  
   Miss Pacific Fleet  
   Sing me a love song  
   Snowed under  
 Epstein, M.  
   Itto  
   La Maternelle  
 Ermler, F.  
   Peasants  
 Erskine, C.  
   Frankie and Johnnie  
 Etter, M.  
   Alpine love  
 Faralla, D.  
   Little America  
 Feyder, J.  
   La Kermesse Heroique  
   Pension Mimosas  
 Fields, L.  
   Streamline express  
 Fitzmaurice, G.  
   Petticoat fever  
   Suzy  
 FitzPatrick, J. A.  
   Sacred city of the Mayan  
   Indians  
 Flood, J.  
   Everybody's old man  
   We're only human  
 Florey, R.  
   Hollywood Boulevard  
   Pay-Off  
   Preview murder mystery  
   Ship cafe  
   Till we meet again  
 Ford, J.  
   Mary of Scotland  
   Prisoner of Shark Island  
   Steamboat round the bend  
 Forde, E.  
   Country beyond  
   36 hours to kill  
   Your Uncle Dudley  
 Forde, W.  
   Born for glory  
   King of the damned  
   Land without music  
 Forzano, G.  
   One hundred days of Napo-  
   leon  
 Foster, L. R.  
   Love letters of a star  
 Foster, N.  
   I cover Chinatown  
 Fox, W.  
   Powdersmoke range  
   Racing lady  
   Yellow dust  
 Franklin, C.  
   Tough guy  
 Franklin, S.  
   Dark angel  
 Fraser, H.  
   Cavalcade of the west  
   Feud of the west  
   Hair Trigger Casey  
   Last of the Clintons  
   Riding avenger  
   Romance rides the range  
   Wild mustang  
   Wildcat Saunders  
 Freeland, T.  
   Accused  
   Amateur gentleman  
 Frenke, E.  
   Woman alone  
 Friedlander, L.  
   Parole  
   Stormy  
 Froelich, C.  
   Private life of Louis XIV  
 Gallone, C.  
   Divine spark  
   For love of you  
   Kiss me goodbye  
 Garnett, T.  
   Professional soldier  
   She couldn't take it  
 Gasnier, L.  
   Last outpost  
 Gerasimov, S.  
   Seven brave men  
 Gering, M.  
   Lady of secrets  
   Rose of the Rancho  
 Goldblatt, M.  
   Gypsies  
 Goodwins, L.  
   With love and kisses  
 Gordon, S.  
   Lawless riders  
 Green, A. E.  
   Colleen  
   Dangerous  
   Golden arrow  
   Here's to romance  
   More than a secretary  
   They met in a taxi  
   Two in a crowd  
 Griffith, E. H.  
   Ladies in love  
   Next time we love  
 Grinde, N.  
   Captain's kid  
   Fugitive in the sky  
   Jailbreak  
   Public enemy's wife  
 Grune, K.  
   Abdul the damned  
 Guazoni, E.  
   Il Re Burlone  
 Guiol, F.  
   Mummy's boys  
   Silly Billies  
 Guitry, S.  
   Pasteur  
 Hale, A.  
   Neighborhood house  
 Hale, R.  
   Racing blood  
 Hall, A.  
   Annapolis farewell  
   Give us this night  
   Yours for the asking  
 Hall, K. G.  
   Thoroughbred  
 Halperin, V.  
   I conquer the sea  
   Revolt of the Zombies  
 Hamilton, W.  
   Bunker Bean  
   Freckles  
   Murder on a bridle path  
   Seven keys to Baldpate  
 Hanbury, W. V.  
   Crouching beast  
   Scandals of Paris  
 Hathaway, H.  
   Go west, young man  
   Peter Ibbetson  
   Trail of the lonesome pine  
 Hawks, H.  
   Barbary Coast  
   Ceiling zero  
   Come and get it  
   Road to glory  
 Hecht, B.  
   Once in a blue moon  
   Soak the rich  
 Heinz, R. R.  
   Just my luck  
 Heister, S.  
   Straight from the shoulder  
 L'Herbier, M.  
   Le Bonheur  
 Herman, A.  
   Blazing justice  
   Gun play  
   Outlaws of the range  
 Hill, B.  
   Put on the spot  
 Hill, R.  
   Idaho kid  
   Kelly of the secret service  
   Men of the plains  
   Prison shadows  
   Rogues' tavern  
   Too much beef  
   West of Nevada  
 Hill, S.  
   Cardinal  
 Hillyer, L.  
   Dangerous waters  
   Dracula's daughter  
   Guard that girl  
   Invisible ray  
   Superspeed  
 Hiscott, L.  
   She shall have music  
 Hitchcock, A.  
   Secret agent  
   Thirty-nine steps  
 Hogan, J.  
   Accusing finger  
   Arizona raiders  
   Desert gold  
 Holmes, B.  
   Farmer in the dell  
   Plot thickens  
 Hopper, E. M.  
   Hong Kong nights  
 Hopton, R.  
   Song of the trail  
 Horne, J.  
   Bohemian girl  
 Howard, D.  
   Border patrolman  
   Conflict  
   Daniel Boone  
   Mine with the iron door  
   O'Malley of the Mounted  
   Thunder mountain  
   Whispering Smith speaks  
 Howard, W. K.  
   Mary Burns, fugitive  
   Princess comes across  
   Rendezvous  
 Hulbert, J.  
   Jack of all trades



## DIRECTORS—Continued

- Humberstone, H. B.  
 Charlie Chan at the opera  
 Charlie Chan at the race track  
 Three live ghosts
- Hutchinson, C.  
 Born to fight  
 Desert guns  
 Judgment book  
 Night cargo  
 Riddle Ranch  
 Ivanovsky, A. V.  
 Dubrovsky  
 James, A.  
 Lucky terror  
 Swiftly  
 Valley of wanted men
- Jason, L.  
 Bride walks out  
 Love on a bet
- Johnson, R. K.  
 I'll name the murderer  
 Reckless way  
 Skybound  
 Suicide squad
- Jones, B.  
 For the service
- Kane, J.  
 Guns and guitars  
 King of the Pecos  
 Lawless nineties  
 Lonely trail  
 Melody trail  
 Sagebrush troubadour  
 Tumbling tumbleweeds
- Kanturek, O.  
 Student romance
- Keighley, W.  
 Bullets or ballots  
 Green pastures  
 Singing kid  
 Special agent  
 Stars over Broadway
- Kenton, E. C.  
 Counterfeit  
 Devil's squadron  
 End of the trail  
 Grand exit  
 Public menace
- Killy, E.  
 Bunker Bean  
 Freckles  
 Murder on a bridle path  
 Second wife  
 Seven keys to Baldpate  
 Wanted: Jane Turner
- King, H.  
 Country doctor  
 Lloyds of London  
 Ramona  
 Way Down East
- King, L.  
 Bengal tiger  
 Draegerman courage  
 Road gang  
 Song of the saddle  
 Special investigator
- Kirkwood, R.  
 Lawless border
- Kirsanoff, D.  
 Mystic mountain
- Korda, A.  
 Forget me not  
 Girl from Maxim's  
 Rembrandt
- Korsh-Sablin, V.  
 Greater promise
- Koster, H.  
 Three smart girls
- La Cava, G.  
 My man Godfrey  
 She married her boss
- Lachman, H.  
 Charlie Chan at the circus  
 Man who lived twice  
 Our relations
- Lamac, C.  
 Frasquita  
 Knock-out
- Lamont, C.  
 August week-end  
 Below the deadline  
 Bulldog edition  
 Dark hour  
 False pretenses  
 Grand slam opera  
 Happiness C. O. D.  
 Hitch hike to heaven  
 Lady in scarlet  
 Lady luck  
 Little red schoolhouse  
 Ring around the moon
- Landers, L.  
 Night waitress  
 Without orders
- Lanfield, S.  
 Half angel  
 King of burlesque  
 Red salute  
 Sing, baby, sing
- Lang, A.  
 Great Ziegfeld
- Lang, F.  
 Fury
- Lang, W.  
 Love before breakfast
- Lara, C.  
 Ciboulette
- Law, H.  
 Neighborhood house
- Lederman, D. R.  
 Alibi for murder  
 Case of the missing man  
 Come closer, folks  
 Final hour  
 Hell Ship Morgan  
 Moonlight on the prairie  
 Panic on the air  
 Pride of the Marines  
 Too tough to kill
- Lee, R. V.  
 One rainy afternoon  
 Three musketeers
- Leisen, M.  
 Big broadcast of 1937  
 Hands across the table  
 Thirteen hours by air
- Leites, J.  
 Young forest
- Leman, J.  
 Land of promise
- Leonard, R. Z.  
 Great Ziegfeld  
 Piccadilly Jim
- LeRoy, M.  
 Anthony Adverse  
 I found Stella Parish  
 Three men on a horse
- Lewyn, L.  
 Pirate party on Catalina Island
- Lloyd, F.  
 Mutiny on the Bounty  
 Under two flags
- Lo, M.  
 Song of China
- Lord, D.  
 Trapped by television
- Lovering, O.  
 Border flight  
 Drift fence  
 Sky parade  
 Wanderer of the wasteland
- Lubin, A.  
 Frisco waterfront  
 House of a thousand candles  
 Two sinners  
 Yellowstone
- Luby, S. R.  
 Crooked trail  
 Desert phantom  
 Rogue of the range
- Ludwig, E.  
 Adventure in Manhattan  
 Fatal lady  
 Three kids and a queen
- Lynwood, B.  
 Fire trap  
 Shadows of the Orient
- Lytell, B.  
 Along came love
- MacArthur, C.  
 Once in a blue moon  
 Soak the rich
- McCarey, L.  
 Milky way
- McCarey, R.  
 Millions in the air  
 Three cheers for love
- McCarthy, J. P.  
 Song of the Gringo
- McDonald, F.  
 Big noise  
 Boulder dam  
 Broadway hostess  
 Isle of fury  
 Love begins at twenty  
 Murder by an aristocrat  
 Murder of Dr Harrigan  
 Smart blonde  
 Song of a nation  
 Treachery rides the range
- MacFadden, H.  
 Fighting youth
- McGann, W.  
 Brides are like that  
 Case of the black cat  
 Freshman love  
 Hot money  
 Man of iron  
 Polo Joe  
 Times Square playboy  
 Two against the world
- McGowan, R.  
 Frontier justice  
 Too many parents
- Machaty, G.  
 Ecstasy
- Mack, R.  
 Shake Mr Shakespeare
- McLeod, N.  
 Coronado  
 Early to bed  
 Here comes Cookie  
 Pennies from heaven
- Maish, H.  
 Royal waltz
- Malasomma, N.  
 Blind girl of Sorrento
- Mamouliau, R.  
 Gay desperado
- Mander, M.  
 Flying doctor  
 Morals of Marcus
- Mannon, A. T.  
 I was a captive of Nazi Germany
- Marin, E. L.  
 All American chump  
 Garden murder case  
 I'd give my life  
 Moonlight murder  
 Speed  
 Sworn enemy
- Marshall, G.  
 Can this be Dixie?  
 Crime of Dr Forbes  
 In old Kentucky  
 Message to Garcia  
 Music is magic  
 Show them no mercy
- Masyukof, A.  
 Children of the revolution
- Mason, H.  
 East meets west
- Masson, L.  
 Le Barbier de Seville
- Materazzo, R.  
 Il Serpente a Sonagli
- Mattioli, M.  
 I love you only
- Mayo, A. L.  
 Case of the lucky legs  
 Give me your heart  
 I married a doctor  
 Petrified forest
- Meins, G.  
 Kelly the second
- Melford, G.  
 East of Java
- Mendes, L.  
 Man who could work miracles

- Menzies, W. C.  
   Things to come  
 Merzbach, P.  
   Invitation to the waltz  
 Milestone, L.  
   Anything goes  
   General died at dawn  
 Millar, A.  
   Crooked love  
 Milner, D.  
   Fighting coward  
 Mintz, C.  
   Bon bon parade  
   Kannibal kapers  
 Molander, G.  
   On the sunnyside  
 Moore, V.  
   Dragnet  
 Moser, F.  
   Mayflower  
 Murphy, D.  
   Don't gamble with love  
 Murphy, R.  
   Collegiate  
   Florida special  
   The man I marry  
 Nattoli, M.  
   Tempo Massimo  
 Neilan, M.  
   This is the life  
 Neill, R. W.  
   Lone wolf returns  
 Neufeld, S.  
   Traitor  
 Neumann, K.  
   Affair of Susan  
   Let's sing again  
   Rainbow on the river  
 Newfield, S.  
   Aces and eights  
   Border caballero  
   Bulldog courage  
   Federal agent  
   Ghost patrol  
   Go get 'em Haines  
   Lightnin' Bill Carson  
   Lion's den  
   Racing luck  
   Roarin' guns  
   Timber war  
   Trails of the wild  
 Newman, E. M.  
   Steel and stone  
 Newmeyer, F.  
   General Spanky  
 Nicholls, G., Jr.  
   Big game  
   Chatterbox  
   M'liss  
   Return of Peter Grimm  
   Witness chair  
 Nigh, W.  
   Crash Donovan  
   Dizzy dames  
   Don't get personal  
   His night out  
   North of Nome  
 Nugent, E.  
   And so they were married  
   Splendor  
   Wives never know  
 Obal, M.  
   Annette in paradise  
 O'Connor, W.  
   Pace that kills  
 O'Neill, M. G.  
   Wellington Pike goes west  
 Ophuels, M.  
   Liebele  
 Palermi, A.  
   Your troubles are mine  
 Pearson, G.  
   Four masked men  
 Pedelty, D.  
   Luck of the Irish  
 Pember, C.  
   Wanted men  
 Pembroke, S.  
   Oregon trail  
 Pichel, I.  
   Gentleman from Louisiana  
 Pierson, C.  
   New frontier  
   Singing vagabond  
 Piryof, I.  
   Anna  
 Preminger, O. L.  
   Under your spell  
 Preobrazhenskaya, O.  
   Grain  
 Ptushko, A.  
   New Gulliver  
 Ratoff, G.  
   Sins of man  
 Ray, A.  
   Everyman's law  
   Under cover man  
 Ray, B. B.  
   Caryl of the mountains  
   Midnight phantom  
   Millionaire kid  
   Roamin' wild  
   Speed reporter  
 Raymond, J.  
   Come out of the pantry  
   When knights were bold  
 Reed, E.  
   House of secrets  
 Reed, T.  
   Lady be careful  
 Reinhardt, J.  
   Captain calamity  
 Reinhardt, M.  
   Midsummer night's dream  
 Renoir, J.  
   Les amours de Toni  
 Riesner, C. F.  
   It's in the air  
 Roach, H.  
   Hill Tillies  
 Roberts, S.  
   Ex-Mrs Bradford  
   Lady consents  
   Man who broke the bank  
     at Monte Carlo  
 Rogell, A.  
   Escape from Devil's Island  
   Grand jury  
   Roaming lady  
   You may be next  
 Rogers, C.  
   Bohemian girl  
 Rosen, P.  
   Bridge of sighs  
   Brilliant marriage  
   Calling of Dan Matthews  
   Easy money  
   Ellis Island  
   It couldn't have happened  
   Missing girls  
   President's mystery  
   Tango  
   Three of a kind  
 Rosmer, M.  
   Everything is thunder  
   Mister Hobo  
   Murder in the red barn  
 Roth, M.  
   Flying hostess  
 Rovensky, J.  
   Young love  
 Ruben, J. W.  
   Old hutch  
   Riffraff  
   Trouble for two  
 Ruggles, W.  
   Bride comes home  
   Valiant is the word for  
     Carrie  
 Salkow, S.  
   Four days' wonder  
 Samuels, H.  
   Fast bullets  
 Sandrich, M.  
   Follow the fleet  
   Top hat  
   A woman rebels  
 Santell, A.  
   Feather in her hat  
   Winterset  
 Santley, J.  
   Dancing feet  
   Harmony lane  
   Harvester  
   Her master's voice  
   Laughing Irish eyes  
   Smartest girl in town  
   Walking on air  
   Waterfront lady  
   We went to college  
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   Yellow cruise  
 Saville, V.  
   First a girl  
   It's love again  
 Schneider, E.  
   Gypsies  
 Schoedsack, E. B.  
   Last days of Pompeii  
 Schunzel, E.  
   Amphitryon  
 Scott, A.  
   Follow your heart  
   Happy go lucky  
   Hitch hike lady  
   \$1000 a minute  
   Palm Springs  
   Ticket to paradise  
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   Mister Cinderella  
   Virginia judge  
 Seller, L.  
   Career woman  
   First baby  
   Here comes trouble  
   Paddy O'Day  
   Star for a night  
 Seiter, W. A.  
   Case against Mrs Ames  
   Dimples  
   If you could only cook  
   In person  
   Moon's our home  
 Seitz, G. B.  
   Absolute quiet  
   Exclusive story  
   Kind lady  
   Last of the Mohicans  
   Mad holiday  
   Three wise guys  
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   Boss rider of Gun Creek  
   Empty saddles  
   Ride 'em cowboy  
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   Dangerous intrigue  
   Gallant defender  
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   Mysterious avenger  
   Prescott kid  
   Secret patrol  
   Shakedown  
   Tugboat princess  
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   Trigger Tom  
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   She-Devil Island  
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 Shertzing, V.  
   Music goes 'round  
 Shores, L.  
   Glory trail  
   Rebellion  
 Sloane, P.  
   Here comes the band  
 Smith, N.  
   California mail  
   Guns of the Pecos  
   King of hockey  
   Trallin' west  
 Stahl, J. M.  
   Magnificent obsession  
 Staub, R.  
   Country gentlemen  
   Reg'lar kids  
   Sitting on the moon  
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   Red wagon  
 Steinhoff, H.  
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- Stevens, G.  
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Stevenson, R.  
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Man who changed his mind  
Nine days a queen  
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La Porteuse de Pain  
Stoffard, J.  
Scandals of Paris  
Stoloff, B.  
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To beat the band  
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Stone, R.  
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Strayer, F. R.  
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Criminal within  
Laughing at trouble  
Sea spoilers  
Society fever  
Summers, W.  
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liners  
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Taurog, N.  
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Sunset of power  
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Throwback  
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Thiele, W.  
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Thorpe, R.  
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Tinling, J.  
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Trauberg, I.  
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Tryon, G.  
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Van Beuren, A. J.  
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Indians  
Van Dyke, W. S.  
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Devil is a sissy  
His brother's wife  
I live my life  
Love on the run  
Rose Marie  
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Varnel, M.  
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I give my heart  
Vidor, C.  
His family tree  
Muss 'em up  
Vidor, K.  
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- Viertel, B.  
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back  
Rhodes, the diamond master  
Von Sternberg, J.  
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Vorhaus, B.  
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Dusty ermine  
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Wallace, R.  
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Walsh, R.  
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Watt, N.  
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Wechster, L.  
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Wellman, W. A.  
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Whale, J.  
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Wilbur, C.  
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Yellow cargo  
Wilcox, H.  
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Lady from nowhere  
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Williams, L.  
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Wood, S.  
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Whipsaw  
Woods, A.  
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Spy 77  
Wright, M. V.  
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Cappy Ricks returns  
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Singing cowboy  
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Wyler, W.  
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Young, H.  
My American wife  
Woman trap  
Zeisler, A.  
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- Beaumarchais, P.  
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bier de Seville)  
Marriage of Figaro (Le  
Barbier de Seville)  
Belasco, D.  
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Benoit, P.  
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condemned)  
Bernstein, H.  
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Bus-Fekete, L.  
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Chancellor, J.  
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Chodorov, E.  
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Cohan, G. M.  
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Song and dance man  
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that)  
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Anything goes  
Davis, A.  
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again)  
Dazey, C. T.  
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De Croisset, F.  
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Decsey, E., and Hohn, G.  
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Dodd, L. W.  
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Donnelly, D.  
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Farago, A., and Laszlo, A.  
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hat)  
Feyder, G.  
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Flavin, M.  
Broken dishes (Love begins  
at twenty)  
Fodor, L.  
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Gates, E.  
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Geoffrey, W.  
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Gleason, J., and Taber, R.  
Is zat so? (Two-fisted)  
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Hammerstein, O., and  
Harbach, O.  
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Harte, B.  
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Hay, I., and Mason, A. E. W.  
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Carlo)  
Hellman, L.  
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three)  
Hichens, R.  
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Holm, J. C., and Abbott, G.  
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Howard, S.  
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Isham, F. S., and Marcin, M.  
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- Ade, G.  
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love)  
Anderson, M.  
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Winterset  
Arlen, M.  
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row)  
Balf, M. W.  
Bohemian girl  
Bataille, H.  
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ding March)

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Jerome, J. K.  
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back  
Kavanaugh, K.  
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Kelly, G.  
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Kinkead, C.  
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number)  
Kirkland, J.  
Frankie and Johnnie  
Knepler, P., and Welleminski,  
J. M.  
DuBarry (I give my heart)  
Kummer, C.  
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Lehar, F.  
Frasquita [operetta]  
Lief, J. O., and Lief, M.  
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Lindsay, H., and Robinson,  
B.  
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Locke, W. J.  
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Mack, W.  
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Maibaum, R., Wallach, M.,  
and Haight, G.  
Sweet mystery of life (Gold  
diggers of 1937)  
Mallory, J., pseud.  
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heart)  
Marischka, H., and E.  
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[operetta]  
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Michaelis, K.  
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a night)  
Miller, A. D., and Milton, R.  
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Mozart, W.  
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bier de Seville) [opera]  
Nicholson, K., and Robinson,  
C.  
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careful)  
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O'Neill, E.  
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Osborne, H.  
Shore leave (Follow the  
fleet)  
Oursler, F.  
All the king's men (Second  
wife)  
Parker, L.  
Cardinal  
Parker, L. B.  
Way Down East  
Peple, E.  
Littlest rebel  
Pujal, P., and R.  
Monsieur sans gene (One  
rainy afternoon)  
Raphael, J. N.  
Peter Ibbetson  
Reed, M.  
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Ridley, A., and Merivale, B.  
Wrecker (Seven sinners)  
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west, young man)  
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Rossini, G.  
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bier de Seville) [opera]  
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Sturrock, D., and Scott, N.  
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Szekely, H., and Stemmler,  
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Thomas, A. E.  
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(Come out of the pantry)  
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J.  
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D.  
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Unger, G., and Lasky, J., Jr.  
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magic)  
Van Loan, H. H., and Mack,  
W.  
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Vulpus, F.  
Youth at the helm (Jack of  
all trades)  
Wead, F.  
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Weitzenkorn, L.  
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the world)  
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they were married)  
Anderson, F. I.  
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turn of Sophie Lang)  
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Bradford, R.  
O' man Adam an' his chil-  
lun (Green pastures)  
Bren, J. R. and Houston, N.  
Odds are even (Racing lady)  
Brennan, F. H.  
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Nobody)  
Miss Pacific Fleet  
Burke, T.  
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blossoms)  
Burnett, W. R.  
36 hours to kill  
Carey, L.  
Johnny gets his gun  
(Straight from the shoul-  
der)  
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Count Pete (Walking on  
air)  
Curwood, J. O.  
Caryl of the mountains  
(Trails of the wild)  
Day, L.  
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sonal maid's secret)  
Dodge, H. I.  
Skinner's dress suit (His  
night out)  
Edington, M.  
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venture in Manhattan)  
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Big (Magnificent brute)  
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Goodloe, A. C.  
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life)  
Grant, J. E.  
Hahsit, Babe, and Big  
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eyes)  
Hamilton, C.  
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fect gentleman)  
Harte, B.  
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Hervey, H.  
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Holding, E. S.  
Bride comes home  
Jacobs, W. W.  
Money box (Our relations)  
Jordan, A.  
Kitchen privileges (Luckiest  
girl in the world)  
Kelland, C. B.  
Recreation car (Florida  
special)  
Keown, Eric  
Glourie Castle (Ghost goes  
west)  
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(Love letters of a star)  
Kyne, P. B.  
All for love (Valley of  
wanted men)  
Last assignment (Fighting  
coward)  
Lionized (Racing blood)  
On Irish hill (Kelly of the  
secret service)  
Without orders  
McCardell, R. L.  
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hats)  
McCarthy, M.  
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McCulley, J.  
King of Cactusville (Out-  
law deputy)  
Maughan, W. S.  
Ashenden; or the British  
agent (Secret agent)  
Poe, E. A.  
Premature burial (Crime of  
Dr Crespi)  
Rinehart, M. R.  
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Runyon, D.  
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Gentlemen, the King (Pro-  
fessional soldier)  
Three wise guys  
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Squier, E. L.  
Glorious buccaneer (Danc-  
ing pirate)  
Stevenson, R. L.  
Suicide club (Trouble for  
two)  
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than a secretary)  
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Five spot (Panic on the air)  
Upson, W. H.  
Earthworm tractors  
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Silver mask (Kind lady)  
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Homecoming (Don't turn  
em loose)  
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Wells, H. G.  
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# ANNUAL TITLE INDEX

This index of film titles contains all films which have appeared in the various numbers from December 16, 1935 through December 28, 1936. The first issue contained films released from September 1, 1935 through December 16, 1935.

After the title of the film, the producer is given (in abbreviation) and next the date of the issue or issues wherein the reviews appear. These dates apply to the four quarterly issues as follows:

March 30, 1936; June 29, 1936; September 28, 1936; and December 28, 1936.

A key to the producer's abbreviations is found at the end of this index.

(s) This symbol denotes a short feature.

Abdul the Damned (Col)	June 29	Big Noise (War)	June 29, Sept 28	Cappy Ricks Returns (Rep)	Mar 30
Absolute Quiet (MGM)	June 29	Big Show (Rep)	Dec 28	Captain Blood (War)	Mar 30
Abyssinia (Amk)	Dec 28	Bishop Misbehaves (MGM)	Mar 30	Captain Calamity (Regal)	June 29
Aces and Eights (Pur)	Sept 28	Blackmailer (Col)	Sept 28	Captain January (20th-C)	Mar 30, June 29
Accused (Crit-UA)	Dec 28	Blazing Justice (Spec)	Mar 30	Captain's Kid (War)	Sept 28, Dec 28
Accusing Finger (Par)	Dec 28	Blind Girl of Sorrento (NM)	Sept 28	Cardinal (Gros)	June 29
Adventure in Manhattan (Col)	Dec 28	Bohemian Girl (MGM)	Mar 30	Career Woman (20th-C)	Dec 28
Affair of Susan (Univ)	Mar 30	Bold Caballero (Rep)	Dec 28	Caryl of the Mountains (Rel)	June 29
After the Thin Man (MGM)	Dec 28	(s) Bon Bon Parade (Col)	Mar 30	Case Against Mrs Ames (Par)	June 29
Ah, Wilderness (MGM)	Mar 30	Le Bonheur (Pathé)	Mar 30	Case of the Black Cat (War)	Dec 28
Alibi for Murder (Col)	Dec 28	Border Caballero (Pur)	June 29	Case of the Lucky Legs (War)	Mar 30
All American Chump (MGM)	Sept 28, Dec 28	Border Flight (Par)	June 29, Sept 28	Case of the Missing Man (Col)	Mar 30
Alpine Love (NM)	June 29	Border Patrolman (20th-C)	Sept 28	Case of the Velvet Claws (War)	June 29, Sept 28
Amateur Gentleman (UA)	Mar 30, June 29	Born for Glory (GB)	Mar 30, June 29	Cattle Thief (Col)	Mar 30, June 29
Les Amours de Toni (FMP)	Dec 28	Born to Dance (MGM)	Dec 28	Cavalcade of the West (Div)	Dec 28
Amphitryon (LC)	Dec 28	Born to Fight (Conn)	June 29	Cavalry (Rep)	Dec 28
And So They Were Married (Col)	June 29	Boss Rider of Gun Creek (Univ)	Dec 28	Ceiling Zero (War)	Mar 30
And Sudden Death (Par)	June 29, Sept 28	Boulder Dam (War)	Mar 30, June 29	Champagne Charlie (20th-C)	June 29
Anna (Amk)	Sept 28	Bride Comes Home (Par)	Mar 30	Champagne Waltz (Par)	Dec 28
Anna Karenina (MGM)	Mar 30	Bride Walks Out (RKO)	Sept 28	(s) Changing of the Guard (War)	Sept 28
Annapolis Farewell (Par)	Mar 30	Brides Are Like That (War)	Mar 30, June 29	Charge of the Light Brigade (War)	Dec 28
Annette in Paradise (AAFA)	June 29	Bridge of Sighs (Inv)	June 29	Charlie Chan at the Circus (20th-C)	Mar 30, June 29
Annie Oakley (RKO)	Mar 30	Brilliant Marriage (Inv)	June 29, Dec 28	Charlie Chan at the Opera (20th-C)	Dec 28
Another Face (RKO)	Mar 30	Broadway Hostess (War)	Mar 30	Charlie Chan at the Race Track (20th-C)	Sept 28
Anthony Adverse (War)	June 29, Sept 28	Broadway Melody of 1936 (MGM)	Mar 30	Charlie Chan in Shanghai (20th-C)	Mar 30
Anything Goes (Par)	Mar 30	Broadway Playboy (War)	See	Charlie Chan's Secret (20th-C)	Mar 30
Arizona Raiders (Par)	Sept 28	Times Square Playboy		Chatterbox (RKO)	Mar 30
As You Like It (20th-C)	Dec 28	Broken Blossoms (Twick)	June 29	Children of the Revolution (Ukr)	June 29
(s) Audioscopiks (MGM)	Mar 30	(s) Broken Toys (UA)	Mar 30	China Clipper (War)	Sept 28
August Week-End (Chest)	June 29, Sept 28	Builders of Socialism (Amk)	Mar 30	Ciboulette (Cipar)	Dec 28
Avenging Waters (Col)	Sept 28	Bulldog Courage (Pur)	Mar 30	Cloistered (Pathé)	June 29
		Bulldog Edition (Rep)	Sept 28, Dec 28	(s) Cock o' the Walk (UA)	Mar 30
		Bullets or Ballots (War)	June 29	Code of the Range (Col)	Dec 28
Back to Nature (20th-C)	Sept 28	Bunker Bean (RKO)	June 29	Colleen (War)	Mar 30, June 29
Bad Boy (20th-C)	Mar 30	Burning Gold (Rep)	Mar 30	Collegiate (Par)	Mar 30
Banjo on My Knee (20th-C)	Dec 28			Come and Get It (UA)	Dec 28
Bar 20 Rides Again (Par)	Mar 30			Come Closer, Folks (Col)	Dec 28
Barbary Coast (UA)	Mar 30			Come Out of the Pantry (B&D-UA)	Mar 30
Le Barbier de Seville (Hak)	Dec 28	Cain and Mabel (War)	Sept 28, Dec 28	Comin' 'Round the Mountain (Rep)	June 29
Beloved Vagabond (T-Col)	Sept 28	California Mail (War)	Dec 28	Condemned to Live (Chest)	Mar 30
Below the Deadline (Chest-GN)	June 29, Sept 28	Call of the Prairie (Par)	Mar 30	Confidential (Mas)	Mar 30
Bengal Tiger (War)	Sept 28	Calling of Dan Matthews (Col)	Mar 30	Conflict (Univ)	Dec 28
Between Men (Sup)	Mar 30	Can This Be Dixie? (20th-C)	Dec 28	Coronado (Par)	Mar 30
Big Broadcast of 1936 (Par)	Mar 30	La Canzone del Sole (Capi)	June 29	Counterfeit (Col)	June 29, Sept 28
Big Broadcast of 1937 (Par)	Dec 28	Il Cappello a Tre Punte (NM)	Dec 28		
Big Brown Eyes (Par)	June 29				
Big Game (RKO)	Dec 28				

Country Beyond (20th-C)	June 29	Eagle's Brood (Par)	Mar 30	Gallant Defender (Col)	Mar 30
Country Doctor (20th-C)	Mar 30, June 29	Early to Bed (Par)	June 29, Sept 28	(s) Game of Jai-Alai (Ed)	Mar 30
Country Gentlemen (Rep)	Dec 28	Earthworm Tractors (War)	Sept 28	Garden Murder Case (MGM)	Mar 30
Courageous Avenger (Sup)	Mar 30	East Meets West (GB)	Dec 28	Garden of Allah (UA)	Dec 28
Cowboy and the Kid (Univ)	June 29	East of Java (Univ)	Mar 30	(s) Gasoloons (RKO)	Mar 30
Craig's Wife (Col)	Sept 28, Dec 28	Easy Money (Inv)	Sept 28	Gay Deception (20th-C)	Mar 30
Crash Donovan (Univ)	Sept 28	Easy to Take (Par)	Dec 28	Gay Desperado (UA)	Dec 28
Crime and Punishment (Col)	Mar 30	Ecstasy (Eu)	Dec 28	General Died at Dawn (Par)	Sept 28, Dec 28
Crime et Châtiment (Le)	Mar 30	Educating Father (20th-C)	June 29, Sept 28	General Spanky (Roach-MGM)	Dec 28
Crime of Dr Crespi (Rep)	Mar 30	Ellis Island (Inv)	Dec 28	Gentle Julia (20th-C)	Mar 30, June 29
Crime of Dr Forbes (20th-C)	June 29, Sept 28	Empty Saddles (Univ)	Dec 28	Gentleman from Louisiana (Rep)	Sept 28, Dec 28
Crime Over London (Crit-UA)	Dec 28	End of the Trail (Col)	Dec 28	Gesuzza, la Sposa Garibaldina (Cin-P)	Dec 28
Crime Patrol (Emp)	June 29	Escape from Devil's Island (Col)	Mar 30	Ghost Goes West (UA)	Mar 30
Criminal Lawyer (RKO)	Dec 28	Every Saturday Night (20th-C)	Mar 30, June 29	Ghost Patrol (Pur)	Dec 28
Criminal Within (Inv-Chest)	Mar 30, June 29	Everybody's Old Man (20th-C)	Mar 30, June 29	Girl from Mandalay (Rep)	June 29
Crimson Circle (Univ)	June 29	Everyman's Law (Sup)	Sept 28	Girl from Maxims (Hoff)	Dec 28
Crooked Love (NM)	Sept 28	Everything Is Thunder (GB)	Dec 28	Girl of the Ozarks (Par)	June 29, Sept 28
Crooked Trail (Sup)	Dec 28	Ex-Mrs Bradford (RKO)	June 29	Girl on the Front Page (Univ)	Dec 28
Crouching Beast (Oly)	Sept 28	Exclusive Story (MGM)	Mar 30	Girls' Dormitory (20th-C)	Sept 28
Crusades (Par)	Mar 30	F-Man (Par)	Mar 30	Give Me Your Heart (War)	Sept 28, Dec 28
		False Pretenses (Chest)	Mar 30	Give Us This Night (Par)	Mar 30, June 29
Dance Band (BIP)	Mar 30	Fang and Claw (RKO)	Mar 30	Glory Trail (Cres)	Sept 28
Dancing Feet (Rep)	Mar 30, June 29	Farmer in the Dell (RKO)	Mar 30, June 29	Go Get 'Em Haines (Rep)	Sept 28
Dancing Pirate (RKO)	June 29, Sept 28	Fast Bullets (Rel)	Mar 30	Go West, Young Man (Par)	Dec 28
Dangerous (War)	Mar 30	Fatal Lady (Par)	June 29, Sept 28	Gold Diggers of 1937 (War)	Dec 28
Dangerous Intrigue (Col)	Mar 30	Feather in Her Hat (Col)	Mar 30	Golden Arrow (War)	June 29
Dangerous Waters (Univ)	Mar 30	Federal Agent (Rep)	June 29	Gorgeous Hussy (MGM)	Sept 28, Dec 28
Daniel Boone (RKO)	Dec 28	Fed of the West (Div-Fu)	June 29	Grain (Amk)	Mar 30
Daredevils of the Earth (Hall)	Mar 30	15 Maiden Lane (20th-C)	Dec 28	Grand Exit (Col)	Mar 30
Dark Angel (UA)	Mar 30	Fighting Coward (Vic)	Mar 30	Grand Jury (RKO)	Sept 28
Dark Hour (Chest)	Mar 30, Sept 28	Fighting Youth (Univ)	Mar 30	(s) Grand Slam Opera (Ed)	Mar 30
Desert Gold (Par)	Mar 30, June 29	(s) Filming the Feminine Headliners (20th-C)	Mar 30	Great Impersonation (Univ)	Mar 30
Desert Guns (Beau)	Mar 30	Final Hour (Col)	Sept 28	Great O'Malley (War)	Dec 28
Desert Justice (Atl)	June 29	Fire Trap (Emp)	Mar 30	Great Ziegfeld (MGM)	Mar 30, June 29
Desert Phantom (Sup)	June 29	First a Girl (GB)	Mar 30	Greater Promise (Amk)	Dec 28
Desire (Par)	Mar 30, June 29	First Baby (20th-C)	June 29, Sept 28	Green Pastures (War)	June 29, Sept 28
Devil Doll (MGM)	Sept 28	Florida Special (Par)	June 29	Guard That Girl (Col)	Mar 30
Devil Is a Sissy (MGM)	Sept 28, Dec 28	Flying Doctor (N-GB)	Dec 28	Gun Play (Be)	Mar 30
Devil on Horseback (GN)	Dec 28	Flying Hostess (Univ)	Dec 28	Guns and Guitars (Rep)	Sept 28
Devil's Squadron (Col)	June 29	Follow the Fleet (RKO)	Mar 30, June 29	Guns of the Pecos (War)	Sept 28
Diamond Jim (Univ)	Mar 30	Follow Your Heart (Rep)	Sept 28, Dec 28	Gypsies (Amk)	Sept 28
Dimples (20th-C)	Dec 28	For Love of You (Cel)	Mar 30		
Divine Spark (GB)	Mar 30	For the Service (Univ)	June 29		
Dizzy Dames (Lib)	Sept 28	Forbidden Heaven (Rep)	Mar 30, Dec 28	Hair Trigger Casey (Atl)	Mar 30
Dr Socrates (War)	Mar 30	Forced Landing (Rep)	Mar 30	Half Angel (20th-C)	June 29, Sept 28
Dodsworth (UA)	Dec 28	Forget Me Not (UA)	June 29	Hands Across the Table (Par)	Mar 30
Don Bosco (Lux)	June 29	Forgotten Faces (Par)	June 29, Sept 28	Happiness C. O. D. (Chest)	Mar 30
Don't Gamble With Love (Col)	Mar 30, June 29	Forgotten Women (Imp)	June 29	Happy Go Lucky (Rep)	Dec 28
Don't Get Personal (Univ)	Mar 30, June 29	Four Days' Wonder (Univ)	Dec 28	Hard Luck Dame (War)	See Satan Met a Lady
Don't Turn 'Em Loose (RKO)	Sept 28, Dec 28	Four Masked Men (Oly)	Mar 30	Harmony Lane (Mas)	Mar 30
Doughnuts and Society (Mas)	Mar 30, June 29	Frankie and Johnnie (Rep)	June 29, Sept 28	Harvester (Rep)	June 29, Sept 28
Down the Stretch (War)	Sept 28	Frasquita (DuW)	Mar 30, June 29	Heart of the West (Par)	Sept 28
Down Under the Sea (Rep)	Sept 28	Freckles (RKO)	Mar 30	Hearts Divided (War)	June 29, Sept 28
Dracula's Daughter (Univ)	June 29	Freshman Love (War)	Mar 30	Hearts in Bondage (Rep)	June 29
Draegerman Courage (War)	Sept 28, Dec 28	Frisco Kid (War)	Mar 30	Heir to Trouble (Col)	Mar 30
Dragnet (B-T)	June 29	Frisco Waterfront (Rep)	Mar 30	Hell Ship Morgan (Col)	Mar 30, June 29
Drift Fence (Par)	Mar 30	Frontier (Amk)	Mar 30		
Dubrovsky (Len)	June 29	Frontier Justice (Fu)	Mar 30		
Dusty Ermine (Twick)	Dec 28	Fugitive in the Sky (War)	Dec 28		
		Fugitive Sheriff (Col)	Sept 28		
		Fury (MGM)	June 29, Sept 28		



Her Master's Voice (Par)	Mar 30	It's Love Again (GB)	June 29, Sept 28	Law in Her Hands (War)	June 29
Here Comes Carter (War)	Sept 28, Dec 28	Itto (Eu)	Mar 30	Lawless Border (Spec)	Mar 30
Here Comes Cookie (Par)	Mar 30	Ivory-Handled Gun (Univ)	Mar 30	Lawless Nineties (Rep)	Mar 30, Sept 28
Here Comes the Band (MGM)	Mar 30			Lawless Range (Rep)	Mar 30
Here Comes Trouble (20th-C)	Mar 30			Lawless Riders (Col)	Mar 30
Here's to Romance (20th-C)	Mar 30	Jack of All Trades (GB)	June 29	Leathernecks Have Landed (Rep)	Mar 30, June 29
Heroes of the Range (Col)	Sept 28	Jailbreak (War)	June 29	Leavenworth Case (Rep)	Mar 30
Hi Gaucho (RKO)	Mar 30	Judgment Book (Beau)	Sept 28	Legion of Terror (Col)	Dec 28
Hideaway Girl (Par)	Dec 28	Juggernaut (Twick)	Dec 28	Legong (DuW)	Mar 30
High Tension (20th-C)	Sept 28	Jungle Princess (Par)	Dec 28	Let's Sing Again (RKO)	June 29
(s) Hill Tillies (MGM)	Sept 28	Just My Luck (NC)	Mar 30	Libeled Lady (MGM)	Dec 28
His Brother's Wife (MGM)	Sept 28	(s) Just Speeding (Col)	June 29	Liebelei (E-T)	Mar 30
His Family Tree (RKO)	Mar 30			Lightnin' Bill Carson (Pur)	June 29
His Fighting Blood (Amb)	Mar 30			Limelight (Wil)	Mar 30
His Night Out (Univ)	Mar 30	Der Kampf (Amk)	Sept 28, Dec 28	Lion's Den (Pur)	Sept 28
Hitch Hike Lady (Rep)	Mar 30	(s) Kannibal Kapers (Col)	Mar 30	Little America (Par)	Mar 30
Hitch Hike to Heaven (Inv)	Mar 30	Kelly of the Secret Service (Prin)	Sept 28	Little Lord Fauntleroy (UA)	Mar 30, June 29
Hollywood Boulevard (Par)	Sept 28, Dec 28	Kelly the Second (MGM)	June 29, Dec 28	Little Miss Nobody (20th-C)	June 29, Sept 28
L'Homme des Folies Bergère (UA)	June 29	La Kermesse Heroique (Tobis)	Dec 28	Little Red Schoolhouse (Chest)	June 29
Hong Kong Nights (Fu)	Mar 30	Killer at Large (Col)	Dec 28	(s) Little Stranger (Par)	June 29
Hopalong Cassidy Returns (Par)	Dec 28	Kind Lady (MGM)	Mar 30	Littlest Rebel (20th-C)	Mar 30
Hot Money (War)	June 29, Sept 28	King of Burlesque (20th-C)	Mar 30	Living Dangerously (AB)	June 29
(s) Hot Paprika (Col)	Mar 30	King of Hockey (War)	Dec 28	Lloyds of London (20th-C)	Dec 28
House of a Thousand Candles (Rep)	Mar 30, June 29	King of the Damned (GB)	Mar 30, June 29	Lone Wolf Returns (Col)	Mar 30
House of Secrets (Chest)	Dec 28	King of the Pecos (Rep)	June 29	Lonely Trail (Rep)	Dec 28
(s) How to Behave (MGM)	June 29	King of the Royal Mounted (20th-C)	Sept 28, Dec 28	Longest Night (MGM)	Dec 28
Human Cargo (20th-C)	June 29	King Solomon of Broadway (Univ)	Mar 30	Lorenzino de Medici (NM)	June 29
(s) Hunters' Paradise (Col)	Mar 30	King Steps Out (Col)	June 29, Sept 28	Love Before Breakfast (Univ)	Mar 30, June 29
		Kiss Me Goodbye (Cel)	Mar 30	Love Begins at Twenty (War)	June 29, Sept 28, Dec 28
		Klondike Annie (Par)	Mar 30	Love in Exile (Cap)	Dec 28
		Knock-Out (Bav)	Mar 30	Love Letters of a Star (Univ)	Dec 28
				Love on a Bet (RKO)	Mar 30
I Conquer the Sea (Acad)	Mar 30			Love on the Run (MGM)	Dec 28
I Cover Chinatown (Ban)	Dec 28	Lac Aux Dames (F-Am)	Mar 30	Luck of the Irish (Guar)	June 29
I Dream Too Much (RKO)	Mar 30	Ladies in Love (20th-C)	Dec 28	Luckiest Girl in the World (Univ)	Dec 28
I Found Stella Parish (War)	Mar 30	(s) Ladies Love Hats (Ed)	Mar 30	Lucky Terror (FD)	June 29
I Give My Heart (AB)	Mar 30	Lady Be Careful (Par)	Sept 28, Dec 28		
I Live for Love (War)	Mar 30	Lady Consents (RKO)	Mar 30	Mad Holiday (MGM)	Dec 28
I Live My Life (MGM)	Mar 30	Lady from Nowhere (Col)	Dec 28	Magnificent Brute (Univ)	Dec 28
I Love You Only (NM)	Sept 28	Lady in Scarlet (Chest)	Mar 30	Magnificent Obsession (Univ)	Mar 30
I Married a Doctor (War)	June 29	Lady Jane Grey (GB)	See	Make Way for a Lady (RKO)	Dec 28
I Stand Condemned (UA)	Mar 30, June 29, Sept 28	Nine Days a Queen	Dec 28	Making of a King (Deka)	Mar 30
I Was a Captive of Nazi Germany (Mal)	Sept 28	Lady Luck (Chest)	Dec 28	Man Hunt (War)	Mar 30
I'd Give My Life (Par)	Sept 28	Lady of Secrets (Col)	Mar 30	The Man I Marry (Univ)	Dec 28
Idaho Kid (GN)	Sept 28	Land of Promise (Pal)	Mar 30	Man of Iron (War)	Mar 30
If You Could Only Cook (Col)	Mar 30	Land Without Music	Dec 28	Man Who Broke the Bank at Monte Carlo (20th-C)	Mar 30
I'll Name the Murderer (Pur)	Mar 30	Last Days of Pompeii	Dec 28	Man Who Changed His Mind (GB)	See Man Who Lived Again
In His Steps (GN)	Dec 28	Last Journey (Atl)	June 29	Man Who Could Work Miracles (UA)	Dec 28
In Old Kentucky (20th-C)	Mar 30	Last of the Clintons (Ajax)	Mar 30	Man Who Lived Again (GB)	Dec 28
In Person (RKO)	Mar 30	Last of the Mohicans (UA)	Sept 28, Dec 28	Man Who Lived Twice (Col)	Dec 28
Invisible Ray (Univ)	Mar 30	Last of the Pagans (MGM)	Mar 30	Mandarin Mystery (Rep)	Dec 28
Invitation to the Waltz (AB)	Mar 30	Last of the Warrens (Sup)	Sept 28	Maria Chapdelaine (F-F)	Mar 30
Isle of Fury (War)	Sept 28, Dec 28	Last Outlaw (RKO)	June 29, Sept 28	Mary Burns, Fugitive (Par)	Mar 30
It Couldn't Have Happened (Chest)	Sept 28, Dec 28	Last Outpost (Par)	Mar 30	Mary of Scotland (RKO)	Sept 28
It Had to Happen (20th-C)	Mar 30	Laughing at Trouble (20th-C)	Dec 28	(s) Master Will Shakespeare (MGM)	Sept 28
It's a Great Life (Par)	Mar 30	Laughing Irish Eyes (Rep)	Mar 30, June 29		
It's in the Air (MGM)	Mar 30				

La Maternelle (SP)	Mar 30	Navy Born (Rep)	June 29, Sept 28	The Plainsman (Par)	Dec 28
(s) Mayflower (Ed)	Mar 30	Navy Wife (20th-C)	Mar 30	Plot Thickens (RKO)	Dec 28
Meet Nero Wolfe (Col)	Sept 28	Neighborhood House (MGM)	June 29, Sept 28	Polo Joe (War)	Dec 28
Melody Lingers On (UA)	Mar 30	Nevada (Par)	Mar 30	Poor Little Rich Girl (20th-C)	June 29, Sept 28
Melody Trail (Rep)	Mar 30	Never Too Late (Rel)	Mar 30	Poppy (Par)	June 29, Sept 28
Men of the Plains (GN)	Dec 28	New Frontier (Rep)	Mar 30	La Porteuse de Pain (Le)	Sept 28
Message to Garcia (20th-C)	Mar 30, June 29	New Gulliver (Amk)	Mar 30	Postal Inspector (Univ)	Sept 28
Metropolitan (20th-C)	Mar 30	News of the U.S.S.R. (Amk)	Sept 28	Powdersmoke Range (RKO)	Mar 30
Midnight Phantom (Rel)	Mar 30	Next Time We Love (Univ)	Mar 30	Prescott Kid (Col)	Dec 28
Midsummer Night's Dream (War)	Mar 30	Night at the Opera (MGM)	Mar 30	President's Mystery (Rep)	Dec 28
Milizia Territoriale (Caes)	June 29	Night Cargo (Peer)	Mar 30	Preview Murder Mystery (Par)	Mar 30, June 29
Milky Way (Par)	Mar 30, June 29	Night Waitress (RKO)	Dec 28	Pride of the Marines (Col)	June 29
Millionaire Kid (Rel)	June 29	Nightingale (Amk)	Dec 28	Princess Comes Across (Par)	June 29, Sept 28
Millions in the Air (Par)	Mar 30	Nine Days a Queen (GB)	Dec 28	Prison Shadows (Pur)	Sept 28
Mimi (FD)	Mar 30	No Man's Range (Sup)	Mar 30	Prisoner of Shark Island (20th-C)	Mar 30, June 29
Mine with the Iron Door (Col)	June 29, Sept 28	No More Yesterdays (Col)	June 29	Private Life of Louis XIV (GFS)	Mar 30
Les Misérables (Pathé)	Dec 28	See Lady of Secrets	June 29	Private Number (20th-C)	June 29
Miss Pacific Fleet (War)	Mar 30	Nobody's Fool (Univ)	Dec 28	Private Secretary (Twick)	Sept 28
Missing Girls (Chest)	Dec 28	North of Nome (Col)	Dec 28	Professional Soldier (20th-C)	Mar 30
Mister Cinderella (MGM)	Sept 28	Old Curiosity Shop (BIP)	Mar 30	Public Enemy's Wife (War)	Sept 28
Mr Cohen Takes a Walk (War)	Mar 30	Old Hutch (MGM)	Sept 28, Dec 28	Public Menace (Col)	Mar 30
Mr Deeds Goes to Town (Col)	June 29	Old Spanish Custom (Hoff)	Mar 30	Put on the Spot (Vic)	June 29, Dec 28
Mister Hobo (GB)	Mar 30	O'Malley of the Mounted (20th-C)	June 29	Racing Blood (Conn)	Sept 28
M'Liss (RKO)	Sept 28	(s) On Ice (UA)	Mar 30	Racing Lady (RKO)	Dec 28
Modern Times (UA)	Mar 30	Once in a Blue Moon	Dec 28	Racing Luck (Rep)	Mar 30
(s) Molly Moo Cow and the Indians (RKO)	Mar 30	Once in a Million (AB)	June 29	Raggen, Det Aer Jag Det (Eur)	June 29
(s) Moonlight and Melody (Ed)	Mar 30	One Hundred Days of Napoleon (NM)	Dec 28	Rainbow on the River (RKO)	Dec 28
Moonlight Murder (MGM)	June 29	One Rainy Afternoon (UA)	June 29	Rainmakers (RKO)	Mar 30
Moonlight on the Prairie (War)	Mar 30	\$1,000 a Minute (Rep)	Mar 30	Ramona (20th-C)	Dec 28
Moon's Our Home (Par)	June 29	One-Way Ticket (Col)	Mar 30	Ranger Courage (Col)	Dec 28
Morals of Marcus (GB)	Mar 30	Oregon Trail (Rep)	Mar 30	Il Re Burlone (Capi)	June 29
More Than a Secretary (Col)	Dec 28	O'Shaughnessy's Boy (MGM)	Mar 30	Rebellion (Cres)	Dec 28
(s) Moscow Moods (Par)	June 29	Our Relations (MGM)	Sept 28, Dec 28	Reckless Way (Pur)	Sept 28
Moscow Nights (UA)	See	Ourselves Alone (AB)	June 29	Red Salute (Rel)	Mar 30
I Stand Condemned		Outlaw Deputy (Pur)	Mar 30	Red Wagon (FD)	June 29, Sept 28
(s) Moving Day (UA)	Sept 28	Outlaws of the Range (Spec)	June 29	(s) Reg'lar Kids (Vit)	Mar 30
Mummy's Boys (RKO)	Sept 28	Paa Solsidan (S-FI)	Sept 28	Rembrandt (UA)	Dec 28
Murder at Glen Athol (Inv)	See Criminal Within	Pace that Kills (WK)	Mar 30	Remember Last Night? (Univ)	Mar 30
Murder by an Aristocrat (War)	June 29	Paddy O'Day (20th-C)	Mar 30	Rendezvous (MGM)	Mar 30
Murder in the Red Barn (Oly)	Sept 28	Palm Springs (Par)	June 29, Sept 28	Rest Cure (Regal)	Mar 30
Murder of Dr Harrigan (War)	Mar 30	Panic on the Air (Col)	June 29	Return of Jimmy Valentine (Rep)	Mar 30
Murder on a Bridle Path (RKO)	June 29	Parole (Univ)	June 29, Sept 28	Return of Peter Grimm (RKO)	Mar 30
Murder with Pictures (Par)	Sept 28, Dec 28	Passaporto Rosso (NM)	Sept 28	Return of Sophie Lang (Par)	Sept 28
Music Goes 'Round (Col)	Mar 30	Passing of the Third Floor Back (GB)	Mar 30, June 29	Reunion (20th-C)	Dec 28
Music Hath Charms (AB)	Mar 30	Pasteur (Le)	Mar 30	Revolt of the Zombies (Acad)	June 29
Music Is Magic (20th-C)	Mar 30	Pay-Off (War)	Mar 30	Rhodes, the Diamond Master (GB)	Mar 30, June 29
Muss 'Em Up (RKO)	Mar 30	Peasants (Len)	Mar 30	Rhythm on the Range (Par)	Sept 28
Mutiny on the Bounty (MGM)	Mar 30	Peg of Old Drury (B&D)	Mar 30, June 29	Riddle Ranch (Beau)	Mar 30
My American Wife (Par)	Sept 28	Pennies from Heaven (Col)	Dec 28	Ride 'Em Cowboy (Univ)	Dec 28
My Man Godfrey (Univ)	Sept 28, Dec 28	Pension Mimosas (F-Am)	June 29	Riding Avenger (Div)	Sept 28
My Marriage (20th-C)	Mar 30	Pepper (20th-C)	Sept 28	Riffraff (MGM)	Mar 30
Mysteries of Notre Dame (DuW)	Dec 28	Perfect Gentleman (MGM)	Mar 30	Ring Around the Moon (Chest)	Mar 30
Mysterious Avenger (Col)	Mar 30, June 29	Personal Maid's Secret (War)	Mar 30	Rio Grande Romance (Vic)	June 29
Mystery of the Marie Celeste (Ha)	Mar 30	Peter Ibbetson (Par)	Mar 30	See Put on the Spot	Mar 30
Mystic Mountain (Le)	June 29	Pettified Forest (War)	Mar 30	Road Gang (War)	Mar 30
		Petticoat Fever (MGM)	Mar 30, June 29	Road to Glory (20th-C)	June 29, Sept 28
		Piccadilly Jim (MGM)	Sept 28, Dec 28	Roamin' Wild (Rel)	June 29
		Pigskin Parade (20th-C)	Dec 28	Roaming Lady (Col)	June 29
		(s) Pirate Party on Catalina Island (MGM)	June 29	Roarin' Guns (Pur)	Sept 28
				Robin Hood of El Dorado (MGM)	Mar 30, June 29
				Rogue of the Range (Sup)	June 29



Rogues' Tavern (Pur)	Sept 28	Song and Dance Man (20th-C)	This Is the Land (Aga)
Romance Rides the Range (Spec)	Dec 28	(s) Song of a Nation (War)	Sept 28
Romeo and Juliet (MGM)	Sept 28	Song of China (DM)	Mar 30
Rose Bowl (Par)	Dec 28	June 29, Sept 28, Dec 28	This Is the Life (20th-C)
Rose Marie (MGM)	Mar 30	Song of the Gringo (GN)	Mar 30
Rose of the Rancho (Par)	Mar 30	Dec 28	Thoroughbred (B-Emp)
Royal Waltz (UFA)	June 29	Song of the Saddle (War)	Sept 28
		Mar 30, June 29	(Par)
		Song of the Trail (Amb)	Sept 28
		June 29	Three Cheers for Love (MGM)
		Sons o' Guns (War)	Mar 30
		June 29	Three Kids and a Queen (Univ)
		Soviet News (Amk)	Mar 30
		June 29	(s) Three Little Wolves (UA)
		Spanish Cape Mystery (Rep)	June 29
(s) Sacred City of the Mayan Indians (MGM)	Mar 30	Special Agent (War)	Three Live Ghosts (MGM)
Sagebrush Troubadour (Rep)	Mar 30	Special Investigator (RKO)	Mar 30
San Francisco (MGM)	Sept 28	Speed (MGM)	Three Married Men (Par)
Satan Met a Lady (War)	June 29, Sept 28	Speed Reporter (Rel)	Sept 28, Dec 28
Scandals of Paris (Regal)	Mar 30	Spendthrift (Par)	Three Maxims (Wil)
Scotland Yard Mystery (Al)	June 29	Splendor (UA)	Sept 28
Scrooge (Par)	Mar 30	Spy 77 (FD)	Three Men on a Horse (War)
Sea Spoilers (Univ)	Dec 28	Stage Struck (War)	Dec 28
Second Bureau (LP)	Mar 30	Sept 28, Dec 28	Three Mesquiteers (Rep)
Second Wife (RKO)	Sept 28, Dec 28	Star for a Night (20th-C)	Dec 28
Secret Agent (GB)	June 29, Sept 28	Sept 28, Dec 28	Three Musketeers (RKO)
Secret Patrol (Col)	June 29	Stars Over Broadway (War)	Mar 30
(s) Seeing Nellie Home (Ed)	Mar 30	Mar 30	Three of a Kind (Inv)
Il Serpente a Sonagli (NM)	Sept 28	Steamboat 'Round the Bend (20th-C)	June 29, Sept 28
Seven Brave Men (Amk)	June 29, Sept 28	(s) Steel and Stone (Vit)	Three on the Trail (Par)
Seven Keys to Baldpate (RKO)	Mar 30	Mar 30	June 29, Sept 28
Seven Sinners (GB)	Sept 28	Storm Over the Andes (Univ)	(s) Three Orphan Kittens (UA)
Shadow (Globe)	Sept 28	Mar 30	Mar 30
Shadows of the Orient (Emp)	Mar 30	Stormy (Univ)	Three Smart Girls (Univ)
		Story of Louis Pasteur (War)	Dec 28
(s) Shake Mr Shakespeare (Vit)	Sept 28	Straight from the Shoulder (Par)	Three Wise Guys (MGM)
Shakedown (Col)	Sept 28	Sept 28, Dec 28	June 29, Sept 28
She Couldn't Take It (Col)	Mar 30	Streamline Express (Mas)	Three Women (Amk)
She-Devil Island (GN)	Sept 28	Mar 30	Mar 30
She Married Her Boss (Col)	Mar 30	Strike Me Pink (UA)	(s) Thrills with Daredevils (Col)
She Shall Have Music (Twick)	Mar 30	Student Romance (BIP)	June 29
Ship Cafe (Par)	Mar 30	Dec 28	Throwback (Univ)
Shipmates Forever (War)	Mar 30	Suicide Squad (Pur)	Mar 30
Show Them No Mercy (20th-C)	Mar 30	Sundown Saunders (Sup)	Thunder in the Night (20th-C)
Showboat (Univ)	June 29	June 29	Mar 30
Silly Billies (RKO)	Mar 30, June 29	Sunset of Power (Univ)	Ticket to Paradise (Rep)
Silverspurs (Univ)	Mar 30	Mar 30	Sept 28
Sing, Baby, Sing (20th-C)	Sept 28, Dec 28	Superspeed (Col)	Till We Meet Again (Par)
Sing Me a Love Song (War)	Dec 28	Sutter's Gold (Univ)	June 29
Singing Cowboy (Rep)	June 29	June 29	Timber War (Amb)
Singing Kid (War)	Mar 30, June 29	Suzy (MGM)	Mar 30
Singing Vagabond (Rep)	Mar 30	Sweet Surrender (Univ)	Times Square Playboy (War)
Sins of Man (20th-C)	June 29, Sept 28	Mar 30	Mar 30, June 29
Sitting on the Moon (Rep)	Sept 28, Dec 28	Swiftly (FD)	Timothy's Quest (Par)
Skaergaards-Flirt (Eur)	June 29	Swing Time (RKO)	Mar 30
Skull and Crown (Rel)	Mar 30	Sept 28, Dec 28	To Beat the Band (RKO)
Sky Parade (Par)	June 29	Sworn Enemy (MGM)	Mar 30
Skybound (Pur)	Mar 30	Sept 28, Dec 28	To Mary—with Love (20th-C)
Small Town Girl (MGM)	June 29	Sylvia Scarlett (RKO)	Sept 28
Smart Blonde (War)	Dec 28	Mar 30	Toll of the Desert (Com)
Smartest Girl in Town (RKO)	Dec 28	Tale of Two Cities (MGM)	Mar 30
Snowed Under (War)	Mar 30, June 29	Mar 30	Too Many Parents (Par)
So Red the Rose (Par)	Mar 30	Tango (Inv)	Mar 30, June 29
Soak the Rich (Par)	Mar 30	Tarzan Escapes (MGM)	June 29
Society Fever (Inv)	Mar 30	Dec 28	Too Tough to Kill (Col)
A Son Comes Home (Par)	Sept 28, Dec 28	Tattler (War)	Mar 30
Son of Mongolia (Amk)	Dec 28	Comes Carter	Mar 30
		Tempo Massimo (World)	Top Hat (RKO)
		Mar 30	Tough Guy (MGM)
		Texas Rangers (Par)	Trail of the Lonesome Pine (Par)
		Sept 28, Dec 28	Mar 30, June 29
		Thank You, Jeeves (20th-C)	Trailin' West (War)
		Dec 28	Sept 28
		Thanks a Million (20th-C)	Trails of the Wild (Amb)
		Mar 30	Mar 30
		Theodora Goes Wild (Col)	Traitor (Pur)
		Dec 28	Dec 28
		These Three (UA)	Transatlantic Tunnel (GB)
		Mar 30, June 29	Mar 30
		They Met in a Taxi (Col)	Trapped by Television (Col)
		Sept 28, Dec 28	Sept 28
		Things to Come (UA)	Treachery Rides the Range (War)
		Mar 30, June 29	Mar 30, June 29
		Thirteen Hours by Air (Par)	Trigger Tom (Rel)
		June 29	Mar 30
		Thirty-Nine Steps (GB-20th-C)	Trouble Ahead (Atl)
		Mar 30	Dec 28
		36 Hours to Kill (20th-C)	Trouble for Two (MGM)
		Sept 28	June 29
			Tugboat Princess (Col)
			Dec 28
			Tumbling Tumbleweeds (Rep)
			Mar 30
			Tundra (B-T) Sept 28, Dec 28
			Two Against the World (War)
			June 29, Sept 28
			Two Fisted (Par)
			Mar 30
			Two-Fisted Gentleman (Col)
			Sept 28
			Two for Tonight (Par)
			Mar 30
			Two Hearts in Harmony (AB)
			Mar 30
			Two in a Crowd (Univ)
			Sept 28, Dec 28

Two in Revolt (RKO)	Waterfront Lady (Mas)	Winds of the Wasteland (Rep)
Mar 30, June 29	Mar 30	Sept 28
Two in the Dark (RKO)	Way Down East (20th-C)	(s) Winged Champions (Par)
Mar 30	Mar 30	June 29
Two Sinners (Rep)	We Are from Kronstadt (Mos)	Wings over Ethiopia (Par)
Mar 30	June 29	Mar 30
	We Went to College (MGM)	(s) Winter Magic (20th-C)
	Sept 28	Mar 30
Under Cover Man (Rep)	We Who Are About to Die (RKO)	Winterset (RKO)
Dec 28	Dec 28	Dec 28
Under Two Flags (20th-C)	Wedding March (F-Am)	With Love and Kisses (Mel)
June 29	Mar 30	Dec 28
Under Your Spell (20th-C)	Wedding Present (Par)	Without Orders (RKO)
Dec 28	Dec 28	Dec 28
Unguarded Hour (MGM)	Wellington Pike Goes West (O-SR)	Witness Chair (RKO)
June 29	June 29, Sept 28	June 29
Unknown Ranger (Col)	We're Only Human (RKO)	Wives Never Know (Par)
Sept 28	Mar 30	Dec 28
	West of Nevada (Colo)	Wolves of the Underworld (Regal)
	Sept 28	Mar 30
	Western Courage (Col)	Woman Alone (GK-B)
	Mar 30	June 29
	When Knights Were Bold (Cap)	A Woman Rebels (RKO)
	Mar 30	Dec 28
	Whipsaw (MGM)	Woman Trap (Par)
	Mar 30	Mar 30
Vaaren Pojke (Eur)	Whispering Smith Speaks (20th-C)	Women Are Trouble (MGM)
Dec 28	Mar 30	June 29, Sept 28
Valiant Is the Word for Carrie (Par)	White Angel (War)	
Dec 28	June 29, Sept 28	
Valley of Wanted Men (Conn)	White Fang (20th-C)	Yellow Cargo (P-GN)
Mar 30	Sept 28	June 29
Virginia Judge (Par)	White Hunter (20th-C)	Yellow Cruise (FMP)
Mar 30	Dec 28	Dec 28
Voice of Bugle Ann (MGM)	White Legion (GN)	Yellow Dust (RKO)
Mar 30	Dec 28	Mar 30, June 29
	Widow from Monte Carlo (War)	Yellowstone (Univ)
	Mar 30	Sept 28, Dec 28
	Wife Versus Secretary (MGM)	You May Be Next (Col)
	Mar 30	Mar 30, June 29
Walking Dead (War)	Wild Brian Kent (Prin-20th-C)	Young Forest (Lib)
Mar 30	Dec 28	Mar 30
Walking on Air (RKO)	Wild Mustang (Com)	Young Love (E-F)
Sept 28, Dec 28	Mar 30	Mar 30
Wanderer of the Wasteland (Par)	(s) Wild Wings (Vit)	Your Troubles Are Mine (NM)
Mar 30	Mar 30	Sept 28
Wanted: Jane Turner (RKO)	Wildcat Saunders (Atl)	Your Uncle Dudley (20th-C)
Dec 28	June 29	Mar 30
Wanted Men (Hoff)	Wildcat Trooper (Amb)	Yours for the Asking (Par)
Sept 28	Sept 28	Sept 28
		Youth of Today (Par)
		Sept 28



## KEY TO PRODUCERS

<b>AB</b> —Associated British	<b>Eu</b> —Eureka	<b>O</b> —O'Neill
<b>Acad</b> —Academy	<b>Eur</b> —Europa	<b>Oly</b> —Olympic
<b>Acme</b> —Acme	<b>F-Am</b> —Franco-American	<b>P</b> —Pacific
<b>Aga</b> —Aga	<b>FD</b> —First Division	<b>Pal</b> —Palestine Picture
<b>Ajax</b> —Ajax	<b>F-F</b> —France-Film	<b>Par</b> —Paramount
<b>Al</b> —Alliance	<b>FMP</b> —French Motion Picture	<b>Pathé</b> —Pathé Natan
<b>Amb</b> —Ambassador	<b>Fu</b> —Futter	<b>Peer</b> —Peerless
<b>Amk</b> —Amkino	<b>Gains</b> —Gainsborough	<b>Prin</b> —Principal
<b>Atl</b> —Atlantic	<b>GB</b> —Gaumont British	<b>Regal</b> —Regal
<b>B Emp</b> —British Empire	<b>GFS</b> —General Foreign Sales	<b>Rel</b> —Reliable
<b>B&amp;D</b> —British & Dominions	<b>GK</b> —Garrett Klement	<b>Relia</b> —Reliance
<b>Ban</b> —Banner	<b>Globe</b> —Globe	<b>Rep</b> —Republic
<b>Bav</b> —Bavaria	<b>GN</b> —Grand National	<b>RKO</b> —RKO Radio
<b>Be</b> —Beacon	<b>Gros</b> —Grosvenor	<b>Roach</b> —Roach
<b>Beau</b> —Beaumont	<b>Guar</b> —Guaranteed	<b>SFI</b> —Svensk Film Industri
<b>BIP</b> —British International Pictures	<b>Ha</b> —Hammer	<b>Sher</b> —Sherman
<b>B-T</b> —Burroughs-Tarzan	<b>Hak</b> —Hakim	<b>SP</b> —Studios Photosonor
<b>Caes</b> —Caesar	<b>Hall</b> —Hallmark	<b>SR</b> —State Rights
<b>Cap</b> —Capitol	<b>Hoff</b> —Hoffberg	<b>Spec</b> —Spectrum
<b>Capi</b> —Capitani	<b>Imp</b> —Imperial	<b>Sup</b> —Supreme
<b>Cel</b> —Celebrity	<b>Inv</b> —Invincible	<b>Sw-P</b> —Swiss-Praesens
<b>Chest</b> —Chesterfield	<b>LC</b> —L'Alliance Cinematographique	<b>T</b> —Toeplitz
<b>Cin-P</b> —Cines Pittaluga	<b>Le</b> —Lenauer	<b>Tobis</b> —Tobis
<b>Cipar</b> —Cipar	<b>Len</b> —Lenfilm	<b>20th-C</b> —20th Century-Fox
<b>Col</b> —Columbia	<b>LF</b> —London Films	<b>Twick</b> —Twickenham
<b>Colo</b> —Colony	<b>Lib</b> —Liberty	<b>UA</b> —United Artists
<b>Com</b> —Commodore	<b>Libk</b> —Libkow	<b>UFA</b> —UFA Films
<b>Conn</b> —Conn	<b>LP</b> —Le Pelletier	<b>Ukr</b> —Ukrainfilm
<b>Cres</b> —Crescent	<b>Lux</b> —Lux	<b>Univ</b> —Universal
<b>Crit</b> —Criterion	<b>Mal</b> —Malvina	<b>VB</b> —Van Beuren
<b>Dar</b> —Darmour	<b>Mas</b> —Mascot	<b>Vic</b> —Victory
<b>Deka</b> —Deka	<b>Mel</b> —Melody	<b>Vit</b> —Vitaphone
<b>Div</b> —Diversion	<b>MGM</b> —Metro-Goldwyn-Mayer	<b>Wan</b> —Wanger
<b>DM</b> —Douglas MacLean	<b>Mos</b> —Mosfilm	<b>War</b> —Warner
<b>DuW</b> —DuWorld	<b>N</b> —National	<b>Wil</b> —Wilcox
<b>Ed</b> —Educational	<b>NC</b> —New Century	<b>WK</b> —Willis Kent
<b>E-F</b> —Elekta-Films	<b>NM</b> —Nuovo Mondo	<b>World</b> —World
<b>Emp</b> —Empire		
<b>ET</b> —Elite Tonfilm		

## Directory of Producers

- Academy.** Academy Pictures, Inc, 4516 Sunset Blvd, Hollywood, Calif.  
**Ajax.** Ajax Pictures Corp, 1501 Broadway, N.Y.  
**Alliance.** Alliance Films Corp, 1270 6th Av, N.Y.  
**Ambassador.** Ambassador Pictures, Inc, 4516 Sunset Blvd, Hollywood, Calif.  
**Amkino.** Amkino Corp, 729 7th Av, N.Y.  
**Associated British.** Associated British Corp, Ltd, Film House, Wardour St, London, W. 1  
**Atlantic.** Atlantic Pictures Corp, 1501 Broadway, N.Y.
- Beacon.** Beacon Films, Inc, 729 7th Av, N.Y.  
**Beaumont.** Beaumont Pictures, Inc, 846 E 6th St, Los Angeles  
**British & Dominions.** British & Dominions Film Corp, Ltd, Empire House, 117 Regent St, London, W. 1  
**British international.** British International Pictures, Ltd, Boreham Wood, Elstree, Hertfordshire, Eng.  
**Burroughs-Tarzan.** Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.
- Capitani.** Capitani-Films, Via XX, Settembre 3, Rome  
**Capitol.** Capitol Film Productions, Ltd, 28 Brook St, London W. 1  
**Celebrity.** Celebrity Productions, Inc, 723 7th Av, N.Y.  
**Chesterfield.** Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.  
**Columbia.** Columbia Pictures Corp, 729 7th Av, N.Y.  
**Commodore.** Commodore Pictures Corp, 1501 Broadway, N.Y.  
**Conn.** Conn Pictures Corp, Talisman Studios, 4516 Sunset Blvd, Hollywood, Calif.  
**Crescent.** Crescent Pictures Corp, Talisman Studios, 4516 Sunset Blvd, Hollywood, Calif.  
**Criterion.** Criterion Film Productions, Ltd, 28 Brook St, London, W. 1
- Darmour.** Darmour Studios, 5823 Santa Monica Blvd, Hollywood, Calif.  
**Deka.** Deka-Film, Berlin SW. 68, Hedemannstrasse 13  
**Diversion.** Diversion Pictures, Inc, 1501 Broadway, N.Y.  
**DuWorld.** DuWorld Pictures, Inc, 729 7th Av, N.Y.
- Educational.** Educational Pictures, Inc, 1501 Broadway, N.Y.  
**Empire.** Empire Film Distributors, Inc, 723 7th Av, N.Y.
- First division.** First Division Pictures, Inc, RKO Bldg, Radio City, N.Y.  
**First national.** See Warner  
**Fox.** See 20th century-Fox  
**Franco-American.** Franco-American Film Corp, 66 5th Av, N.Y.  
**Futter.** Wafilms, Inc, and The Futter Corp, 1426 N Beachwood Drive, Hollywood, Calif; Paramount Bldg, N.Y.
- Gainsborough.** Gainsborough Studios, Poole St, Islington, N. 1., London  
**Gaumont British.** Gaumont British Picture Corp of America, 1600 Broadway, N.Y. Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1  
**General foreign sales.** General Foreign Sales Corp, 729 7th Av, N.Y.  
**Goldwyn-United artists.** See United artists  
**Grand national.** Grand National Films, Inc, 1270 6th Av, N.Y.
- Hoffberg.** J. H. Hoffberg, Co, Inc, 729 7th Av, N.Y.
- Imperial.** Imperial Distributing Corp, 729 7th Av, N.Y.  
**Invincible.** See Chesterfield
- Lenauer.** Jean Lenauer, 250 W 57th St, N.Y.  
**Lenfilm.** Lenfilm, Leningrad, U.S.S.R.  
**Libkow.** Libkow Film, Marszalkowska 94, Warsaw  
**London films.** London Film Productions, Ltd, 22 Grosvenor St, London, W. 1
- Mascot.** Mascot Pictures Corp, 1776 Broadway, N.Y.  
**MGM.** Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.  
**Moscow film studios.** See Amkino
- Nuovo mondo.** Nuovo Mondo Motion Pictures, Inc, 1270 6th Av, N.Y.
- Olympic.** Olympic Motion Picture Corp, 325 W 44th St, N.Y.
- Paramount.** Paramount Pictures Inc, 1501 Broadway, N.Y.  
**Pathé.** Pathé Cinema, 6 Rue Francoeur, Paris  
**Pickford-Lasky.** Pickford-Lasky, 729 7th Av, N.Y.  
**Principal.** Principal Distributing Corp, RKO Bldg, Radio City, N.Y.
- Regal.** Regal Productions, Inc, 4516 Sunset Blvd, Hollywood, Calif.  
**Reliable.** Reliable Pictures Corp, 6048 Sunset Blvd, Hollywood, Calif.  
**Reliance.** Reliance Pictures, Inc, 1501 Broadway, N.Y.  
**Republic.** Republic Pictures Corp, RKO Bldg, Rockefeller Center, N.Y.  
**RKO.** RKO Radio Pictures, Inc, 1270 6th Av, N.Y.  
**Roach.** Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.
- Selznick international.** Selznick International Pictures, Inc, 9336 Washington Blvd, Culver City, Calif.  
**Sherman.** Harry Productions, Inc, 650 N Bronson, Hollywood, Calif.  
**Spectrum.** Spectrum Pictures Corp, 729 7th Av, N.Y.  
**Studios Photosonor.** Studios Photosonor, 17 bis Quai de Seine, Courbevoie, Paris  
**Supreme.** Supreme Pictures, 1501 Broadway, N.Y.  
**Swiss-Praesens Films.** Praesens Film A. G., Zurich, Switzerland
- 20th century-Fox.** 20th Century-Fox Film Corp, 44 W 56th St, N.Y.  
**Twickenham.** Twickenham Film Studios, Ltd, Alliance Studios, St Margaret's, Middlesex, Eng.
- UFA.** UFA Films, Inc, 729 7th Av, N.Y.  
**United artists.** United Artists Corp, 729 7th Av, N.Y.  
**Universal.** Universal Pictures, Inc, 1250 6th Av, N.Y.
- Van Beuren.** Van Beuren Corp, 1270 6th Av, N.Y.  
**Victory.** Victory Pictures Corp, Foy Studios, Culver City, Calif.  
**Vitaphone.** Vitaphone Corp, 1277 E 14th St, Brooklyn, N.Y.
- Wanger.** Walter Wanger Productions, Inc, 1040 N Las Palmas Av, Hollywood, Calif.  
**Warner.** Warner Brothers Pictures, Inc, 321 W 44th St, N.Y.  
**Wilcox.** Herbert Wilcox Productions, Ltd, Imperial Studios, Boreham Wood, Elstree, Hertfordshire, Eng.



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# How to Use the Motion Picture Review Digest

## Sample Entry

**FURY.** MGM 90min My 29 '36

Cast: Spencer Tracy. Sylvia Sidney. Walter Abel. Frank Albertson. Bruce Cabot  
Director: Fritz Lang

"Tracy is peace-loving, hard working. He and Sylvia are engaged. On circumstantial evidence, Tracy is arrested as a kidnapper in a Middle-western village. Led by rowdies, the villagers storm the jail, bent on lynching Tracy. Unable to enter Tracy's cell, the mob dynamites the jail. Tracy is believed killed, but the explosion tears off his cell door and he escapes, although injured." Film Daily

### Audience Suitability Ratings

"A sometimes horrific indictment against the abuse of law and order. In a clear, unbiased manner the social problems of lynching and mob fury are presented. Adults."

+ Nat Legion of Decency Je 11 '36

"No locality is indicated, and the plot is cleverly contrived not to arouse controversy and to avoid ultimate tragedy, but the case against lawlessness is presented with surprising force. . . Suggested for church use. Recommended to the Committee on Exceptional Photoplays. Family."

+ + Wkly Guide Je 6 '36

### Newspaper and Magazine Reviews

"How to disturb an audience is of course a big problem in the cinema. Director Fritz Lang has been highly successful with the problem. . . One might say too successful, for 'Fury' is disturbing for the wrong reason: the problem it poses is entirely unresolved at the close. . . It is regrettable that [Director Lang] did not, or could not, make 'Fury' the first-rate tragedy it might have been." Robert Giroux

+ — Nation p821 Je 24 '36

"Although the film becomes top-heavy with an individual plot in the final sequence, it remains a compelling and terrifying document. . . So magnificent is it in its unwavering denunciation of mob rule that one regrets that it has had to fall back on courtroom melodramatics and plot manipulation before it ends." Howard Barnes

+ N Y Herald Tribune p8 Je 6 '36

### Trade Paper Reviews

"From directing, writing, acting standpoints, 'Fury,' is a topnotch job. For audiences, however, it may prove too dramatic for better than fair returns. . . Well done, it is however, a type picture that doesn't always realize its possibilities at the box office. Exploitation may aid it."

+ — Phila Exhibitor p22 Je 1 '36

Starting at the beginning, the title of this picture is *Fury*. The producing company is Metro-Goldwyn-Mayer. It is 90 minutes in length. It was released on May 29, 1936.

The list of principal players and the director will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These indicate the degree of favor or disfavor of the review *as a whole* (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.











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